

BALANCING PRESERVATION AND UTILIZATION IN GREEK  
MUSEUM POLICY: THE CASE OF EU REGIONAL POLICY  
INVESTMENTS IN STATE REGIONAL ARCHAEOLOGICAL  
MUSEUMS

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## Summary

Museums in Greece are fundamental institutions for the preservation of heritage and the safeguarding of memory and national identity. Greece in international society is well known for her cultural and natural capital which establishes her as one of the most important tourism destinations. European Union Regional Policy (EU RP), which is the main investment policy of the EU, since 1994 allocates funding for museums due to their potentiality to become a competitive edge for regional development contributing in tourism market, quality of life, regeneration of cities and creation of jobs. Although the EU and the Greek government expected the increase of demand for museums, the demand continually decreases while the number of infrastructures increase. This thesis aims to detect the reasons why Greek museums fail to attain the EU RP policy goals, focusing on the Greek museum policy supply side, which channels the funding to museums through its own institutional framework, bureaucracies and organizational culture. The inconsistencies between the Greek museum policy that mainly targets in preservation and the EU RP policy goals that target in utilization, cannot meet under the current policy framework. Greece should reconsider the opportunity of the EU RP programs in order to update its museum policy and balance preservation and utilization of museum, maximizing thus, the potentiality of cultural heritage to contribute to social wellbeing and regional development.

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## **LIST OF ABBREVIATIONS**

ARF	Archaeological Receipts Fund
CAC	Central Archaeological Council
CF	Cohesion Fund
COM	Council of Museums
CSF	Community Support Framework
DMEEP	Directorate of Museums Exhibitions and Educational Programs
EAFRRD	European Agricultural Fund for Rural Development
EAGGF	European Agricultural Guidance and Guarantee Fund
ECCP	European Code of Conduct on Partnership
EMFF	European Maritime and Fisheries Fund
ERDF	European Regional Development Fund
ESF	European Social Fund
ESI	European Structural Fund
EU	European Union
EU RP	European Union Regional Policy



FIFG	Financial Instrument for Fisheries Guidance
GDOACH	General Directorate of Antiquities and Cultural Heritage
HMOC	Hellenic Ministry of Culture
ICOM	International Council of Museums
IDO	Integrated Development Operations
IMP	Integrated Mediterranean Program
NEMO	Network of European Museum Associations
NGO	Non-governmental Organization
NSRF	National Strategic Reference Framework
OP	Operational Program
OP AR	Operational Program Administration Reform
OP C&E	Operational Program Competitiveness and Entrepreneurship
OP DC	Operational Program Digital Convergence
OP ECSD	Operational Program Enhancing Competitiveness for Sustainable Development
OP E&LL	Operational Program Education and Lifelong Learning

OP HRD	Operational Program Human Resources Development
OP IS	Operational Program Information Society
OP PECT	Operational Program Promotion of Employment and Continuous Training
OP T&C	Operational Program Tourism and Culture
OP TSI	Operational Program Technical Support for Implementation
ROP	Regional Operational Program
SMEs	Small and Medium Enterprises

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## **CHAPTER 1. Introduction**

### **1.1 Background**

Museums in Greece are considered as fundamental institutions for the preservation of cultural heritage and the safeguarding of memory and national identity. The development of museums, and heritage assets in general, was always a very important target for the Greek public policy. However, the tradeoff between the large number of cultural assets and the needs for investments in other priority areas of the economy always made it difficult for the Greek state to invest in culture. According to government reports from late 1970's to early 1990's the main problem for the development of cultural sectors, including museums, was always an issue caused by a mix of inefficient institutional structures and limited funding which resulted in poor infrastructures and services. The government reported that although the target of Greek public policy was to increase the ordinary budget for culture, in fact the budget year by year decreased resulting in the low performance of the cultural sector.

The European Union Regional Policy (EU RP),<sup>1</sup> which is the main investment policy of the European Union (EU) that targets to cohesion and growth across European regions, initiated funding in support to the development of the European cultural sectors in 1994 within the framework of the 2<sup>nd</sup> Community Support Framework 1994-1999 (2<sup>nd</sup> CSF). EU by Treaty has limited space for intervention in national cultural policies. In this regard, EU has mainly a coordinative role supplying funding and incentives to member states. Considering those legal restrictions along with the economic orientation of the EU, the EU

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<sup>1</sup> The abbreviations that appear in the brackets will be used in the rest of the text.

RP funding for culture, targets in growth and regional development within the framework of the overall objectives for economic development in Europe. The objectives of RP investments in culture focus in the development of the assets in order to increase utilization and participation of citizens in cultural life that will result in the increase of supply and demand of cultural goods and services and consequently will result in the generation of new jobs, skillful workforce, development of markets around the assets and in flow of tourism and investors due to the attractiveness that culture can generate to the regions.

In this respect, the EU RP programs were a significant chance for the Greek cultural sector to achieve development. The first program to support culture was the 2<sup>nd</sup> CSF 1994-1999 which focused on the improvement of cultural assets in tourism interest areas. The 3<sup>rd</sup> Community Support Framework 2000-2006 (3<sup>rd</sup> CSF) that was the most significant program in terms of volume of funding, provided Greece with a dedicated to culture Operational Program (OP), the ‘OP Culture’, which continued focus on tourism, however, it went beyond the solely economic approach, to adopt new objectives such as the role of culture in social development. The National Strategic Reference Framework 2007-2013 (NSRF) targeted in investments that can support urban and rural development and attractiveness of regions.

Greece was a large beneficiary, receiving during the 3<sup>rd</sup> CSF 17% of the total budget that EU RP allocated for culture in Europe and 8% during the NSRF. From 2000 to 2013 Greece received almost 2 billion euros which was six times bigger than the average annual ordinary budget for culture during the same period. Museums were large beneficiaries

among the cultural sectors, receiving 726 millions of this budget due to their potentiality to become lively institutions within their communities and important actors for the promotion of the cultural capital of their locations contributing in the improvement of the quality of life and regional development. State regional museums, that in their majority are archaeological museums located throughout the Greek peripheries and managed by the central government (Hellenic Ministry of Culture), received 46% of the EU RP budget for museums for the development of their infrastructures and services. Those museums in the past had rare opportunities for development due to their inflexible institutional structures and funding insufficiencies. After the investments, the Greek government and the EU expected that the demand for museums will increase. However, the demand is currently decreasing while the number of infrastructures increased. As a result, the income of museums decreases accordingly. The lack of effective promotion of the assets along with the increase of the carrying capacity of the state museum policy and the current debt crises refrain museums from achieving the EU RP objectives for the increase in utilization of the assets and their contribution to growth. EU in its own assessment detected that the investments in Greece have much focus on hard infrastructure without adoption of soft actions that can become a framework for promotion of assets which can result in increase of utilization.

The Greek state and the EU are partners and within the framework of this partnership both of the actors agreed on the implementation of the programs with a certain orientation to development under their institutional capacity. The EU has no jurisdiction on cultural management within the national policies but is investor with specific target for



development. On the other hand the Greek state that is sovereign on its cultural policy agreed to the conditions and development objectives and received the funding. However, the Greek state did not make meaningful steps towards the partnership concerning the adoption of actions that will increase the utilization of the assets. As a result, the Greek state invested the budget simply increasing what already has without adopting institutional structures that can incorporate management objectives that will increase the demand for museums and their potentiality to contribute to development. This issue is related to the objectives of the Greek museum and heritage policy that target in historical, bequest and existence values rather than the economic values of the EU RP. The Hellenic Ministry of Culture (HMOC), that is the beneficiary of RP budgets, channels the funding through its own institutional structures that have their own objectives that target in preservation of cultural heritage assets. As a result, the two policies cannot meet and Greece cannot deliver the objectives of EU RP under the current policy framework. The current situation raises questions about the effectiveness of the management mechanism to promote the assets and it can be a starting point for a debate regarding a necessary update of the museum policy towards new value creation. This research aims to show the features of Greek museum policy and EU RP and to highlight the inconsistencies between them in order to indicate the way for common grounds towards the creation of balance between preservation and utilization.

## **1.2 Research Questions**

- Why regional archaeological museums cannot attain the EU RP objectives for increase in utilization of assets?

- Can Greek Museum Policy be in line with the EU RP policy?

- What is the ability of management system of museums to contribute to EU RP objectives?

### 1.3 Literature Review

Cultural policy is the domain of public policy to provide support for the arts, promotion of cultural industries, create trade policy for cultural goods and services, protect intellectual property rights, preserve cultural heritage and promote the role of culture in employment, economic, urban and regional development. Cultural heritage policy is a specific policy area within the cultural policy sector that supplies policies for the management of cultural heritage assets.<sup>2</sup> Cultural heritage organizations include organizations that are affiliated with the preservation and communication of heritage assets. Museums are counted among the material cultural heritage organizations,<sup>3</sup> and as Throsby has stated they are “*important means by which heritage is conveyed to the public.*”<sup>4</sup> Museums have significant roles since they produce social values such as educational, historical, prestige and bequest values. Additionally, they have an impact on the economy since they produce direct employment such as museum jobs or indirect employment such as jobs in other sectors such as tourism.<sup>5</sup>

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<sup>2</sup> David Throsby, “Introduction and Overview to the Handbook of the Economics of Art and Culture,” in *The Handbook of the Economics of Art and Culture, Volume 1st*, ed. Victor A. Ginsburgh et al. (Amsterdam: Elsevier, 2006), 17-20.

<sup>3</sup> Xavier Castañer, “Management Challenges of Cultural Heritage Organizations,” in *Handbook on the Economics of Cultural Heritage*, ed. Ilde Rizzo et al. (Cheltenham, UK and Northampton, MA, USA: Edward Elgar, 2013), 209.

<sup>4</sup> David Throsby, “Introduction and Overview to the Handbook of the Economics of Art and Culture,” 20.

<sup>5</sup> Brunos Frey and Stephan Meier, “The Economics of Museums,” in *Handbook of Economics of Art and Culture, Volume 1st*, ed. Victor A. Ginsburgh et al. (Amsterdam: Elsevier, 2006), 1022-1024.

For all those reasons, museums have been important in national cultural policy agendas. The political role of museums and their significance for the governments, root back to the period of the establishment of national states in eighteenth century Europe when museums became public institutions narrating the history of the nations and promoting common identities of the citizens.<sup>6</sup> In some cases the museums have even been used as tools of propaganda such as during the World War II.<sup>7</sup> Weil have stated that “..(*museum*) *objects only have meaning for us through the framework of the concepts and assumptions with which we approach them.*”<sup>8</sup>

Museums in Greece have been viewed by researchers as institutions that legitimized the efforts of the state to establish national identity in order to disconnect the Greek history from the Ottoman past putting emphasis on the relationship of Greek culture with the ancient ancestors. Kokkou’s study on the development of the museum policy framework in Greece that was first published in 1977<sup>9</sup> was the starting point in research for the relationship between museums and the state. Her book provides researchers with precious information on the role of archaeology for the development of the Greek museum policy with great emphasis in the nineteenth century, the first laws for the protection of cultural heritage and the first efforts for the preservation and organization of collections and the establishment of the first museums. Hamilakis in his study showed how the national

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<sup>6</sup> Eilean Hooper Greenhill, *Museums and the Shaping of Knowledge* (London: Routledge, 1992), 167-168.

<sup>7</sup> Sandra Esslinger, “Performing Identity: The Museal Framing of the Nazi Identity” in *Grasping the World. The idea of the museum*, ed. Donald Preziosi et al. (England: Ashgate Publishing Limited, 2005), 220-223.

<sup>8</sup> Stephen E. Weil, “The Proper Business of the Museum: Ideas or Things? In *Museum Provision and Professionalism*, ed. G. Kavanagh (London and New York: Routledge, 1994), 85.

<sup>9</sup> Αγγελική Κόκκου, *Η Μέριμνα για τις Αρχαιοτήτες στην Ελλάδα και τα Πρώτα Μουσεία* (Αθήνα: ΕΚΔΟΣΕΙΣ ΚΑΠΟΝ, 2009).

narratives have been constructed with the use of the archaeological evidence. Archaeology in Greece has been used as a state 'tool' to exert power and foreign policy. The role of archaeologists in the construction of memory and continuity of Greek cultural identity has always been important for the Greek society that in some cases recognizes them as heroes. Such a case is the famous archaeologist Manolis Andronikos that the government arranged for him a public funeral for his service in the construction of national memory.<sup>10</sup>

The establishment of the first museums in Greece, on the one hand shows the need to house the collections in order to construct narratives for national ideologies and on the other hand, as Gazi discussed in her PhD dissertation, shows the need to house the movable monuments in order to protect them. Therefore, the development of museums during the nineteenth century had a great focus on preservation of heritage.<sup>11</sup> This practice of national archaeology to preserve and to narrate national ideology is also pictured by Mouliou in her PhD thesis. She found out that the regional museums in the twentieth century did not depict the local archaeological history but rather they depict the national archaeology stand.<sup>12</sup> Chourmuziadi A. in her PhD further discussed how archaeology and museums are inextricably linked, since the first Greek museums were developed in the discourse of archaeology, discussing the whole story of production of exhibits starting from the unearthing of archaeological findings in the excavation field, to conservation, collection

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<sup>10</sup> Yannis Hamilakis, *The Nation and its Ruins: Antiquity, Archaeology and National Imagination in Greece*, (Oxford: Oxford University Press, 2007), 126.

<sup>11</sup> Andromache Gazi, "Archaeological Museums in Greece (1829-1909) The Display Of Archaeology," *Volume One*, (PhD diss., University of Leicester, 1993), 62,237.

<sup>12</sup> Maria Mouliou, "The "Writing" Of Classical Archaeology in Post-War Greece (1950 To The Present); The Case Of Museum Exhibitions and Museum Narratives." *Volume One*, (PhD diss., University of Leicester, 1997), 234-235.

classification and the research process to the final stage when the object becomes an exhibit and is 'consumed' by the visitor. This process that is conducted under the national policy process results in the homogenization of museum exhibitions.<sup>13</sup>

Apart from the political role of museums, research focus on their social mission and their relationship with the communities that surround them. Museums are institutions devoted to the public having the power and ability to create public debates and help people to better understand each other's identities and needs, helping thus societies to develop and move forward.<sup>14</sup> Therefore, the role of museums is to provide public benefits in order to improve communities' quality of life. Such public benefits could include the spread of information, message, facilities, access to collections, entertainment and education.<sup>15</sup> The educational character of museums has been extensively discussed in literature as a primary role and obligation towards the public. All museums, from the very famous and internationally known ones to the local ones are providing educational services to their audiences and communities. Recently, the educational activities of museums have expanded to include, apart from school children, participants from wider audiences and correspondingly their educational services become more wide and creative. Consequently, the educational role of the museum acquires more complex and multilevel activities. Those

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<sup>13</sup> Αναστασία Χουρμουζιάδη, "Εκθέσεις Νεολιθικών Αρχαιοτήτων στα Ελληνικά Μουσεία, Θεωρητικά και Μεθοδολογικά Προβλήματα," (PhD diss., Aristotle University of Thessaloniki, 2006), 413-420.

<sup>14</sup> Dawn Casey, "Museums as Agents for Social and Political Change," *Curator* 44[3] (2001): 236.

<sup>15</sup> Stephen E. Weil, *The Proper Business of the Museum: Ideas or Things?*, 86.

important social functions of museums justify public funding and investments in order to maintain their social role and improve their services.<sup>16</sup>

Investment is important for maintenance and utilization of cultural heritage, including museums. Usually the question “who will share the cost of investment?” arises within cultural policy makers and researchers. In the answer of this question, the research community and practice followed by the governments argue that since museums are considered as a social good related with the increase of public benefit, public investment is required.<sup>17</sup>

As already discussed previously, cultural heritage has several values such as social values that are difficult to be measured. However, researchers attributed ‘measurable’ characteristics to cultural heritage in order to further discuss managerial issues such investment and funding. Therefore, they placed cultural heritage within the economic framework by considering them as ‘assets’ that have the characteristics of ‘capital’.<sup>18</sup> Cultural capital is considered by cultural economists as the fourth form of capital following the physical capital, human capital and natural capital. Like other forms of capital, cultural capital has ‘stocks’ and ‘flows’. Stocks are the existing quantities of cultural assets and flows are the goods and services that are produced out of stocks. Cultural capital can have an important impact on the economy and local development because its quality may create

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<sup>16</sup> Eilean Hooper-Greenhill, “Education, Communication and Interpretation: Towards a Critical Pedagogy in Museums,” in *The educational Role of the Museum, 2<sup>nd</sup> Edition*, ed. Eilean Hooper-Greenhill (London: Routledge, 1994), 3.

<sup>17</sup> Gregory J. Ashworth, “Heritage and Local Development: a reluctant relationship,” in *Handbook on the Economics of Cultural Heritage*, ed. Ilde Rizzo et al. (Cheltenham, UK and Northampton, MA, USA: Edward Elgar, 2013), 372-374.

<sup>18</sup> David Throsby, *The economics of cultural policy* (New York: Cambridge University Press, 2010), 107-108

the circumstances for the demand and supply of goods and services and also, because people are willing to pay more for goods and services that have cultural value.<sup>19</sup> Within this context, museums play a significant role in local development since tourists spend considerable amounts of money in transportation and hotel fees.<sup>20</sup>

Within the framework of the importance of cultural heritage in economic development, the EU, which is primary a union of economic partners, in 1982 decided to start dialogue among European Ministers of Culture concerning the issue of investments in cultural heritage sector.<sup>21</sup> Cultural heritage was considered as an area that could help integration and could have an impact in the development of EU regions and member states' economies. Those ideas were the platform for the creation of a legal basis for Community funding for culture.<sup>22</sup> Museums were among the beneficiary organizations of the community financial support.

The EU RP investments mark a period when the whole picture of museums in Greece is changing. The museums are modernised and introduce new services for their audiences. This period coincides with the preparations for the 2004 Athens Olympic Games and a big debate starts on how to upgrade the cultural product in order to better promote the event. All the authors who have discussed this period agree that the investments in museums were

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<sup>19</sup> David Throsby, *Economics and culture* (UK: Cambridge University Press, 2001), 45-48.

<sup>20</sup> Yani Herreman, 'Museums and tourism: culture and consumption', *Museum International*, Vol. 50, No. 3 (1998), 8.

<sup>21</sup> Annabelle Littoz-Monnet, *The European Union and Culture, Between economic regulation and European cultural policy* (Manchester: Manchester University Press, 2007), 37, 42-43, 48-49

<sup>22</sup> Patricia Dewey, "Power in European Union Cultural Policy" in *International Cultural policies and Power* ed. Singh, J.P., (UK: Palgrave Mackmillan, 2010), 113-114.

very important for the development of the general museum environment in Greece. Moreover, all the authors agree that the investments did not bring the expected outcome for an increase in the number of visitors in museums because the statistics show that the demand for museums decreased. The authors attribute this outcome to lack of attractiveness of museum spaces, to limited collaboration with local communities, to limited specialization of museum staff,<sup>23</sup> to the reproduction of exhibitions that that lack of a specific message,<sup>24</sup> to the focus of investments in hard infrastructures, to lack of technologies and to the limited educational role of the museums.<sup>25</sup> Doxanaki in her PhD researching the demand side for the museums found out that the main reasons for the non-visit in museums are due to lack of free time, lack of understanding of the content of exhibitions and lack of information about museums, while reasons such as pricing and transportation cost are the lowest obstacles for museum visits. Moreover, she found out that Greeks recognize the political role of archaeology and they do not develop special interests for museums.<sup>26</sup>

Such problems in museums have been reported in literature and public debates since 1980's, before the beginning of the EU RP investment programs. Chourmouziadis in

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<sup>23</sup> Alexandra Bounia, "Cultural Policy in Greece, the Case of the National Museums (1990-2010): an Overview," in *Museum Policies in Europe 1990-2010: Negotiating Professional and Political Utopia (EuNaMus Report No. 3)*, ed. Lill Eilersten et al. *Linköping University Interdisciplinary Studies*, No. 15 (2012):129, 133-139.

<sup>24</sup> Andromache Gazi, "National Museums in Greece: History, Ideology, Narratives," in *Building National Museums in Europe 1750 – 2010 Conference Proceedings from EuNaMus, European National Museums: Identity Politics, the Uses of the Past and the European Citizen (EuNaMus Report No. 1)* ed. Peter Aronsson et al. (Linköping University Electronic Press, Linköping Electronic Conference Proceedings, No. 64, Bologna, 28 – 30 April, 2011): 377.

<sup>25</sup> Σπυριδούλα Α. Πυρπύλη, "Η Μουσειακή Πολιτική στην Ελλάδα: προοπτική διερεύνηση του ελληνικού μουσειακού τομέα," (PhD diss., Ionian University, 2006), 112-125.

<sup>26</sup> Δοξανάκη Αναστασία, "Τα αρχαιολογικά Μουσεία της Αθήνας και η Επικοινωνία τους με το Κοινό," (PhD diss., National and Kapodistrian University of Athens, 2011), 247-249, 268-274, 323-358.



1984<sup>27</sup> and Venizelos in 1999 highlighted the mainly ideological mission of museums. Venizelos discusses the issue of direct dependency of museums to the state as an obstacle for the interaction of museums with their communities which results in their conservative character and isolation. The utilization of museums is regarded as a problematic area since museums' mission mainly focuses on ideology and preservation. Greek tourism industry is mainly a mass tourism market that does not maximize the use of cultural resources such as other Mediterranean countries in order to attract visitors that target in learning and culture. Venizelos discusses this aspect of public policy for culture not only as a matter of ideological orientation of the heritage policy but also as a malaise of the public administration system that cannot easily adapt to the changes and needs.<sup>28</sup>

Konsola also argued that museums lack of policies for the encouragement of the local communities to participate in the museum experience. She highlighted several problems such as their introvert character and the limited services.<sup>29</sup> Voudouri, discusses the inflexibilities of museums and especially the inflexibilities of the regional museums and the absence of policies at local level. She supports that those characteristics of museum policy are obstacles in converting museums to modern institutions with social role highlighting the issues of administration and limited human capacity.<sup>30</sup> Additionally, since 1980's several

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<sup>27</sup> Γιώργος Χουρμουζιάδης, "Τα μουσεία στη σύγχρονη κοινωνία," *Έργο και Λειτουργία μίας Υπηρεσίας για την Προστασία των Μνημείων Σήμερα*, (Έκτατο Συνέδριο Ελλήνων Αρχαιολόγων για τον Οργανισμό της Αρχαιολογικής Υπηρεσίας, ΥΠΠΟ, ΤΑΠΑ, Αθήνα, 9-13 Μαρτίου, 1984), 167.

<sup>28</sup> Ευάγγελος Βενιζέλος, *Διαχρονία και Συνέργεια, μία πολιτική πολιτισμού*, (Αθήνα: Εκδόσεις Καστανιώτη, 1999), 76, 79, 89, 95.

<sup>29</sup> Dora Konsola, "Decentralization and Cultural Policy in Greece," *Papers of the Regional Science Association*, 64 (1988): 132-133.

<sup>30</sup> Βουδούρη Δάφνη, *Κράτος και Μουσεία, Το θεσμικό πλαίσιο των αρχαιολογικών μουσείων*, (Αθήνα: Εκδόσεις Σάκκουλα, 2003), 341-350.

other issues such as the lack of multidisciplinary jobs within the museum sector are also indicated by museum archaeologists such as Harkiolakis<sup>31</sup> and Filipopoulou.<sup>32</sup> Moreover, museums were criticized for their limited role in cultural development and their special focus on preservation.<sup>33</sup>

Summing up, Greek museums in academic literature appear as inflexible institutions that fail to create attractive exhibitions, with limited social role and a focus in ideology. Consequently, those characteristics in museum policy are an obstacle to museums to maximize the profit from EU RP investments.

The current discussions for the limited outcomes of the EU RP museum investments usually employ criteria drawn by the museum exhibition theories or they use data from the public debate as this was depicted in the press, conferences and so on. The absence of a comparative study for the goals of the EU RP and the goals of the Greek museum policy does not exist in the literature. The EU RP investments are channelled to the museums through the institutional framework of the HMOC. The institutional framework of Greek museum policy have been discussed to some extent by several authors however there is no academic study that researches whether this institutional framework and its bureaucracy can achieve the policy goals of EU for an increase in utilization of the assets. The most

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<sup>31</sup> Νίκος Χαρκιολάκης, “Η νομοθετική κατοχύρωση του διεπιστημονικού χαρακτήρα της προστασίας,” *Έργο και Λειτουργία μίας Υπηρεσίας για την Προστασία των Μνημείων Σήμερα*, (Έκτατο Συνέδριο Ελλήνων Αρχαιολόγων για τον Οργανισμό της Αρχαιολογικής Υπηρεσίας, ΥΠΠΟ, ΤΑΠΑ, Αθήνα, 9-13 Μαρτίου, 1984), 108.

<sup>32</sup> Έρση Φιλιππούλου, “Ο Σχεδιασμός των μουσείων έργο διεπιστημονικό,” *Έργο και Λειτουργία μίας Υπηρεσίας για την Προστασία των Μνημείων Σήμερα*, (Έκτατο Συνέδριο Ελλήνων Αρχαιολόγων για τον Οργανισμό της Αρχαιολογικής Υπηρεσίας, ΥΠΠΟ, ΤΑΠΑ, Αθήνα, 9-13 Μαρτίου, 1984), 203.

<sup>33</sup> Ισίδωρος Κακουρής, “Σύγχρονα Τοπικά Μουσεία,” *Έργο και Λειτουργία μίας Υπηρεσίας για την Προστασία των Μνημείων Σήμερα*, (Έκτατο Συνέδριο Ελλήνων Αρχαιολόγων για τον Οργανισμό της Αρχαιολογικής Υπηρεσίας, ΥΠΠΟ, ΤΑΠΑ, Αθήνα, 9-13 Μαρτίου, 1984), 193.

important study for the institutional framework of museums is done by Vouduri but it does not discuss several issues such as the management mechanism and how it is executed by the bureaucratic mechanism. Moreover, the structures and characteristics of the leadership as a fundamental aspect of the administration and management and its ability to satisfy the goals of the EU RP programs is not also part of her research. Most importantly, her study does not aim to give answers whether the Greek museum policy can work in harmony with the EU RP programs in order to deliver common goals. A study that would discuss whether the two policies can be line and whether the Greek museum policy can work within the wider framework of the EU in order to maximize the profit of the investments could complement the existing literature and give more answers to the question why the investments could not achieve the expected outcomes looking to the problem from the museum policy supply side. Intrigued by the above literature on the mission, issues and problems of Greek regional archaeological museums and the gap in literature in the issue of the potentiality of the Greek museum policy to deliver the goals of the EU RP investments for an increase in utilization of the assets, this thesis aims to cover this missing point.

For the accomplishment of the goals of the study an institutional approach has been chosen by the author because it can provide an in depth understanding of the institutional structures and bureaucracies of the Greek museum policy, in order to discuss the compatibility with the EU RP. It has been argued that public policy is a *'collective*

*choice*<sup>34</sup> which peruses specific goals in governance. The Institutional framework is the design which ‘*defines the ends and shapes the means by which interests are determined and perused.*’<sup>35</sup> Bureaucracies are the instruments of institutions to carry out public policy implementation by coordinating complex activities, ensuring accountability of government actions and safeguarding the power of a democratic government in order to guaranty what and how things should be done.<sup>36</sup> In the discussion of museum policy the institutional approach can discuss how legal, administrative and beaurocratic constrains can affect the behavior of management and performance of museums.<sup>37</sup> The organizational structure of museums and its position within the wider institutional framework of the museum policy is also important to understand the management and performance of museums. Sukel since 1970’s had pointed out that “*museums accomplish their goals with an organizational structure.*”<sup>38</sup> Concerning the state museums, the organizational structure is affected by the function of the government. State museums are governmental organizations that they are placed and operate within the wider framework of the organizational structure of superior governmental agencies that are responsible to run and manage them. In the case of Greece the organizational structure of state museums operates under the organizational structure of the HMOC.

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<sup>34</sup> Ellen M. Immergut, “Institutional Constraints on Policy” in *The Oxford Handbook of Public Policy*, ed. Robert E. Goodin et al. (Oxford: Oxford University Press, 2009). Accessed May 19, 2010 <http://www.oxfordhanbooks.com>

<sup>35</sup> Walter W. Powel and Paul J. DiMaggio, “Introduction” in *The New Institutionalism in Organizational Analysis*, ed. Walter W. Powel et al. (Chicago and London: The University of Chicago Press, 1991), 28.

<sup>36</sup> Donald F. Kettle, “Public Bureaucracies” in *The Oxford Handbook of Political Institutions*, ed. Sarah A. Binder et al. (Oxford: Oxford University Press, 2009). Accessed May 19, 2010 <http://www.oxfordhanbooks.com>

<sup>37</sup> Brunos Frey and Stephan Meier, “The Economics of Museums,” 1029.

<sup>38</sup> William M. Sukel, “Museums as Organizations,” *Curator* 17[4] (1974): 299.

Consequently, in this study the institutional framework of museum policy is considered as very important area of research in order to understand and discuss the orientation and goals of the museum policy and the organizational structure of museums. Moreover, the bureaucratic mechanism which executes the public policy will be discussed in order to show how it contributes to the Greek museum policy goals. This research discussing the whole complex of public policy choices, institutional framework and bureaucracies shows that the quality of museums does not depend only in exhibition trends such as other researchers pointed out but also depends on the function of the government. Such an approach can give answers whether Greek museum policy is capable to work in harmony with the EU RP in order to peruse common goals and show how the museum policy can be updated in order to maximize the public benefit.

#### **1.4 Research objectives and Significance**

This thesis has three objectives. The first objective aims to provide a comprehensive picture of the Greek museum policy supply side covering the key areas which are the institutional framework, bureaucratic mechanism, policy planning, leadership and management. This will contribute not only to addressing the insufficient institutional structure for the promotion of the Greek cultural capital but also will provide a picture of how the functions of the HMOC contribute to its own mission which is the preservation of the assets and will indicate the interests and objectives of Greek museum policy.

Second, it aims to provide a comprehensive picture of EU RP objectives in the field of museums and to assess the funding allocation and the output of investments. This will not

only address the importance of investments in museums for development but will provide a framework for analysis in the compatibility between the two policies, showing the gaps, different orientations and objectives.

Third, the study aims to examine the ability of the management mechanism of regional museums to contribute to EU RP objectives for utilizations of the assets. This objective will address the causal relationship among the features of Greek museum policy that refrain regional museums from the attainment of the EU RP objectives and will provide the framework for policy implications towards a partnership between preservation and utilization of the assets.

### **1.3 Hypothesis to the Research Questions**

Examining the Greek Museum Policy implementation process with special focus on the EU RP funding for investments in regional archaeological museums and using an institutional approach to answer the research questions, the thesis hypothesizes that the Greek museum policy cannot adapt its objectives to EU RP objectives due to different orientation in policies and goals. Greece has a long-term deeply rooted and well established heritage policy dating back to the formation of the Greek State in 1830's targeting in preservation of the assets for reasons of maintaining the national identity and bequeathing heritage to the future generations. On the other hand EU focuses on investments that will have a financial return to the government and society through the increase of the utilization of the assets. EU has no jurisdiction on national cultural policy and therefore the funding is channelled to museums within the institutional framework of the HMOC that is the only

sovereign authority to supply museum policies for archaeological museums. The two policies are driven by different forces that cannot meet under the Greek institutional framework for museums. Especially the regional archaeological museums that are managed directly by the regional offices of the HMOC cannot be considered as independent institutions but they are rather departments within the wider institutional framework for heritage, sharing financial and human resources with the other departments such as sites and monuments. The direct dependency from the state and the absence of policies such as devolution that can connect them with the local communities and markets, create an inflexible framework that cannot satisfy the EU RP goals.

The EU RP targets in the increase of utilization of museums therefore funding is allocated for the modernization of their infrastructure and services that will be the step upon which the management mechanism of museums will built effective promotion of the assets that will increase the flow of visits and consequently museums will become cultural centres within their locations providing incentives for the development of the market that surrounds them. The management of the Greek regional museums does not incorporate such policies that can promote museums and activate the community and the market. The revenue of all regional museums and their paid services are managed by the Archaeological Receipts Fund (ARF) which is under the supervision of the HMOC but it is a detached organization from the function of the museums. Consequently, the revenues management mechanism is not incorporated entirely within the activities of museums. Museums do not have a comprehensive management policy that can produce strategic goals for the promotion of their entire assets. All those issues create an inflexible environment and disincentives for

regional museums to achieve the goals of RP for increase in utilization. Additionally, the whole mix of the above features and issues, in company with the increase of the carrying capacity of the state museum system, results in operational problems that finally affect the utilization of the assets.

#### **1.4 Methodology**

This thesis uses an institutional approach, employing a qualitative method with case studies and data drawn from primary and secondary sources.

As case studies are selected six regional archaeological museums that were developed under the EU RP funding. The selection employs criteria such as their locations, the number of annual visits, the income that they generate, the number of EU RP programs they were funded by and the importance of their assets. The case studies have been selected in order to represent lively examples for the function of regional museums, the problems they face and their operation after the EU investments.

The primary sources consist of semi-structured personal interviews to Greek government officials, the president of the ICOM Greek department, to the EU RP Competence Centre: Smart and Sustainable Growth, and interviews to directors and administrators of the Regional Services of the HMOC. Moreover, the primary sources include data from the field research in the case studies such as questionnaires to each of the museums for the services they managed to develop under the EU funding and the operation of the assets.



The secondary sources include legal documents, EU Commission and Greek government Reports, proposals, working papers, decisions, assessments, regulations, EU RP budgets for culture, Greek government budget for culture and museum data (revenue and visits). Moreover a body of academic books and journals will be used from related fields of research.

### **1.5 Limitations**

This research met some limitations especially regarding the availability of input data such as statistical data and analytical numbers of employees of the HMOC and Regional museums in time series and the budgets spent by the HMOC for regional museums. However, the research tries to make a maximum use of the available data in order to meet the research objectives.

### **1.6 Research Structure**

This thesis is organized into eight chapters. Following this introduction, Chapter two examines the Greek Museum Policy supply side focusing in the institutional framework, bureaucracy, leadership, mindset, policy making and discusses regional museums in their operation and management perspectives. The third chapter examines the EU RP and discusses the various aspects and issues that RP faces in the field of culture. The fourth chapter discusses the investment policy in museums with EU RP funding. It discusses the structure of the programs in terms of policy objectives, opportunities and challenges. The fifth chapter is an assessment of the funding and the budgetary aspects of the EU RP for culture and museums. It is a fundamental part of the research because it indicates the

importance of museums as actors for development. The sixth chapter assesses the case studies in order to show what kind of development programs were supplied to museums and what kind of services and infrastructures the museums developed with the funding and how they respond in terms of visits and income after and during the development programs. The seventh chapter discusses the compatibility of the policies. It indicates the points that cannot meet under the current policy framework and provides a critical account for the response of the case studies in the promotion of their developed assets and the issues and challenges they face. The eighth chapter is the conclusion part of the study. It presents the summary of findings and their relation to the research question and initial hypothesis. Finally, it discusses the prospects for the Greek Museum Policy to update its objectives by introducing also goals for promotion and utilization. Such policies are considered necessary since museums need to justify their recent development and their role in the society. Museums need to maximize the profit from the investments by open up to their audiences and becoming lively parts of their locations.

## **CHAPTER 2. Structure and features of Greek museum policy**

### **2.1 Historical overview of Greek cultural policy with emphasis in museums**

The main concepts behind the formation of the Greek cultural policy are the protection and preservation of antiquities and their importance in the formation of national identity. Although the roots of the policy trace back in 1830's (the first years of the establishment of the Greek state), the discussion for a framework for the protection of antiquities has started much earlier. The starting point for this process was the international interest for the Greek heritage which started in 17<sup>th</sup> century and was expressed through a flow of travellers in Greece in order to visit the ancient monuments. Within this atmosphere for the Greek past, the Greek merchants and scholars who lived in Europe brought back to Greece new ideas, creating the foundations of the Neo-Hellenic Enlightenment in 18<sup>th</sup> century. As a result, a debate had already started concerning the importance of the past for the identity of the Greek populations and for the protection and preservation of monuments due to the continual abduction and trade of antiquities.<sup>39</sup>

The Greek War of Independence against the Ottoman Empire which started in 1821 resulted in the official establishment of Greece as a nation state in 1829 – 1830. The Greek state dedicated itself to the organization of the protection of heritage which would be the foundation of the national identity that would prove the continuity between the new state

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<sup>39</sup>Αγγελική Κόκκου, *Η Μέριμνα για τις Αρχαιότητες στην Ελλάδα και τα Πρώτα Μουσεία*, 10-16, 27-28.

and its ancestors of the ancient world. This attempt would also detach Greece from the Ottoman past and provide a European future.<sup>40</sup>

The first Archaeological Museum of Greece in Aigina was established in 1829. In 1834 the Greek state passed the first archaeological law. This legislation was the first official document for the establishment of the archaeological service which gradually became the heart to the current administration system for heritage. Additionally, the law put forward the basic characteristics of Greek cultural policy, such as the public character of cultural heritage, the state sovereignty over antiquities, regulations for the possession and trade of antiquities, punishment for illicit activities and destruction of monuments, the administration system in central and regional level and the foundation of central and regional museums, however, without provisions and criteria for the establishment and the framework within those museums should operate.<sup>41</sup> The absence of a regulatory framework for museums resulted in the Royal Decree of 1885, which put forward the basic characteristics of the Greek museums, such as their mission to provide the knowledge of archaeology, the style of the exhibitions, the need for publications, regulations for entrance fees, visitors' behavior and guards' ethics and responsibilities. Finally, one of the most important aspects was the establishment of the Museum Monetary Fund which was the

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<sup>40</sup> Yannis Hamilakis, *The Nation and its Ruins*, 78-79, 81.

<sup>41</sup> Law "Concerning academic and technological collections, concerning the discovery and preservation of antiquities and their use," *Official Journal of the Hellenic Republic* (ΦΕΚ 22/Α'/16.6.1834)

early form of the contemporary ARF that was responsible to collect and redistribute museums' revenue.<sup>42</sup>

The concept of the museum as we understand it nowadays started taking form during the nineteenth century in Europe. However, museums existed even before that period. The notion museum became connected with the activity of collecting and categorizing knowledge through encyclopedian strategies since the renaissance period and the humanist movement.<sup>43</sup> Initially, the notion museum was connected with the process of conducting research but gradually occupied a physical space in the houses of scholars and aristocrats. During the seventeenth century the flow of collections in Europe increased due to the artifacts that the missionaries of the Catholic Church brought from new undiscovered places resulting into more excessive research.<sup>44</sup> During the eighteenth century it became common among monarchs and aristocrats to establish private galleries where they exposed their collections. The aim of those early museums was to demonstrate the wealth and power of the owner.<sup>45</sup>

The French Revolution in 1789 and the nineteenth century in Europe, the period of the formation of the national states started marked the end of the old world hierarchy. The collections that belonged to the old governors were gathered and reorganized and they were

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<sup>42</sup> Royal Decree "Concerning the Organization of Athenian Museums," *Official Journal of the Hellenic Republic* (ΦΕΚ 113/Α' /07.12.1885)

<sup>43</sup> Eilean Hooper Greenhill, *Museums and the Shaping of Knowledge*, 66-67.

<sup>44</sup> Paula Findlen, "The Museum: its Classical Etymology and Renaissance" in *Grasping the World. The Idea of the Museum*, ed. Donald Preziosi et al. (England: Ashgate Publishing Limited, 2005), 164-169, 171-175, 179-180.

<sup>45</sup> Carol Duncan, "From the Princely Gallery to the Public Art Museum: The Louvre Museum and the National Gallery, London" in *Grasping the World. The Idea of the Museum*, ed. Donald Preziosi et al. (England: Ashgate Publishing Limited, 2005), 251.

publicly exhibited in museums. The aim of those first museums was to demonstrate the end of the old forms of control, the ancient world as the roots of the nations and the rise of democracy and republic.<sup>46</sup>

Unlike other European countries that imported museum collections, Greece was an ‘*antiquities exporting*’ country. Therefore, the establishment of the first museums along with the first legislations emphasized in the protection of antiquities. Yet, the ideological mission, like in other European states, expressed the nation state ideas for political unity and homogeneity and common cultural grounds among the citizens. Their basic mission was the establishment of a national identity based in two basic pillars: The historical continuation and the connection of the Modern Greek state with the ancient Greek world. Consequently the museums’ mission was to interpret the national stand of the history.<sup>47</sup> At that period some of the most important Greek museums have been established such as the Epigraphical Museum (1885), the Olympia Archaeological Museum (1885) and the National Archaeological Museum (1893).

During the same period and under the state building process in Europe, the Western European States increased demand for research in classic antiquities and established archaeological Schools in Athens. The Greek state and the foreign archaeological schools started systematic excavations in the most important archaeological sites<sup>48</sup> which resulted

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<sup>46</sup> Eileen Hooper Greenhill, *Museums and the Shaping of Knowledge* , 167-168.

<sup>47</sup> Σοφία Βουρή, “Μουσείο και Συγκρότηση Εθνικής Ταυτότητας”, *Διεπιστημονικές Προσεγγίσεις στη Μουσειακή Αγωγή*, επ. Γιώργος Κόκκινος και Ευγενία Αλεξάκη, (Αθήνα: Εκδόσεις Μεταίχμιο και Πανεπιστήμιο Αιγαίου, 2002), 59,62.

<sup>48</sup> Panos Valavanis, Vasilios Petrakos and Angelos Delivorias, *Great Moments in Greek Archaeology* (Los Angeles: The J. Paul Getty Museum, 2007), 19 – 20.

in the increase of collections and the increase of demand for the establishment of museums that would exhibit, safeguard and preserve the artefacts.

During 1890's the state made efforts for public investments both in the field of culture and other structures of the economy. In 1896 the Olympic Games were revived in Athens and became the pushing power for large restoration projects in Athenian monuments revealing the determination of the Greek state to achieve international recognition and to reach higher standards of modernity, proving the continuity of Greek history through the ages.<sup>49</sup>

In 1899 Greece passed a new archaeological law which was the first legal text exclusively dedicated to the protection of antiquities. The law determined the overall sovereignty of the state on antiquities and extended the time span of what was considered as "ancient" by including Byzantine and Christian collections.<sup>50</sup> This shift in policy started taking shape since late 1830's when several theories doubted that Greeks are descendants of the ancient Greeks. In response, Greek historians published their works between 1860's-70's that stated that the continuity of the Greek history lies on the Byzantine world when Greek antiquity and Christianity mixed and resulted in Byzantine culture.<sup>51</sup> This framework of Ancient, Byzantine and Modern history along with the legal reform put forward the current tripartite system of taxonomy of the Greek history and the administration of the HMOC.

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<sup>49</sup> Kalliopi Fouseki, "Conflicting Discourses on the Construction of the New Acropolis Museum: Past and Present," *European Review of History*, 13, No.4, (December 2006): 535.

<sup>50</sup> Art.1, Law ΒΧΜΣ' "Concerning Antiquities," *Official Journal of the Hellenic Republic*, (ΦΕΚ 158/Α'/27.7.1899)

<sup>51</sup> Andromache Gazi, "National Museums in Greece: History, Ideology, Narratives," 366.

During the Balkan Wars (1912-13) the Greek territory almost double-sized and several excavations were run in order to prove the Greek cultural identity in the newly added areas.<sup>52</sup> Although the first half of the 20<sup>th</sup> century was a political unstable period with wars that resulted in economic downturn, the Archaeological Service continued some activities such as the establishment of a few regional museums. One of the most important developments in cultural policy at the time was the 1932 Archaeological law which stayed in force until 2002. This law extended protection to antiquities and made several new provisions regarding possession and illegal trafficking of artefacts.<sup>53</sup> The Metaxas regime (1936-1941) which was driven by a totalitarian ideology with a fascist orientation used archaeology and Christianity as a means of propaganda in order to construct an unhistorical mix that he called the ‘Third Civilization’. In this regard he supported the excavation of antiquities in order to construct his rhetoric.<sup>54</sup> During the same period, this practice was also common in other European countries. Adolph Hitler used the arts and museums as a means of propaganda of the Nazi state in order to shape the political identity of the citizens.<sup>55</sup>

During the WWII, the Archaeological Service was mainly preoccupied with the protection of heritage, drafting guidelines on how to safeguard the antiquities and hiding

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<sup>52</sup> Ιωάννης Βασιλάς, “1912-1922: Η Αρχαιολογική Υπηρεσία κατά την επέκταση του Ελληνικού Κράτους,” in *Ανέφερα Εγγράφως, Θησαυροί του Ιστορικού Αρχείου της Αρχαιολογικής Υπηρεσίας*, (Αθήνα: ΥΠΠΟ, Διεύθυνση Αρχείου Μνημείων, 2008), 51.

<sup>53</sup> Law 5351 “Concerning Antiquities”, *Official Journal of the Hellenic Republic* (ΦΕΚ 275/Α’/24.8.1932)

<sup>54</sup> Yannis Hamilakis, *The Nation and its Ruins*, 170-175.

<sup>55</sup> Sandra Esslinger, “Performing Identity: The Museal Framing of the Nazi Identity,” 220-223.



the movable collections.<sup>56</sup> After the end of the war a politically unstable period followed with a civil war (1946-49) that exhausted the economy and the Greek population were divided between ‘lefts’ and ‘rights’.

Cultural life started slowly reviving in 1950’s and the government established film, music and theatre festivals and research foundations. This was also a period when Greece promoted her cultural and natural capital in order to develop her tourism industry, founding the Greek Tourism Organization.<sup>57</sup> The need for preservation of monuments that suffered from the long wars and the opportunity of tourism led to public investments for major archaeological sites and museums.<sup>58</sup> In 1960’s the Archaeological Service was transferred from the Ministry of Education to the Ministry of Presidency. This change occurred due to the pressure of archaeologists that they wanted to detach the direct influence of academia on the Service’s administration.<sup>59</sup>

In 1971 the military government (1967-1974), that manipulated culture and banned freedom of expression and arts, founded the Ministry of Culture and Science and the archaeological service was transferred to it.<sup>60</sup> The first systematic testimonies of cultural policy implementation come from the texts of the “Draft of the Plan for the Long-term Development of Greece” which was issued in 1972 and the “Development Plan of Greece

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<sup>56</sup> Νίνα Νικολέα, “Η Προστασία των Αρχαιοτήτων κατά τον Β΄ Παγκόσμιο Πόλεμο,” in *Ανέφερα Εγγράφως, Θησαυροί του Ιστορικού Αρχείου της Αρχαιολογικής Υπηρεσίας*, (Αθήνα: ΥΠΠΟ, Διεύθυνση Αρχείου Μνημείων, 2008), 57.

<sup>57</sup> Myrsini Zorba, ‘Conceptualizing Greek Cultural Policy: the non-democratization of public culture’ *International Journal of Cultural Policy*, 15, No. 3 (August 2009); 246-247.

<sup>58</sup> Alexandra Bounia, “Cultural Policy in Greece, the Case of the National Museums (1990-2010): an Overview.” 128 .

<sup>59</sup> Valavanis, Petrakos and Delivorias, *Great moments in Greek archaeology*, 30-31

<sup>60</sup> Legislative Decree 957 “Concerning Cabinet and Ministries,” *Official Journal of the Hellenic Republic* (ΦΕΚ 166/Α΄/25.8.1971).

1973-1977". The first text underlines cultural development as a vehicle for improvement of social life and underlines the need for protection of tangible and intangible cultural heritage.<sup>61</sup> The second text discusses government plans to increase funding for culture and to establish new museums and other cultural institutions in order to protect and safeguard antiquities and the arts.<sup>62</sup> However, those policy texts were products of the military government and contain a lot of controversies concerning freedom of the arts and the way that the cultural product would be communicated with the public.

After the collapse of the dictatorship in 1974 the Greek state focused on the establishment of institutions to safeguard democracy. Cultural life revived along with the free expression.<sup>63</sup> In 1985 the Ministry of Culture was reformed and given authority to supply cultural policy and manage the Greek cultural capital.<sup>64</sup> This was a period when the Greek Government set some modern cultural policy directions which are included in the Greek Government's Five Years Development Plans 1978-1982, 1983-1987 and 1988-1992. A stable policy through all those five year plans was the protection and preservation of antiquities and cultural heritage. Within the framework of the 1978-1982 Plan the priorities of the Greek government were to make institutional and legal reforms within the cultural sector in order to build effective policies, to increase funding, to adopt a national cultural

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<sup>61</sup>Κέντρον Προγραμματισμού και Οικονομικών Ερευνών, *Εκθεσις Επιτροπής Εθνικού Προτύπου Αναπτύξεως, Σχεδιον Πρότυπου Μακροχρόνιου Αναπτύξεως της Ελλάδος, Μέρος Α' Γενικαί Καυθύνσεις Αναπτύξεως*, Αθήνα, Αύγουστος 1972, 83-87, 113-121.

<sup>62</sup>Υπουργείον Προγραμματισμού και Κυβερνητικής Πολιτικής, *Πρόγραμμα Ανάπτύξεως της Ελλάδος 1973-1977, Παράρτημα Β', Πενταετής Πρόγραμμα Δημοσίων Επενδύσεων*, Αθήνα, 1973, 20-22.

<sup>63</sup> Articles 14 and 16 of the 1975 Constitution, *Official Journal of the Hellenic Republic*, (ΦΕΚ 111/Α'9.6.1975).

<sup>64</sup> Articles 23,24 and 27, Law 1558 "Government and Governmental Agencies," *Official Journal of the Hellenic Republic* (ΦΕΚ 137/Α'26.6.1985).

policy plan, to make proper use of human resources, to improve infrastructures and increase protection to cultural heritage.<sup>65</sup> During the 1983-1987 Plan the government decided to promote Greek culture in the International society<sup>66</sup> and to adopt policies that will increase cultural infrastructures throughout the country in order to increase access to cultural life and reduce regional disparities and social inequalities.<sup>67</sup> The 1988-1992 Plan went further by setting goals for the active participation of citizens in cultural activities and the systematic development of cultural values for the Greek immigrant communities.<sup>68</sup>

In 1997 The Greek state for the first time adopted the term “museum policy” and established the Advisory Council of Museum Policy<sup>69</sup> which in 2002 was renamed to Council of Museums (COM) which has advisory role for museum issues. The 2003 Presidential Decree gave to the HMOC the current administration structure.<sup>70</sup> This progress was accompanied by legal reforms. The 1932 archaeological law was replaced in 2002 by the new law “On the Protection of Antiquities and Cultural Heritage in General” that for the first time made provisions for museums regarding their administration and operation and

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<sup>65</sup> Κεντρο Προγραμματισμού και Οικονομικών Ερευνών, *Πρόγραμμα Οικονομικής και Κοινωνικής Αναπτύξεως 1978–1982*, Αθήνα Ιούλιος 1979, 77-78.

<sup>66</sup> This was the period when Greece entered the EU (in 1981). As a result the Greek government decided to strengthen relationships with international community and especially with the European states.

<sup>67</sup> Κεντρο Προγραμματισμού και Οικονομικών Ερευνών, Υπουργείο Εθνικής Οικονομίας, *Πενταετής Πρόγραμμα Οικονομικής και Κοινωνικής Αναπτύξεως 1983-1987*, Αθήνα, Αύγουστος 1985, 409-415.

<sup>68</sup> Κεντρο Προγραμματισμού και Οικονομικών Ερευνών, Υπουργείο Εθνικής Οικονομίας, *Πρόγραμμα Οικονομικής και Κοινωνικής Αναπτύξεως 1988–1992 (προκαταρκτικά)*, Αθήνα, Αύγουστος 1988, 85-87, 205-209.

<sup>69</sup> Art.6, Par.1, Law 2557 “Institutions measures and actions for cultural development,” *Official Journal of the Hellenic Republic* (ΦΕΚ 271/Α’/24.12.1997).

<sup>70</sup> Presidential Decree 191 “Organization of the Ministry of Culture,” *Official Journal of the Hellenic Republic* (ΦΕΚ 146/Α’/13.6.2003).

gave a national definition to what is considered as a museum.<sup>71</sup> This Overall progress and modernization is marked by the entrance of Greece in the EU in 1981 and the contribution of EU RP in the development of Greek cultural product by supplying investment programs for culture. The texts of the programs reveal some of the basic objectives of the contemporary policies for culture. The 2<sup>nd</sup> CSF 1994-1999 reveals the importance of cultural assets development as supportive industries to tourism.<sup>72</sup> The 3<sup>rd</sup> CSF 2000-2006 goes further by contributing in development of assets in all over the country due to the multiple values of culture.<sup>73</sup> The NSRF 2007-2013 targeted further development in cultural sector, not only focusing on infrastructures but their utilization and services development.<sup>74</sup> The entrance of Greece in EU created also the circumstances for the participation of Greek Museum Policy in international organizations and networks. In 1982 ICOM Greek Department started its function in Greece with the efforts of the Minister Melina Mercouri to gather researchers of museum studies in order to make a forum of discussion for the improvement of museums. ICOM has played an important role for the modernization of the museum environment serving as a channel of communication among Greek museum policy and international policies. ICOM Greek Department participated in the process for the formation of the 2002 archaeological law. Its influence can be detected in the article 45 which gives a national definition of museums similar to the one of the ICOM. Additionally,

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<sup>71</sup> Law 3028 “On the Protection of Antiquities and Cultural Heritage in General,” *Official Journal of the Hellenic Republic* (ΦΕΚ 153/Α’/28.6.2002).

<sup>72</sup>European Commission, Regional Policy, Greece, [http://ec.europa.eu/regional\\_policy/archive/reg\\_prog/po/prog\\_335.htm](http://ec.europa.eu/regional_policy/archive/reg_prog/po/prog_335.htm), updated 5 July 2011.

<sup>73</sup> Hellenic Ministry of Culture, *Operational Program Culture 2000-2006*, 10-12.

<sup>74</sup> Υπουργείο Πολιτισμού – Γενικός Γραμματέας, *Προτασεις του Υπουργείου Πολιτισμού για τη Σύνταξη των Κατευθύνσεων Εθνικής Στρατηγικής Ανάπτυξης 2007-2013 «Ο Ελληνικός Πολιτισμός στον 21<sup>ο</sup> αιώνα Υποδομές-Θεσμοί-Επενδύσεις*», 10-15.

ICOM Greek Department participates in the formation of the Greek museum policy with its participation to the Museum Council with one member.<sup>75</sup> Since 2003 The HMOC participates as representative of Greek museums in the Network of European Museum Organizations (NEMO), which connects 30.000 European museums and European Museum Associations in Europe. NEMO serves as a forum of discussion for the needs, problems, rights and issues of museums and is the representative of museums, individuals and associations in EU.<sup>76</sup>

In 2009 the HMOC was unified with the Ministry of Tourism<sup>77</sup> in order to facilitate administrative developments for the promotion of cultural assets and expansion of cultural tourism market. However, the new government that was elected in 2012 separated the Ministry of Culture from the Ministry of Tourism and created the Ministry of Education and Religious Affairs, Culture and Sports.<sup>78</sup> However, this project did not flourish since the archaeological service had cut ties from the Ministry of Education since 1960. Therefore, the government a year later separated the Ministry of Culture from the Ministry of education and established the Ministry of Culture and Sports.<sup>79</sup> Once again after the elections of January 2015 the new government unified the Ministry of Culture and Sports

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<sup>75</sup> Chatziniolaou Teti, President of the ICOM Greek Department, Interview by author, Athens, 18 July 2013

<sup>76</sup> Tsilidou Sofia, Department of Exhibitions and Museological Research, Directorate of Museum Exhibitions and Educational Programs, General Directorate of Antiquities and Cultural Heritage, Interview by author, Athens 13 July 2013

<sup>77</sup> Presidential Decree 185, *Official Journal of the Hellenic Republic*, (ΦΕΚ/213/Α'/7.10.2009)

<sup>78</sup> Art.3, Presidential Decree 85, *Official Journal of the Hellenic Republic*, (ΦΕΚ/141/Α'/21.6.2012)

<sup>79</sup> Presidential Decree 118, *Official Journal of the Hellenic Republic*, (ΦΕΚ/152/Α'/25.6.2013)

with the Ministry of Education and Religious Affairs forming the Ministry of Culture, Education and Religious Affairs.<sup>80</sup>

## **2.2 Institutional Framework of Greek Museum Policy and regional museums**

### **2.2.1 The Hellenic Ministry of Culture: mission and assets upon Jurisdiction**

The HMOC is the only stakeholder in the field of cultural heritage and the main authority to supply cultural and museum policy. The basic institutional framework is the 2003 Presidential Decree which sets “The organization of the HMOc” and the 2002 archaeological law. The mission of the HMOC is “to preserve cultural heritage and support the development of contemporary culture.”<sup>81</sup> The assets upon jurisdiction are 19.358 monuments, 8 national museums, 166 regional museums and 70 collections.<sup>82</sup> The time span of the assets is from antiquity to 1830 A.C. and some important assets after 1830.<sup>83</sup> The regional governments do not have jurisdiction upon the cultural heritage assets that appertain to the legal framework for cultural heritage.<sup>84</sup> As a result, the regional governments cannot manage and implement policies for a large part of their cultural capital that is located in their territories. Recently, a body of literature analyzed the pros and cons of policy implementation in centralized systems, as Greece, and countries that have developed devolution to local or peripheral authorities. Devolution needs an institutional

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<sup>80</sup> Art.4, Presidential Decree 24, *Official Journal of the Hellenic Republic*, (ΦΕΚ/20/Α’/27.1.2015)

<sup>81</sup> Part A, Ar.1, PD 191( FEK 146/Α’/23.6.2003)

<sup>82</sup> Hellenic Ministry of Culture, List of Monuments <http://listedmonuments.culture.gr/>, and Hellenic Ministry of Culture, List of Museums <http://odysseus.culture.gr/h/1/eh10.jsp>, and Hellenic Ministry of Culture, Catalogue of state museums and collections, Internal document, Updated in March 2014

<sup>83</sup> Art.2, par.β (αα) and (ββ), Law 3028 (ΦΕΚ 153/Α’/28.6.2002)

<sup>84</sup> Art. 1, par.6, Law 2503 “Διοίκηση, οργάνωση της Περιφέρειας, ρύθμιση θεμάτων για την τοπική αυτοδιοίκηση και άλλες διατάξεις” *Official journal of the Hellenic Republic* (ΦΕΚ 107/Α’/30.5.1997)

framework that can balance overlapping responsibilities and interests in decision-making process such as issues that fall into jurisdiction of politicians, administrators, general public, independent agencies and interest groups. The merits of devolution can be seen in management mechanism that focuses on local needs and in preservation of assets. The demerits of devolution point out the danger of political opportunism such as the development of pork-barrel policies that try to distribute public grants to voters and interest groups. On the other hand, the administration in central level present lesser risk of misuse of public grants to pork-barrel politics, but cannot assign special focus to local needs because it is guided by national interests and usually focuses in the development and promotion of assets that are nationally important putting aside the role of local heritage.<sup>85</sup> Heritage policy in Greece is centralized, historically serving national interests regarding the establishment of national identity and therefore the central government does not provide devolution to local authorities.

The administration structure of the HMOC concerning the management of the assets follows the taxonomy of the Greek History: Cultural Heritage (Classic and Byzantine antiquities, modern history assets) and Contemporary Cultural Assets. The 2014 Organization of the HMOC expands the mission of the HMOC in the heritage field by, besides preservation, introducing the display and promotion of assets in national and international level, the production of research and supply of cultural goods to the audiences. To support the new mission, the office for the “Promotion and Utilization of Cultural

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<sup>85</sup> Manfred J. Holler and Isidoro Mazza, “Cultural heritage: public decision-making and implementation” in *Handbook on the Economics of Cultural Heritage* ed. Ilde Rizzo et al. (Cheltenham, UK and Northampton, MA, USA: Edward Elgar, 2013), 17; 20; 24-25.

Heritage” was established.<sup>86</sup> This new orientation of the HMOC is apparently influenced by the EU RP that supplied funding for development in cultural sectors in order to increase the utilization of assets and stimulate the regional development process. The results of the new mission of the HMOC and the new department cannot still be discussed since they were introduced recently. However, in the following chapters their institutional setting and their potentiality to contribute in the increase of utilization will be discussed.

### **2.2.2 Museums Policy Implementation**

Since the subject of this thesis concerns the state regional museums the discussion will focus on heritage issues because this category of museums falls into jurisdiction of cultural heritage policy. The HMOC is divided into a) Central Service, b) Regional Services and c) Special Regional Services (Diagram 2- 1). The Central Service is responsible for supervision and management of the Regional and Special Regional Services. The Central Service has General Directorates that coordinate activities in Regional and Special Regional Services.<sup>87</sup> Regional museums belong to the Regional Services which are subject to the General Directorate of Antiquities and Cultural Heritage (GDOACH) and its departments. Regional Services, sixty-seven in total, can be understood as the local offices of the HMOC throughout the Greek peripheries and they are divided in thirty-nine Regional Services of Prehistoric and Classic Antiquities and twenty-eight of Byzantine Antiquities. Regional services are responsible to conduct excavations, research, publications, conservation, protection and management of monuments, heritage sites, collections and

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<sup>86</sup> Art.1and 5, Presidential Decree 104, Organization of the HMoC, *Official Journal of the Hellenic Republic*, (FEK 171/A’/28.6.2014)

<sup>87</sup>Arts. 2 and 6 PD 191 ( FEK 146/A’/23.6.2003)



regional museums. Regional museums are not independent institutions but departments of regional services forming the “*Department of Museum, Exhibitions and Educational Programs*”, lacking of their own administrative structures and sharing human and financial resources with the rest of the departments. The Greek law does not make provisions for director positions and staff for regional museums. The director of each regional service is director of all departments such as archaeological sites, monuments and museums. The staff participates in all activities of regional services including museums.<sup>88</sup> Moreover, there are no ‘curator’ positions but in each regional service there is an archaeologist or archaeologist-museologist in charge for the issues of the museum.<sup>89</sup> The responsibilities of the department of museum include the organization of exhibitions, collection management, educational programs, informing the public for issues of cultural heritage and put in force the legal provisions for the protection of antiquities.<sup>90</sup> The regional services for the issues concerning museums mainly cooperate with Directorate of Museums, Exhibitions and Educational Programs (DMEEP) of the Central Service which is responsible for legal issues concerning protection and mobility of collections, coordination of activities such establishment of museums, organization and monitoring of exhibitions and collection management, organizing educational programs, provide consultation and technical knowledge to the staff of the regional services, promote the educational character of museums and conduct research.<sup>91</sup> Recently, the state within an overall attempt of downsizing the public sector merged the regional services, the Byzantine ones with the

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<sup>88</sup> *Ibid.* Arts. 2, 43, 44 and 45

<sup>89</sup> *Ibid.* Art. 44, par. 2 and art. 85

<sup>90</sup> *Ibid.* Art. 44, par. 5 (2)

<sup>91</sup> *Ibid.* Art. 10, pars. 1, 3 and 4

Prehistoric and Classics ones that are located in the same regional units, reducing their number to fifty-two. Moreover, there are mergers within the departments of the regional services: The former *Department of Museums* merged with the *Departments of Monuments, Sites and Research*, forming one entity with the responsibilities of the former structure both for museums and monuments/sites.<sup>92</sup> Consequently, the regional museums lost their only “*autonomous*” structure within the organizational structure of Regional Services. Last categories among the services of the HMOC are the Special Regional Services that include eight national museums that have their own administrative structures. This category will not be discussed further because it is not subject of this study.

### **2.2.3 Legal framework for regional museums**

The first legislation in the Greek cultural policy history to define museums and set specific regulations for their function is the 2002 law ‘On the Protection of Antiquities and Cultural Heritage in General’ in the article 45. However, because museums have been developed under the cultural heritage sector in the framework of the preservation of antiquities, the whole complex of the law can be related to museums. Museums house movable monuments which are products of excavation or objects that have been recovered from illicit trade. Therefore, several articles of the archaeological law can be applied to museums. Moreover, the law applies to all the categories of museums, not only to the archaeological ones. The law introduces the national definition of museum (which is similar to the 2001 ICOM definition<sup>93</sup>) as ‘*the service or the organization of non-profit*

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<sup>92</sup> Art. 18, Presidential Decree 104 (ΦΕΚ/171/Α’/28.6.2014)

<sup>93</sup> ‘A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of

*character, forming or not a self-legal entity, which acquires, accepts, safeguards, conserves, catalogues, documents, interprets and primarily exhibits and shows to the public collections of archaeology, art, ethnology or other material evidence of people and their environment for the purposes of study, education and enjoyment. As museums, may also be considered services or organizations with similar objectives and functions, such as open-air museums.*<sup>94</sup>

According to the law, museums are divided into *state* and *private*. Concerning the state museums the law set a basis for a system of accreditation introducing a body of specific regulations for the establishment, operation and regulations for collections policy such as their obligation to inform the National Archive of Monuments for their holdings and the compliance with the rules regarding the process of temporary loans and so on.

The Minister of Culture supervises the operation of the accredited by the law museums and has the authority to publish a decision for the establishment of new museums, after the legal opinion of the COM, given that the museum follows the above definition and it has appropriate infrastructures, collections and human resources. Moreover, the Minister is authorized to cease the operation of museums, after the legal opinion of the COM, if they do not comply with the law.

This legal basis for the accreditation of museums led to a Ministerial Decree in 2011 which sets criteria of this process. The reason for the introduction of such a system is that

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study, education and enjoyment, material evidence of people and their environment.’  
[http://archives.icom.museum/hist\\_def\\_eng.html](http://archives.icom.museum/hist_def_eng.html)

<sup>94</sup> Art. 45 par.1, Law 3028 (ΦΕΚ 153/Α'/28.6.2002)

many of the existing museums do not have the appropriate infrastructures and services and some of them are located in areas that they have limited ability to attract visitors. Additionally, the number of museums recently increased and as a result the state needed to introduce a framework in order to control the quality and the quantity of museums. This process is expected to hold the standard of what can be considered as museum preventing the increase of inappropriate institutions.<sup>95</sup> According to the 2011 decree the state museums should guarantee about access, the quality of spaces for the display, research, storage and conservation of collections and spaces for the proper accommodation of visitors. The decree touches the issue of human capacity. It calls for enough human capacity without setting specific regulations for the number of staff that a museum should have in order to operate. New museums should provide studies about their exhibitions, their plan of internal regulation of operation and a feasibility and sustainability study. It also sets obligations for museums to communicate with communities in order to improve their services.<sup>96</sup> However as it was discussed in the previous sub-chapter in Greek museum policy the local authorities, that could be more capable to connect the museum and community, are excluded from the management of museums. Moreover, the museum policy institutional framework does not include other institutional structures that could create bridges between the museums and the communities. As a result under the current policy framework it seems difficult that this law can accomplish effective communication between museums and communities.

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<sup>95</sup> Teti Chatzinikolaou.

<sup>96</sup> ΥΠΠΟΤ/ΓΔΑΠΚ/ΔΙΝΕΠΟΚ/Δ/93783/1682 'Ίδρυση και αναγνώριση μουσείου κατ' εξουσιοδότηση του άρθρου 45 του Ν. 3028/2002, *Official Journal of the Hellenic Republic*, (ΦΕΚ 2385/Β'/26.10.2011).

The new framework will be in force from 2015. Concerning the museums established before 2015 they will be considered as already accredited. The accredited museums will have the opportunity to benefit from development programs and state funding.<sup>97</sup> Within the above framework museums that wish to receive funding from the EU RP programs during the future programming periods should submit feasibility study in order to guarantee the proper investments of the budgets.<sup>98</sup>

### **2.3 Leadership and bureaucratic mechanism**

As already discussed, the whole complex of the institutional framework for the administration of museums mainly operates for the purposes of preservation of cultural heritage and memory, as this has been developed throughout the evolution of the Greek cultural heritage policy from the period of the establishment of the Greek State until today. This principle is also expressed as the mission of the HMOC in the 2003 Organization of the HMOC. This principle applies also to public bureaucracy which is the mechanism for the operation of the system. The officers in charge for the issues of the regional museums are “archaeologists” or “archaeologists-museologists”. The archaeological schools in Greece do not educate students on management of museums, but mainly focus on disciplinary education.<sup>99</sup>

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<sup>97</sup> Hellenic Ministry of Culture, <http://eservices.yppo.gr/Files/diadikasia%20anagnorisis.pdf>, 20 October 2014.

<sup>98</sup> Ελληνική Δημοκρατία, Υπουργείο Παιδείας και Θρησκευμάτων, Πολιτισμού και Αθλητισμού, Γενική Γραμματεία Πολιτισμού, *Πρόταση για τη Διαμόρφωση Πολιτικής Τομέα Πολιτισμού 2014-2020*, Αθήνα, Μάιος 2013, 30-33, 60.

<sup>99</sup> Δάφνη Βουδούρη, *Κράτος και Μουσεία*, 343; Σπυριδούλα Α. Πυρπύλη, *Η μουσειακή πολιτική στην Ελλάδα*, 36-37

Moreover, the teaching of archaeology in universities is closely related with the state policy on antiquities and classical heritage that target in the preservation of national identity.<sup>100</sup> Consequently, the management of museums is executed under the principles of archaeology which serves the national aims for identity and memory. However, this principle does not apply only to the staff of Regional Services and museums but to the whole mechanism of bureaucracy that is related to the management of the heritage assets including the leadership positions. Leadership is considered as the most significant role within a group of people that work for the same goal. The concept of leadership is based on the successful completion of complex activities within the group. Leaders are responsible to coordinate activities, to make decisions and manage human resources deciding the more capable members of the group for the accomplishment of specific activities. Therefore, leadership requires special skills and knowledge.<sup>101</sup>

The top and medium leadership positions in the directorates, departments, regional, and special regional services of the HMOC, are executed by archaeologists who according to the law present disciplinary knowledge but do not necessarily have managerial knowledge. The Greek law requires only official education on disciplinary fields for the coverage of the management positions. In the 2003 organization of the HMOC, archaeologists consist 12% of the workforce, while the next large categories are guards/security 30%, officers/accountants 14%, conservators 7% and architects/engineers 8%. The proportion of archaeologists in the Organization of the HMOC of 2014 increased to 13% and

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<sup>100</sup> Yannis Hamilakis, "Archaeology in Greek Higher Education," *Antiquity*, 74, (2000): 177 and 179.

<sup>101</sup> Mark Casson, "Culturre and Economic Performance," in *The Handbook of the Economics of Art and Culture, Volume 1st*, ed. Victor A. Ginsburgh et al. (Amsterdam: Elsevier, 2006), 369.

conservators to 8% while the guards that are needed in order to operate the assets decreased to 25%, when the number of developed assets is keep increasing. Consequently, not only the leadership positions but the whole workforce and bureaucracy operate in the service of the mission of the HMOC which is ‘preservation’ (TABLE 2- 1).

The specialty, which is primarily related with the management of museums is ‘museologist’. The 2003 Organization of the HMOC introduced the major of museologist with 12 positions. However, the major of museologist is recognized only as Masters Decree to archaeologists. Moreover, the 12 positions of Archaeologists-museologists are not enough to cover the position in Central and Regional Services. The recent 2014 Organization of the HMOC increased the number of the positions for archaeologists-museologists to 20 and introduced a new major “cultural manager” with 9 positions<sup>102</sup> which still are not enough to cover the leadership positions in the whole structure. Additionally, the organization does not make provisions for the specialty of the leadership position in the new office of the central service for the “Promotion and Utilization of Cultural Heritage”<sup>103</sup> showing that although the utilization of assets became an objective recently, there is no real strategic approach for who and how should organize this mission. The new mission of the HMOC to increase the utilization of the assets requires *cultural change* within the organization. Since the period of the formation of cultural policy until 2014 that the HMOC decided to introduce within its mission and organizational structure the concept of utilization, the *organizational culture* of the HMOC was mainly oriented to

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<sup>102</sup> Art.. 67 par. 2 & 14, art. 85 Γ’ PD 191 (FEK 146/A’/23.6.2003) and art.60, 61, 62, 64, 69Γ’ PD 104 (FEK A’/171/28.8/2014)

<sup>103</sup> Art. 69, par.2, Presidential Decree 104 (FEK/171/A’/28.6.2014)

preservation. In order to achieve *cultural change* and step towards utilization a strong leadership is required, with leaders with special knowledge on the new mission in order to transmit the new values. The new values should be transmitted from top to bottom of the organization.<sup>104</sup> The 2014 Organization of the HMOC shows that there are no such changes within the requirements for the leadership positions, indicating that the new mission is difficult to achieve.

Moreover, in the 2014 Organization of the HMOC the officer in charge of the new merged Department of Museums, Monuments, Sites and Research of the Regional Services, is not any more archaeologist-museologist as in the 2003 Organization HMOC but archaeologist.<sup>105</sup> This shift back to archaeology keeps the museums chained within the overall framework of archaeological mind-set of management and reduces their potentiality to move forward.

There is an extent discussion in the academic literature about the skills in leadership. Concerning the skills of museum directors and managers there is an on-going discussion whether they should present disciplinary or managerial education. However, there is a common belief that due to the multi-output character of museums, museum managers in order to be effective should present equilibrium between disciplinary and managerial skills.<sup>106</sup> Greek cultural heritage policy in order to move forward and succeed its new policy goals for utilization of the assets should employ managers with multidisciplinary and

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<sup>104</sup> Peter M. Jackson, "Performance Indicators: promises and Pitfalls," in *Museum Management*, ed. Kevin Moore (London and New York: Routledge, 1994), 166.

<sup>105</sup> *Ibid.* Art. 69, par. 7 (α) and (β)

<sup>106</sup> Stephen E. Weil, "The More Effective Director: Specialist or Generalist?" in *Museum Management*, ed. Kevin Moore (London and New York: Routledge, 1994), 278.



interdisciplinary education that can transmit the new values from top to bottom of the organization.

#### **2.4 Advisory Organs: The Central Archaeological Council (CAC) and the Council of Museums (COM)**

The Central Archaeological Council (CAC) has a long history starting in 1834 since the first legislation for antiquities. Its current form is set by the article 50 of the latest 2002 archaeological law. The Council is composed by seventeen members and has been considered as “*the supreme body which advises and submits proposals to the Minister of Culture on all issues to do with heritage*”.<sup>107</sup> Such issues include interventions in monuments and sites, conservation and protection of antiquities and archaeological sites, designation of archaeological protected areas and monuments, museum loans and all issues upon Minister’s request.<sup>108</sup>

The main advisory organ to decide upon museum policy and museum issues is the Council of Museums (COM) which is introduced by the 2002 law and replaced the Advisory Council of Museums that was established in 1997.<sup>109</sup> Its mission is to advise the Minister on museum policy issues and to promote the cooperation among museums. It provides legal opinions concerning several issues such as the establishment of new

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<sup>107</sup> Law 5351 (ΦΕΚ 275/Α’/24.8.1932)

<sup>107</sup> Yannis Hamilakis, *The Nation and its Ruins*, 35.

<sup>108</sup> Art. 46, Law 3028 (ΦΕΚ 153/Α’/28.6.2002)

<sup>109</sup> Law 2557 (ΦΕΚ 271/Α’/24.12.1997)

museums, museum loans, application of the museum law and finally should provide advice on all kind of museum issues upon request.<sup>110</sup>

The COM is not that powerful body as the CAC, which has long history and is well established within the bureaucracy as the supreme organ on heritage policy. Additionally, the area of jurisdiction between the CAC and the COM are not clear and in many cases they seem to overlap,<sup>111</sup> such as in the case of museum loans. Moreover, the CAC has jurisdiction over all kind of monuments; such monuments can be museum collections since they are part of the National Archive of Monuments. Their areas of jurisdiction become even vaguer taking into account that the CAC had an overall advisory role upon the issues of museums before the establishment of the Advisory Council for Museum Policy in 1997. Moreover, according to the law several issues regarding utilization of assets of museums such as the production of replicas by the market needs to be approved by the CAC.<sup>112</sup>

Although, the COM is a more progressive organ due to its members that are affiliated with the museum profession, it still operates within the archaeological institutional framework and policy objectives of the HMOC. Its members are museum directors, who, in case of the state museums, are archaeologists. The ICOM participates with one member and the rest of the members are mainly affiliated with museum study areas. The Secretary General of the HMOC, who is placed at the top of leadership within the bureaucratic mechanism and is responsible to supervise and coordinate activities in the whole

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<sup>110</sup> Arts. 46 and 47, Law 3028

<sup>111</sup> Δημήτριος Α. Παπαπετρόπουλος, *Νόμος 1028/2002 για την προστασία των αρχαιοτήτων και εν γέννη της πολιτιστικής κληρονομιάς, Κείμενο-Σχόλια-Ερμηνεία*, (Αθήνα-Θεσσαλονίκη: Εκδόσεις Σάκκουλα, 2003), 224.

<sup>112</sup> Art.46, par. 4 and 5, Law 3028, (ΦΕΚ 153/Α'28.6.2002)

organization, participates both in the COM and the CAC. Therefore, the two councils can be described as “communicating vessels” following and creating the same policy line. The CAC is more preservation oriented than the COM since six out of its fifteen members are archaeologists who hold top and medium leadership positions such as the Director of the GDOACH and five directors of regional services. The rest of the members are affiliated with positions that are related with the preservation of heritage.

Moreover, the main mission of the COM is to issue legal opinions based on the legal and institutional framework of museums. The regional museums are departments of Regional Services, and as a result they are a jurisdiction of cultural heritage policy. The responsibility of COM towards the regional museums is to issue opinions based on their institutional framework. Consequently, the COM follows the cultural heritage policy institutional framework which does not include responsibilities concerning the management and promotion of museums, but mainly focuses on preservation.

The COM does not contribute yet to the adoption of policies for the promotion of museums. However due to the new mission of the HMOC for utilization of assets a debate has already began for the expansion of COM’s prospect to contribute to more functions such as communication policy of museums.<sup>113</sup>

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<sup>113</sup> Sappho Athanasopoulou, Director’s Office, Department of Exhibitions and Museological Research, Directorate of Museum Exhibitions and Educational Programs, General Directorate of Antiquities and Cultural Heritage, Interview by author, Athens 12 July 2013

## 2.5. Funding and Management

### 2.5.1 Funding

State regional archaeological museums have the following sources of funding: a) Ordinary budget, b) Public Investment Program, c) EU RP Programs, d) Archaeological Receipts Fund, e) Donations/others<sup>114</sup>

In 1990 the government reported that the cultural sector suffered from underfunding and even though it was decided to increase state funding from 0,63% of the ordinary budget to 1% annually, in fact state funding decreased to 0,43%. This funding issue revealed a mismatch in strategy for culture which increases infrastructures such as museums that maintain a big fixed cost. The government reported that this policy resulted in poor infrastructures and services and non-sustainable organizations.<sup>115</sup> This mismatch in strategy still continues during the past decade considering that cultural infrastructure increased and on the other hand ordinary budget is currently decreasing. From 2000 to 2009 the budget kept increasing gradually (**Figure 2- 1**) but since 2010 keeps decreasing, falling to the levels of 2004. In 2000 the budget of the HMOC was 0,33% of the ordinary budget (**Figure 2- 2**) and reached 0,48% in 2010 and in 2013 decreased fell to 0,24%, the lowest share ever. The HMOC during the last decade has been funded in average with 0.37% of the ordinary budget which equals to 348 million euros. From this budget Ministry's expenditure for activities related to culture is annually an average of 79% which equals to 306 million euros. This budget is cut down to 24 areas and is spent to more than one hundred different

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<sup>114</sup> Department of Economic Affairs of the HMOC, e-mail message to author, September 13, 2013

<sup>115</sup> Κέντρο Προγραμματισμού και Οικονομικών Ερευνών, *Ανάπτυξη της Ελλάδας, Παρελθόν, Παρόν και Προτάσεις Πολιτικής*, Αθήνα, Αύγουστος 1990, 338.

activities top-down for cultural heritage and contemporary culture, salaries, conservation, excavations, funding to organizations, publications, building and infrastructure maintenance and construction, and so on. Within those activities funding for museums and monuments is included. However, no data are available for the exact funding of regional museums because their share of the ordinary budget comes through the Regional Services. The HMOc does not keep records for spending in museums because museums are considered as departments of Regional Services and not as independent institutions. As noted above Regional Services staff works for all departments including museums, moreover regional services make spending for variable costs collectively for all departments. Therefore it is not easy to estimate the share of budget for regional museums.<sup>116</sup>

Local governments have no authority upon museums therefore they do not provide ordinary funding. However, in many cases local governments contribute in the development of local museums through grants such as the case of Volos museum with the Partnership Agreement between the state and the municipality of Volos in 1997 for the development of the museum. Moreover, the local government donated the plot for the construction of the new Pella Archaeological Museum.<sup>117</sup> In addition, the local governments provide funding to museums through their budgets from the EU regional

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<sup>116</sup> This answer was given to the author by the Ministry of Culture when applied for economic data

<sup>117</sup> Argyroula Doulgeri Ingesiloglou, Director 13th Ephorate of Prehistoric and Classic Antiquities, HMOc, Interview by author, Volos, January 16, 2014 and Maria Lilibaki Akamati, former director of the 17th Ephorate of Prehistoric and Classic Antiquities, interview by author, Pella, January 22, 2014

policy development programs. During the period 1994–2013 the local governments provided museums with 299 million euro.

The National Investments program can be considered at the moment as one unity with the EU RP programs because it provides the 25% national participation to the EU RP programs. From 1994 to 2013 EU RP funded Greek cultural sector with 2.3 billion euros from which 25% is the national participation through the national investments program.

At the moment EU RP is considered as the most important source of funding for the development of museums since the ordinary budget decreases due to the debt crises.<sup>118</sup>

#### **2.5.2. Management for regional museums: The Archaeological Receipts Fund**

The management of museums partly is executed by the HMOC that manages exhibitions, collections and human resources, and partly by the Archaeological Receipts Fund (ARF) which manages revenues. The ARF is the managing organization of museums and monuments forming a legal entity of public law under the supervision of the HMOC. Its mission is to support the function of the GDOACH by collecting and managing revenues from museums and heritage sites in order to construct and maintain museum and archaeological sites infrastructures, conduct property leasing (such as museum cafés/restaurants), and produce replicas and publications for sales in museum shops. Its financial resources come from the collection of the revenue from tickets sales in museums and archaeological sites, sales in museum and heritage site shops, property leasing, publication and photography fees and annual state grant. The ARF from of its resources

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<sup>118</sup>Sofia Tsilidou

pays several variable and fixed costs of museums and sites, covers expropriation costs, building construction costs and production costs of replicas and publications, buys equipment for the regional services, and contributes to the payment of some categories of salaries.<sup>119</sup>

Although the ARF is affiliated with funding issues and income generation activities of the heritage sector there are no institutional structures for collaboration with the regional services concerning issues such as the production of museum shops' goods and services. The museums' shops are managed directly by the ARF which is detached from museums' administration and providing the museum shops with products whose revenue goes back to it. The same applies to the case of the museum cafes. The property leasing is organized directly by the ARF with a Public Call to Tender. The Regional Services only publicize the Call.<sup>120</sup> The absence of institutional framework to connect the museums with their paid services refrains museums from any authorization on the functions of those assets and cannot incorporate them within their activities. For example the Delphi Archaeological Museum would prefer a café which would be more compatible with the museums' style. However the museum cannot ask the lessee to make changes because the lessor is not the museum but the ARF and the contract is between the lessee and the ARF.<sup>121</sup>

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<sup>119</sup> Law 736, Organization of the Archaeological Receipts Fund, *Official Journal of the Hellenic Republic*, (ΦΕΚ 316/Α'/15.10.1977)

<sup>120</sup> Konstandinos Soueref, Director, 12th Ephorate of Prehistoric and Classic Antiquities, Interview by author, Ioannina, January 20, 2014

<sup>121</sup> Anastasia Psalti, Director, Ephorate of Prehistoric and Classic Antiquities, Interview by author, Delphi, January 15, 2014

The Only structure that connects the museums with the ARF is through the DMEEP of the central service which supervises the state museums. In the 2003 Organization of the HMOC among the responsibilities of the DMEEP is to produce replicas.<sup>122</sup> However, since no other body has the right to produce items for museums except the ARF the role of DMEEP was to approve for the kind of items produced. The recent 2014 Organisation increased the responsibilities of DMEEP though the authorization to supervise the production of all products for museums and archaeological sites including publications and deciding on the entrance fee and visiting hours of museums.<sup>123</sup> Although museums are still detached from the ARF, the step to transfer some responsibilities to DMEEP can be considered as a step closer to museums since DMEEP supervises all regional museums and therefore has a lot of information on museum issues and needs.

Maybe the most important characteristic of the institutional framework for the management of museums is that the management policy is divided between the HMOC (GDOACH, DMEEP and Regional Services) and the ARF. The HMOC manages human resources, exhibitions, collections and so on, and the ARF manages the income generating services of the museums. As a result, the museums cannot implement a management policy for their assets and resources as whole, because they only can create policies for their human resources and collections. The museums do not have access in the management of their assets such as cafes, replicas, books, shops and the revenues they produce. A very significant issue is the fee of the ticket sales which is collected by the ARF and

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<sup>122</sup> Art.10, par.στ'. PD 191 (FEK 146/A'/23.6.2003)

<sup>123</sup> Art. 13, par.1 ηη', θθ' and υ' PD 104 (ΦΕΚ/171/A'/28.8.2014)



redistributed to the services of the HMOC according to priorities and needs. The system of the ticket sales creates disincentives because the museums cannot have any control on the revenue they produce and the legal framework does not include incentives for the museums to increase their income from tickets, such as bonuses and so on. Additionally, the ARF is an organization that is run under the supervision of the central government and lacks of any real connection with the museums at local level in order to be able to evaluate their needs and supply funding accordingly. The ARF funding for the needs of museums is approved in central level.

On the other hand the ARF that manages those incomes has no right to create management policies that would increase the number of visitors in order to increase its income. Consequently, this style of management with two actors with overlapping responsibilities and serious gaps in their responsibilities raises the question of accountability. Who is accountable for the income and the number of visitors in museums?

From 2003 to 2013 the 96% of the ARF revenue came from ticket sales<sup>124</sup> in museums, sites and monuments. The revenue from ticket sales (**Figure 2- 3**) within this decade reached a peak in 2007 with 49 million euro. Since then it is keep falling, due to decrease in number of visits (an issue that will be discussed later on), reaching 43 million euros in 2013 which is almost equal to the levels of 2005. The same trend is observed to the total revenue of ARF which includes sales of products and services in museums and monuments.

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<sup>124</sup> The ARF keeps records of ticket sales including private museums such as the Benaki Museum and Museums that are legal entities of public law such as the New Acropolis Museum and the National Gallery. However the revenue from such museums is not collected by the ARF but by those museums. Therefore, in this dissertation as revenue of the ARF is only considered the real revenue which is produced by state museums excluding the records of the private and public ones.

However, the numbers of museums and monuments that produce this revenue have been increased during those years, especially due to the development projects of EU RP that supported the creation of new infrastructures. The HMOC highlighted this issue as a problem of sustainability since museums and monuments are far from producing revenue that can support their operation.<sup>125</sup> This research would better state that this problem is an issue of accountability. In other words, the museum director is not accountable to increase the income but is accountable to increase museum visitors. Even if the museum increases its visitors it does not have direct profit from the income produced by services and tickets sales. Consequently, the museum has no incentives to increase its number of visitors. On the other hand the ARF is accountable for the revenue management but is not accountable to increase the number of visitors. The current model of management would make some sense if the ARF and museums had close management partnership and institutional bridges in order to apply common policies that could increase both visitors and income. However, as it was discussed in the previous paragraphs there is neither such kind of close collaboration nor institutional bridges between the two actors. This model creates deficits in accountability and disresponsibilization of human resources since the responsibilities for certain policies are not clear and overlapping.

The issue of accountability is considered among the most important aspects of management and leadership. Museums are accountable for their actions in areas such as the management of collections, their communication policy and the management of their

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<sup>125</sup> Υπουργείο Πολιτισμού – Γενικός Γραμματέας, *Προτάσεις Του Υπουργείου Πολιτισμού για τη Σύνταξη των Κατευθύνσεων Εθνικής Στρατηγικής Ανάπτυξης 2007-2013*, 20.

resources including their financial resources. Since museums are organizations that aim in public benefit, and especially the state ones that are publicly funded, they owe accountability to the public and they should ensure that their operation is in the service of public benefit.<sup>126</sup> Therefore, accountable organizations should define strategic goals and measure their performance and achievements over the accomplishment of those goals.<sup>127</sup>

In the case of Greece since there is no clear responsibility among the managing authorities for the increase of number of visitors and the increase of income, there cannot be strategic goals in those fields. Consequently, there is not accountable authority for such issues. Moreover, the issue of absence of incentives to increase the number of visitors in museums is very significant. Researchers argue that incentives in decision making process are very important factors for increasing accountability. Incentives increase the responsibility of bureaucracy.<sup>128</sup> Since museum directors are not accountable on how to expand the museums' income they only maintain their accountability role for the management of other aspects of museums and especially in disciplinary fields. Consequently, their accountability focuses in professional issues towards a research community that they are part of and which imposes to them professional values.<sup>129</sup> In the case of Greece as already discussed the museum directors and general all positions in the

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<sup>126</sup> Willard L. Boyd, "Museum Accountability: Laws, Rules, Ethics and Accreditation," in *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, ed. Gail Anderson, (Walnut Creek, Lanham, New York, Toronto, Oxford: Rowman and Littlefield Publishers, 2004), 352-353.

<sup>127</sup> Victor Middleton, "Irresistible Demand Forces," in *Museum Management*, ed. Kevin Moore (London and New York: Routledge, 1994), 253.

<sup>128</sup> Rizzo, Ilde, "Cultural Heritage: Economic Analysis and Public Policy," in *Handbook of Economics of Art and Culture, Volume 1st*, ed. Victor A. Ginsburg et al. (Amsterdam: Elsevier, 2006), 1008.

<sup>129</sup> Victoria Dickenson, "An Inquiry into the Relationship between Museum Boards and Management," in *Museum Management*, ed. Kevin Moore (London and New York: Routledge, 1994), 98.

HMOC that are affiliated with the management of museums are archaeologists. Such managers are not required by the law to have professional skills on managerial issues and in addition by the law are not accountable for issues such as the expansion of income of museums. They only maintain their accountability in professional issues towards the research community they belong to. This aspect of management contributes in the maintenance of the policy orientation of museums in preservation and archaeological research. This function of bureaucracy and behaviour of management policy refrains museums from stepping towards the new objective for utilization of cultural heritage assets that was introduced by the HMOC in 2014, because no specific authority is accountable to increase the use value of museums. Therefore, the HMOC in its latest reports could easily accuse the ‘sustainability’ of museums rather than looking to the problem of accountability.

Additionally, the issue of absence of devolution is an important factor for accountability issues. Research has supported that local government is more capable to deliver information to the citizens and consequently it has higher responsibility on the accountability of its actions and activities.<sup>130</sup> In the case of Greek museum policy the decision making process for the increase in utilization of assets and expansion of income of museums is executed by central governmental agencies with no clear responsibilities. As a result their accountability for the performance of regional museums towards communities is limited. Apart from the structural issues that limit accountability, the central government is not generally considered that capable to deliver information to local communities. As a result, the absence of devolution limits further the issue of accountability. The management

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<sup>130</sup> Rizzo, Ilde, “Cultural Heritage: Economic Analysis and Public Policy,” 1006.

policy of the central government is horizontal to all regional museums in Greece not taking into account the local variations and needs. This issue lies in the whole framework of policy implementation by centralized systems that cannot attribute special focus on local interests.<sup>131</sup> As a result, the accountability of the central government towards the communities is limited due to the identical behaviour of management which is not capable to apply special decision making process for the special needs of different museums cases.

## **2.6 Utilization of assets**

### **2.6.1 Framework for access in museums**

The role of the HMOC in the field of utilization of museums focuses in protection, display and providing access for the public. Access should be both physical and intellectual. Regional museums according to the law should be open in standard days and hours.<sup>132</sup> Since regional museums are state organizations this obligation can be interpreted as the legal obligation of the state to provide enough human and financial resources to the museums in order to be able to operate in standard hours and days. Additionally, museums in the field of utilization should provide facilities for people with disability problems. This tendency has been observed during the field research in the case studies. All museums that were researched developed facilities for people with problems of disability. Moreover, all of the museums provide translation of labels in English. Finally, the museums provide discount or free tickets to special categories of visitors such as students, aged and so on.<sup>133</sup>

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<sup>131</sup> Manfred J. Holler and Isidoro Mazza, "Cultural heritage: public decision-making and implementation," 25.

<sup>132</sup> Art. 45, par. 5, Law 3028 (ΦΕΚ 153/Α'/28.6.2002)

<sup>133</sup> ΥΠΠΟ/ΓΔΑΠΚ/ΔΜΕΕΠ/Γ2/Φ56-Φ32/74198/1015 (ΦΕΚ 1970/Β' /31.12.2003)

In short, the HMOC does not incorporate policies and structures for promotion but mainly focuses in access. The sovereignty of the HMOC on heritage and its role which is restricted in preservation and access along with the absence of structures, such as devolution or inter-organizational cooperation, for the promotion of the assets, creates several issues in the field of utilization that will be discussed later on.

### **2.6.2 Framework for the utilization of museums and the production of goods and services**

As already discussed the ARF conducts property leasing concerning the museum cafes. As it concerns the utilizations of assets by authorities or bodies other than the HMOC, or the production of goods and services by the private sector the framework is quite inflexible. According to the 2002 law, the framework for the use of museum spaces by the communities, organizations and bodies for events is not clear because there is no specific article to make such provisions. Such a request by a community or other authority/organization/body could be interpreted by the article that makes provisions for the use of monuments and sites in general. The law in order to satisfy requests for the use of the spaces for events requires several preconditions such as the compatibility of the event with the character and style of the monuments, a permission issued by the Minister of Culture that has been issued after the legal advice of the COM or the CAC and a fee paid to the ARF.<sup>134</sup> Consequently, the utilization of museum spaces for events is a time consuming process and quite uncertain since basic criteria is the compatibility of the event with the museum. Those law restrictions, especially the process that requires a screening of the

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<sup>134</sup> Art.46, par.1, Law 3028, (ΦΕΚ 153/Α'/28.6.2002); ΥΠΠΟΤ/ΓΔΑΠΚ/ΑΡΧ/Α1/Φ42/1017/61, Έγκριση όρων και διαδικασιών για την προσωρινή παραχώρηση χρήσης μνημείων, αρχαιολογικών χώρων και ιστορικών τόπων για πολιτιστικές ή άλλες εκδηλώσεις. *Official Journal of the Hellenic Republic*, (ΦΕΚ 1189/Β'/20.4.2012)

request by the councils and permission by the minister, show the importance of the preservation of the memorial character of monuments placing aside the real needs of the communities for the use of the public spaces.

A next important issue is the connection of museums with the private sector for the production of goods and services such as replicas, editions and digital services related to the collections. In the case of the replicas the prototype can only be produced by the ARF and out of it the private sector can produce replicas.<sup>135</sup> However, the process here is also quite long since it needs approval of the request by the CAC, permission from the Minister and a fee to the ARF. The same process should be followed in editions and other services.<sup>136</sup> This framework for the protection of heritage can probably be effective for preservation, however, creates barriers between the museum and the communities and the productive sectors. The recent investments by the EU RP targeted in the development of museums for the increase in utilization of assets both by the community and the market. This policy targeted to increase the role of museums in the local development process. Although Greece has accepted the funding with the specific preconditions for utilization, in fact did not soften the legal framework in order to facilitate the success of the goals of the

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<sup>135</sup> Δημήτριος Α. Παπαετρόπουλος, *Νόμος 1028/2002 για την προστασία των αρχαιοτήτων και εν γένη της πολιτιστικής κληρονομιάς*, 201

<sup>136</sup> Art.46, par.1, Law 3028, (ΦΕΚ 153/A'/28.6.2002); ΥΠΠΟ/ΓΔΑΠΚ/ΔΜΕΕΠ/Γ2/Φ51-52-54/81397/2199(6) Καθορισμός τελών: α) φωτογράφισης-κινηματογράφησης-βιντεοσκόπησης σε Μουσεία, Μνημεία και Αρχαιολογικούς Χώρους, β) δημοσίευσης φωτογραφιών αρχαιολογικού περιεχομένου για εμπορική εκμετάλλευση γ) ηλεκτρονικών εκδόσεων, δ) χρήσης εικόνων στο Διαδίκτυο και ε) εκδηλώσεων σε αρχαία θέατρα και άλλους αρχαιολογικούς χώρους. στ) Διαδικασία καταβολής τελών για εκμαγεία, αντίγραφα και απεικονίσεις ακινήτων και κινητών μνημείων που ανήκουν στο Δημόσιο. ζ) Διαδικασία καταβολής τελών για χρήση ακινήτων και κινητών μνημείων σε λογότυπο. *Official Journal of the Hellenic Republic*, (ΦΕΚ 1491/B'/27.10.2005)

programs. The facilitation of the legal path for the utilization of investments is both an ethical and legal responsibility of the country towards its partnership with the EU.

## **2.7 Regional Museums**

### **2.7.1 Categories of Museums in Greece**

Currently in Greece operate 279 accredited museums under the 2002 law.<sup>137</sup> Those museums fall into eleven categories: Archaeological, Byzantine, Historical/ethnographic, Diachronical, Nautical, Theatre, Cinema, Photography, Visual Arts, Music, Special Theme (**Figure 2- 4**). From those museums, 176 are state museums (63%) and 103 are private, municipal and public museums (37%). The 168 out of the 176 state museums are Regional Museums that operate under regional services and 8 are National Museums (Special Regional Services). The majority of state museums are archaeological museums and the second largest category are byzantine museums (**Figure 2- 5**). On the other hand the majority of non-state museums are historical and ethnographic museums and the second largest category is visual arts museums (**Figure 2- 6**). Additionally, the HMOC runs 72 state collections. The museum law does not clarify the difference between museums and collections and does not contain a definition for collections. Collections are exhibited in public spaces such as in metro stations in Athens, or they are exhibited in monuments or buildings. The Greek law states that a museum should have at least one collection. Within this framework collections that are exhibited in buildings could be considered as museums. However, the Greek law states that museums should have enough spaces to accommodate

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<sup>137</sup> Hellenic Ministry of Culture and Sports [www.odysseus.culture.gr](http://www.odysseus.culture.gr)



visitors and should operate in specific days and hours. Within this framework collections cannot be considered as museums because they are usually exhibited in small buildings that have no facilities and do not operate regularly as museums.<sup>138</sup>

### **2.7.2 Geographical dissemination of Regional Museums**

Since the entrance of Greece in the EU in early 1980's the government decided to adopt policies of decentralization and establish museums in Greek peripheries in order to increase employment, control inner emigration from periphery to urban centers and achieve balance development in Greek regions.<sup>139</sup> This plan for decentralization was a part of an overall decentralization policy of the Greek state that would prepare the ground for the EU RP CSFs.<sup>140</sup> Nowadays regional museums are located throughout the thirteen Greek Peripheries with the majority of them being concentrated in the most developed regions such as in South Aegean Islands 20%, in Peloponnese 15%, and in Attica and West Macedonia 9%. On the other hand in the less developed areas there are fewer museums such as in West Macedonia and Epirus 3% and in Thessaly 2% (Table 2- 2). The museums are not equally distributed among the regions. However, regions with advanced tourism industry such as South Aegean Islands or big urban centers such as Attica present a larger concentration of regional museums.

The majority of regional museums in the less developed or remote areas were established during the past two decades under the EU RP investments. As a result the

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<sup>138</sup> According to a catalogue of collections in Greece that was provided by the HMOCS several collections seem not to operate regularly.

<sup>139</sup> Dora Konsola, *Decentralization and Cultural Policy in Greece*, 129, 131-133.

<sup>140</sup> Nancy Vamvakas, *Europeanizing Greece, The Effects of Ten Years of EU Structural Funds, 1989-1999*, (Toronto-Buffalo and London: University of Toronto Press, 2012), 23-25.

number of museums increased considerably (**Figure 2- 7**). The capacity of the Greek State is to establish 23 or 24 museums every twenty years with its own budgets. However, with the funding of the EU RP the Greek state established 58 new regional museums during the last twenty years exceeding its carrying capacity and causing difficulties of funding through the ordinary budget (see chapter 2.5.1).

### **2.7.3 Visits in Regional Museums**

Although the number of museums increased recently, the numbers of visitors in state museums is decreasing (**Figure 2- 8**). Especially in the case of regional museum there is a mismatch between the increasing number of visitors and the decreasing number of museums. From 2010 to 2012 the number of visitors reached the lowest in the past decade and only in 2013 slightly increased, however still lower than the 2002 standards. In 2002 the state run 121 regional museums (from them 83 had a ticket fee), but in 2013 the state run 176 regional museums (159 museums with ticket fee) (**Figure 2- 9**). Although the supply of museums keeps increasing, the demand for museums decreases. As a result, recently there are more museums with fewer visitors, while ten years ago used to be fewer museums with more visitors. This mismatch also affects the revenue that the regional museums bring back to ARF (**Figure 2- 10**). The revenue is decreasing but the needs for funding and maintenance are increasing since the number of museums increased. As a result, less revenue is redistributed to more museums. Considering the current situation along with the issue of accountability (see chapter 2.5.2) it seems that there is no easy way to fix the problem because the overlapping responsibilities create confusion in

accountability. Moreover, the deficit in accountability creates confusion regarding the nature of priorities that should be followed and by whom in order to give solution.

The same trend is also observed in the national museums that the number of visitors and revenue recently decreased. However the number of national museums remained the same. Moreover the 8 national museums from 2000 to 2013 contributed in average 40% of the state museums' revenue to the ARF, while the rest 60% came from 159 regional museums.

## **2.8 Summing up and most important issues for regional museums**

The most important issue nowadays is the maintenance and operation of regional museums whose number increased during the past years. From 1991 to 2013 the Greek state has established 79 new museums. From them 58 were established with EU RP funding. Since 2009, when the Greek economy has downturned, the state reduced funding for culture and as result less funding is distributed to more museums. This tendency of the Greek state to establish new museums, along with the economic conditions resulted in public debates on how to fund and maintain the system.

A second very important issue is that apart from the debt crises and the funding problems, Greek museum system itself has some structural characteristics that keep museums far from moving forward. As already discussed museum policy was developed in the framework of heritage policy. Heritage policy is a long term national policy, since 1834, with most important objective to preserve antiquities for reasons of national identity and international status. The bureaucratic mechanism of the HMOC, the leadership and staffing of the departments that are related with the management of the museums, are structured in

order to deliver the mission of heritage policy, which targets in preservation. The regional museums are placed at the bottom of bureaucracy operating within an institutional framework that creates several inflexibilities. The way that museums are organized within the regional services as departments with no independent administrative structures and human and financial resources places museums at the bottom of the organization as weak institutions with no specific mission in their locations mainly contributing to the general mission of the HMOC which is preservation and display. The absence of devolution and other structures for the promotion of museums along with the absolute sovereignty of the HMOC on the management of museums creates homogenization to the museum policy since decision making is executed at the central service and is implemented to all museums horizontally without taking into account the regional needs. Moreover the management of assets that is divided between the central and regional services and the ARF, which creates deficits in accountability, is another aspect of the inflexibility of museums, since according to the current institutional framework museums cannot develop a strategy that will incorporate the management of their revenues in their activities. Museum Policy and Heritage Policy in general does not incorporate economic objectives since they were developed to produce historical, national and social values. In addition, the management of revenues from an organization that operates independently from museums can be regarded as a disincentive to museums to supply more competitive products and services. All those issues along with the issue of accountability put obstacles to museums in their operation. Additionally, the current framework for utilization of museums is very restrictive,

refraining museums to contribute to productivity and keeping them far from their communities.

The current changes in heritage policy do not contribute to a more flexible framework for the museums. The HMOC expanded its mission to promotion and created the Office for the Promotion and Utilization of Cultural Heritage, however these changes seem not to be able to contribute to the promotion of museums that currently 'losing' their visitors. Apart from those changes the organization remained untouched, maintaining the same structures and leadership. Moreover, within the regional services the department of museums was merged with other departments reducing thus the institutional capability of museums to become gradually more independent. As a result, the organization becomes more centralized than before. In this regard a more centralized organization, with deeply rooted policies that were developed for two centuries towards a very specific mission for preservation, with an identical and horizontal management policy for all assets without taking into account the regional factor and with no partners at a local level to promote the assets cannot change that easy towards promotion and utilization. Of course the expansion of the mission of the HMOC and the introduction of the promotion office is a step towards transition and a basis for further developments, however, the rest of the current institutional framework, bureaucracies and organizational culture do not help towards this direction.

The funding of the EU RP gave to the museums the opportunity to improve their infrastructures and services for reasons of regional development. The funding was given to museums in order to contribute into social life and generation of jobs. Within this

framework museums were expected to become lively institutions within their communities. Although the demand for museums was expected to increase, in fact figures as already discussed show that the audiences and revenue are reducing year by year. The next chapters will discuss the EU RP for culture from 1994 to 2013 in Greece in order to give the basis for a discussion and show how the current policy and management system lowers down the 'profit' of the investments.

## CHAPTER 3. EU regional Policy for culture

### 3.1 The birth of EU Regional Policy

EU RP is the main ‘*investment policy that supports job creation, competitiveness, economic growth, improved quality of life and sustainable development*’<sup>141</sup> in member states. The first attempts of cohesion in the community started since 1979 with pilot projects that aimed in the development of several European cities. In 1980’s those efforts became more comprehensive with the Integrated Development Operations (IDO’s) and the Integrated Mediterranean Programs (IMP’s). RP took form in 1988 when EU decided that the new member states, Greece (1981) and Portugal and Spain (1986), should be integrated to the standards of the Community in terms of growth. The 1<sup>st</sup> CSF was launched in 1989 aiming to invest in European economies and reduce disparities among regions adopting five priority objectives for structural interventions.<sup>142</sup> Since then EU has launched five programs establishing RP as a fundamental mechanism of development in the community which counting at the moment twenty eight member states, covering 4271,6 thousands of square kilometers, with a population of almost 506 million of people.<sup>143</sup>

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<sup>141</sup> EU definition of Regional Policy: EU Regional Policy Inforegio, [http://ec.europa.eu/regional\\_policy/index\\_en.cfm](http://ec.europa.eu/regional_policy/index_en.cfm)

<sup>142</sup> EU Regional Policy, Inforegio Panorama, 26, (June 2008), 9-11.

<sup>143</sup> European Union, [http://europa.eu/about-eu/facts-figures/living/index\\_en.htm](http://europa.eu/about-eu/facts-figures/living/index_en.htm)

## 3.2 Tools and Strategy

EU RP has general objectives<sup>144</sup> for development that they are determined in each programming period under the article 158 of the treaty: *'In order to promote its overall harmonious development, the Community shall develop and pursue its actions leading to the strengthening of its economic and social cohesion. In particular, the Community shall aim at reducing disparities between the levels of development of the various regions and the backwardness of the least favored regions or islands, including rural areas.'*<sup>145</sup>

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<sup>144</sup> The EU Regional Policy adopted 3 general objectives for the programming period 2000-2006: Objective 1: *promoting the development and structural adjustment of regions whose development is lagging behind;* Objective 2: *supporting the economic and social conversion of areas facing structural difficulties, hereinafter;* and Objective 3: *supporting the adaptation and modernization of policies and systems of education, training and employment.* Art. 1, COUNCIL REGULATION (EC) No 1260/1999 of 21 June 1999 laying down general provisions on the Structural Funds *Official Journal of the European Communities* No L161, 26.6.1999

*RP for the period 2007-2013 adopted three general objectives: (a) the Convergence objective, which shall be aimed at speeding up the convergence of the least-developed Member States and regions by improving conditions for growth and employment through the increasing and improvement of the quality of investment in physical and human capital, the development of innovation and of the knowledge society, adaptability to economic and social changes, the protection and improvement of the environment, and administrative efficiency. This objective shall constitute the priority of the Funds; (b) the Regional competitiveness and employment objective, which shall, outside the least-developed regions, be aimed at strengthening regions' competitiveness and attractiveness as well as employment by anticipating economic and social changes, including those linked to the opening of trade, through the increasing and improvement of the quality of investment in human capital, innovation and the promotion of the knowledge society, entrepreneurship, the protection and improvement of the environment, and the improvement of accessibility, adaptability of workers and businesses as well as the development of inclusive job markets; and (c) the European territorial cooperation objective, which shall be aimed at strengthening cross-border cooperation through joint local and regional initiatives, strengthening transnational cooperation by means of actions conducive to integrated territorial development linked to the Community priorities, and strengthening interregional cooperation and exchange of experience at the appropriate territorial level.,* Art. 4, COUNCIL REGULATION (EC) No 1083/2006 of 11 July 2006 laying down general provisions on the European Regional Development Fund, the European Social Fund and the Cohesion Fund and repealing Regulation (EC) No 1260/1999 *Official Journal of the European Communities* No L210, 31.7.2006

<sup>145</sup> Article 158 (Article 130a - EC Treaty (Maastricht consolidated version), Treaty establishing the European Community (Nice consolidated version) - Part Three: Community policies - Title XVII: Economic and social cohesion - Article 158 - Article 130a - EC Treaty (Maastricht consolidated version) - *Official Journal C 325* , 24/12/2002 P. 0103 – 0103, *Official Journal C 340* , 10/11/1997 P. 0250 - Consolidated version, *Official Journal C 224* , 31/08/1992 P. 0049 - Consolidated version



The economic instruments for the delivery of the EU RP objectives is the European Structural and Investment Fund (ESI) which consists of the European Regional Development Fund (ERDF), The European Social Fund (ESF), the Cohesion Fund (CF), European Agricultural Fund for Rural Development (EAFRD) and the European Maritime & Fisheries Fund (EMFF). The ERDF focuses in investments in vital areas of development such as innovation and research and supports small and medium-sized enterprises. The ESF invests in human capital and institutions and governance that can support employment, job creation and lifelong education. The CF is invested in member states that the GDP per capita is less than 90% of the European average and aims to improve trans-European transportation networks. Finally the EAFRD and the EMFF aim to improve natural resources and competitiveness of agriculture and fisheries sectors.<sup>146</sup>

The assistance of the funds for the accomplishment of the RP objectives takes into consideration their own mission along with economic, social and territorial features.<sup>147</sup> The eligibility of the member states to receive funding under the objectives depends on their development needs and geographical and economic characteristics.<sup>148</sup>

The member states that benefit from EU RP form nation based development programs, named CSF and NSRF (from 2007 and on), that are co-financed by the above funds, national budgets and private sector. The programs are designed taking into consideration

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<sup>146</sup> [http://ec.europa.eu/contracts\\_grants/funds\\_en.htm](http://ec.europa.eu/contracts_grants/funds_en.htm)

<sup>147</sup> Art. 4, par. 3, COUNCIL REGULATION (EC) No 1083/2006 of 11 July 2006 laying down general provisions on the European Regional Development Fund, the European Social Fund and the Cohesion Fund and repealing Regulation (EC) No 1260/1999 *Official Journal of the European Communities* No L210, 31.7.2006

<sup>148</sup> *Ibid.* Art. 5

the member states' individual needs for development and competitive advantages. The development programs aim in the development of national economies in sectors such as energy, environment, culture, business, tourism, transportations, health and education focusing on the development of infrastructures and institutions that the markets themselves cannot provide. The programs are executed by central governments with OPs aiming in national development and regional governments with Regional Operational Programs (ROPs) aiming in regional development. Additionally several projects are executed through the Community Initiatives and Innovative Actions that aim in cross border cooperation and joint actions.

### **3.3 The principle of partnership**

Partnership is a fundamental element for the function of the EU which is stated as *'a unique economic and political partnership between 28 European countries that together cover much of the continent.'*<sup>149</sup> In RP the principle of partnership was introduced in the 1<sup>st</sup> CSF and maintained the same concept in the 2<sup>nd</sup> CSF, describing a close collaboration between the Member State and the Community regarding the implementation of RP and the coordination of structural funds.<sup>150</sup>

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<sup>149</sup> European Union, [http://europa.eu/about-eu/index\\_en.htm](http://europa.eu/about-eu/index_en.htm)

<sup>150</sup> Art. 3, 8, 14, 17, 19, 25 and 26, COUNCIL REGULATION (EEC) No 4253 / 88 of 19 December 1988 laying down provisions for implementing Regulation (EEC) No 2052/ 88 as regards coordination of the activities of the different Structural Funds between themselves and with the operations of the European Investment Bank and the other existing financial instruments *Official Journal of the European Communities* No L 374, 31.12.88

and Art. 8, COUNCIL REGULATION (EEC) No 4254 / 88 of 19 December 1988 laying down provisions for implementing Regulation (EEC) No 2052/ 88 as regards the European Regional Development Fund, *Official Journal of the European Communities* No L 374, 31.12.88

The principle of partnership was further developed in the 3<sup>rd</sup> CSF, being defined in the article 8 of the Council Regulation of 21 June 1999 as a central function for the implementation of the programs, preparation, evaluation, monitoring and sound financial management. The partnership marks the relationship between the Commission and the Member State *'pursuing a common goal'* which is the complementarity of the Community actions. According to the paragraph 1 the Community actions should *'complement or contribute to corresponding national operations.'* The partnership should be accomplished in respect to the financial and legal institutions of the partners. For the implementation of an effective partnership the member state, in respect to its legal and institutional organization, should introduce "*minor*"<sup>151</sup> partners such as public authorities (regional and local) and economic and social bodies.<sup>152</sup> Thus, the form of partnership appears as a horizontal relationship between EU and the Member state and as a vertical relationship among Member State and minor partners. During the NRSF 2007-2013 the concept of partnership did not change except the goals that the partners should pursue. Pursuing the *'complementarity of community actions'* was replaced by pursuing the *'objectives of the funds'*.<sup>153</sup> This new development in the concept of partnership enhances the responsibility

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In the implementation of the 2<sup>nd</sup> CSF the concept of partnership did not change as referred in the COUNCIL REGULATION (EEC) No 2082/93 of 20 July 1993 amending Regulation (EEC) No 4253/88 laying down provisions for implementing Regulation (EEC) No 2052/88 as regards coordination of the activities of the different Structural Funds between themselves and with the operations of the European Investment Bank and the other existing financial instruments *Official Journal of the European Communities* No L 193, 31.7.93

<sup>151</sup> The term "minor" partners does not appear in the council regulations. This term is introduced by the author in order to distinguish between the partnership of EU and the member state, that are the main partners according to the council regulations, and the partners (social, regional, economic and so on) that the member state introduces in order to implement the programs.

<sup>152</sup> Art. 8, COUNCIL REGULATION (EC) No 1260/1999 of 21 June 1999

<sup>153</sup> Art. 11, COUNCIL REGULATION (EC) No 1083/2006 of 11 July 2006

of the member states to succeed the RP goals within the framework of partnership rather than mainly satisfying their own needs.

The concept of partnership in the new programming period 2014-2020 becomes a more vital element for the proper implementation of the programs and the delivery of the RP policy goals and pursues a horizontal relationship among the partners involved. According to the Council Regulation of 17 December 2013 each Member State should organize partnership agreement with regional and local authorities and other partners such as economic authorities, civil society and NGOs. The goal of partnership agreement is '*multi-level governance*' that will be '*built on the experience and know-how of the relevant actors*'.<sup>154</sup> Although the term multi-level governance officially appeared for the first time in the Council Regulation of 17 December 2013, in the academic literature it was highlighted since late nineties as an aspect of RP structure that targets in a multi-level governance challenging the solely state-centered governance and introducing non-state actors that can contribute in cohesion.<sup>155</sup>

During the previous programming periods, EU reported that due to absence of guidelines, the member states did not built effective partnerships. Only in 27% of the cases, partnership was executed effectively while in the rest of the cases it was reported that several problems

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<sup>154</sup> (11) and Art.5, REGULATION (EU) No 1303/2013 OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 17 December 2013 laying down common provisions on the European Regional Development Fund, the European Social Fund, the Cohesion Fund, the European Agricultural Fund for Rural Development and the European Maritime and Fisheries Fund and laying down general provisions on the European Regional Development Fund, the European Social Fund, the Cohesion Fund and the European Maritime and Fisheries Fund and repealing Council Regulation (EC) No 1083/2006 *Official Journal of the European Communities* No L347, 20.12.2013

<sup>155</sup> Juan M. Delgado Moreira, "Cohesion and Citizenship in EU Cultural Policy," *Journal of Common Market Studies*, Vol. 38, No.3, (September 2000): 450-451.

were occurred such as centralization of activities, lack of capacity to execute partnership or lack of interest.<sup>156</sup> As an answer to the problem, the European Commission published the European Code of Conduct on Partnership (ECCP) to assist Member States to build effective partnership agreements. According to the main principles of the ECCP, the partners should represent the most relevant stakeholders, they should equally involve in all stages of policy implementation and should enhance understanding and experience. Moreover the ECCP encourages Member States to increase the institutional capacity of the partners in order to equally participate in policy implementation.<sup>157</sup>

### **3.4 Legal framework of EU in the field of culture**

The Treaty of Rome (1957) which established the European Economic Community did not contain provisions for community actions in the field of culture. The discussion for the integration of cultural activities started since 1960's when several concerns were expressed for the exclusively economic orientation of the community. The growing interest for the role of culture in Europe led to the first considerations for cultural engagements in community's policies in mid-1970's and early 1980's when EU published the first official documents targeting to organize a basis for community actions that will ensure the safeguarding of heritage, the freedom of trade of cultural goods and the open up of cultural sector to wider audiences. The Culture Council which was established in 1982 formed an arena for further discussion among Ministers of Culture in Europe mainly concerning

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<sup>156</sup> European Commission, *Panorama Inforegio*, 42 (Summer 2012), 5-7

<sup>157</sup> European Commission, Directorate General of Employment, Social Affairs and Inclusion, Unit E1, *The European Code on of Conduct on Partnership in the Framework of the European Structural and Investment Funds*, Manuscript completed in January 2014, 5

cooperation for the preservation of heritage. Greece, France and Italy played an important role strengthening the dialog for cultural considerations in EU policies.<sup>158</sup> The growing interest in the field of culture along with the ideas of European integration, mutual understanding among the people of Europe, the need of creation of the sense of citizenship and the impact of culture in development and economy led to the creation of a legal basis to the extent that the Community should encourage and fund actions for culture.<sup>159</sup> The legitimization of EU to intervene in the cultural sphere came with the article 128 of the Treaty of Maastricht in 1992 which is currently in force as article 167 of the Treaty of Lisbon.<sup>160</sup>

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<sup>158</sup> Annabelle Littoz-Monnet, *The European Union and Culture, Between economic regulation and European cultural policy*, 37, 42-43, 48-49

<sup>159</sup> Patricia Dewey, "Power in European Union Cultural Policy," 113-114.

<sup>160</sup> Article 167

1. The Community shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore.
2. Action by the Community shall be aimed at encouraging cooperation between Member States and, if necessary, supporting and supplementing their action in the following areas:
  - improvement of the knowledge and dissemination of the culture and history of the European peoples;
  - conservation and safeguarding of cultural heritage of European significance;
  - non-commercial cultural exchanges;
  - artistic and literary creation, including in the audiovisual sector.
3. The Community and the Member States shall foster cooperation with third countries and the competent international organisations in the sphere of culture, in particular the Council of Europe.
4. The Community shall take cultural aspects into account in its action under other provisions of this Treaty, in particular in order to respect and to promote the diversity of its cultures.
5. In order to contribute to the achievement of the objectives referred to in this Article, the Council:
  - acting in accordance with the procedure referred to in Article 251 and after consulting the Committee of the Regions, shall adopt incentive measures, excluding any harmonization of the laws and regulations of the Member States. The Council shall act unanimously throughout the procedure referred to in Article 251;
  - acting unanimously on a proposal from the Commission, shall adopt recommendations.

Consolidated version of the Treaty on the Functioning of the European Union - PART THREE: UNION POLICIES AND INTERNAL ACTIONS - TITLE XIII: CULTURE - Article 167 (ex Article 151 TEC), Treaty establishing the European Community (Amsterdam consolidated version) Part 3: Community policies Title XII: Culture Article 151- Article 128 - EC Treaty (Maastricht consolidated version) - Article 128 - EEC Treaty, *Official Journal* 115 , 09/05/2008, P. 0121 - 0122 Official Journal C 340 , 10/11/1997 P. 0245 Consolidated version, *Official Journal* C 224 , 31/08/1992 P. 0047 Consolidated version

According to the treaty EU has no sovereignty upon national cultural policies and has no power to force Member States to adopt certain values and objectives. The Community ‘shall contribute to the flowering’ of diverse European cultures. Additionally, intervention in culture can include specific actions that should be in accordance with national cultural policies. Such actions include the spreading of knowledge for culture, heritage preservation, promoting cultural exchanges and artistic creation, promoting cultural cooperation with third countries and international organizations. Consequently, EU in the field of culture can only have coordinative than regulatory role. The national cultural sovereignty is being protected by the principle of subsidiarity. According to the principle of subsidiarity the EU can intervene in cultural policy matters only when the member state itself cannot succeed in implementing a project or an action.<sup>161</sup> Research has also supported that the principle of subsidiarity was also introduced in order to protect the EU side and control the volume of flow of funding, since several member states, and especially the Mediterranean ones that did not have the financial capacity to support the development of their cultural assets, saw EU as the most important source of fundraising. Therefore, it has been supported that subsidiarity protects EU from fully fund cultural projects limiting its role in complementing state actions.<sup>162</sup>

In 2007 EU published the European Agenda of Culture which introduces the need to strengthen cultural cooperation. In the progress report of 2010 it is stated that the paragraph 1 of the article 167 ‘*The Community shall contribute to the flowering*’, does not simply

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<sup>161</sup> Evangelia Psychogiopoulou, *The integration of cultural considerations in EU law and policies* (Leiden and Boston: Martinus Nijhoff Publishers, 2008), 27-29, 15-16 and 31.

<sup>162</sup> Christopher Gordon, “Culture and the European Union in a Global Context,” *The Journal of Arts Management, Law and Society*, Vol. 37, No.1, (Spring 2007): 15.

show the extend that EU can touch upon culture but also indicates the responsibility of the EU to take action and integrate more activities in the field of culture.<sup>163</sup> Taking into account the statement of this recent text which challenges the principle of subsidiarity and also the new developments in the principle of partnership in 2013 that an equal relationship is required among the member states and the non-state actors, while EU is not clearly referred among the partners, implying a higher role than simply being a partner, it can be concluded that EU in the cultural field tends to see itself as an actor challenging the state sovereignty on cultural matters evolving soft laws that open some space for direct intervention.

### **3.5 EU regional policy for cultural sectors**

Before the introduction of cultural provisions in the treaty of Maastricht, the role of EU has primarily been related to economic and commercial activities. During the 1<sup>st</sup> CSF there was no official or direct support for cultural sectors in Europe. However, the experience of the 1<sup>st</sup> CSF along with the legislative reforms of 1992 became the starting point for RP funding to cultural sectors. The experience of the 1<sup>st</sup> CSF mobilized the idea that the community should support culture as a means to increase employment and integration.<sup>164</sup>

The 2<sup>nd</sup> CSF was the first program to provide structural funding for cultural sectors considering them as dynamic fields of development that can contribute in economy lowering down disparities among the regions. In this regard it was decided that structural

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<sup>163</sup> European Commission, Commission Working Document, *The European Agenda For Culture – Progress Towards Shared Goals Accompanying Document To The Commission Report to The European Parliament, The Council, The European Economic And Social Committee And The Committee Of The Regions On The Implementation of the European Agenda for Culture*, Com (2010) 390, Brussels, 19.7.2010

<sup>164</sup> Commission of the European Communities, *1<sup>st</sup> Report on the Consideration of Cultural Aspects in European Community Action*, Com (96), 160 final, Brussels 17.4.1996, 44-45.



funds should have very specific application in the field of culture. The ERDF provided funding for improvement in cultural infrastructure and generation of business that are related to local craft production and tourism generation through cultural activities. The ESF is invested in job creation and training that is linked with the cultural sector. The EAGGF is invested for the creation of tourism in local areas and in the protection of the environment and the conservation of villages as a part of the cultural life of the communities. Finally the FIFG invested to promote aquaculture and improve the areas involved in fisheries production.<sup>165</sup>

In 1995 the first OPs with cultural dimensions started with each member state deciding separately how to use structural funding for culture,<sup>166</sup> with the obligation to spend the budget in cultural resources that had the dynamics to promote tourism market.<sup>167</sup> During this first period OPs provided three types of investments: 1) *direct support* which targeted to development and conservation of cultural infrastructure, 2) *indirect support* which targeted to improve access to infrastructure such as transportations and finally 3) *general support* that aimed to improve surrounding areas and market such as hotels and public infrastructure.<sup>168</sup> In 1996, during the implementation of the 2<sup>nd</sup> CSF, EU reported that the community should infuse citizens with the idea of belonging to a union. In this regard culture could be a very important tool for integration with respect to diverse values and backgrounds of the member states. Additionally, the report emphasized the importance of

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<sup>165</sup> Commission of the European Communities, *Commission Working Document Application of Article 151(4) of the EC Treaty: use of the Structural Funds in the field of culture during the period 1994-1999* .

<sup>166</sup> *Ibid.*, 10-11.

<sup>167</sup> *Ibid.*, 5.

<sup>168</sup> *Ibid.*, 10.

culture related programs for the effectiveness of RP, showing its intention to continue funding during the next programming period.<sup>169</sup>

The 3<sup>rd</sup> CSF 2000-2006 allocated to culture 2,3% of the total RP budget (**Table 3- 1**) due to the potentiality of cultural sectors to contribute to tourism and to the attractiveness of regions generating employment. The importance of structural funding for culture is clearly stated in the Council Regulation of 21 June 1999: “*cultural development, the quality of the natural and the man-made environment, the qualitative and cultural dimension of life and the development of tourism contribute to making regions economically and socially more attractive in so far as they encourage the creation of sustainable employment.*”<sup>170</sup> Although financial support for culture remained closely related to tourism, the Regulation put forward the base for a wider concept for the role of culture in development, such as contribution in the attractiveness of regions, which was further established during the next programming period.

The ERDF provided funding to cultural development for heritage preservation, tourism development and job creation. The ESF and FIFG did not include provisions for cultural funding and the EAGGF provided funding for rehabilitation of villages and preservation of rural heritage, development of rural tourism and crafts market.<sup>171</sup> The Commission Communication of 1<sup>st</sup> July 1999 adopted the three objectives upon which OPs should be planned: 1) *regional competitiveness*; 2) *economic and social cohesion*; 3) *the development*

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<sup>169</sup> Commission of the European Communities, *1<sup>st</sup> Report on the Consideration of Cultural Aspects in European Community Action*, 1-2.

<sup>170</sup> (6) Council Regulation (EC) No 1260/1999 of 21 June 1999.

<sup>171</sup> Centre for Strategy and Evaluation Services, *Study on the Contribution of Culture to Local and Regional Development, Evidence from the Structural Funds*, Final Report, September 2010, 32.

of urban and rural areas.<sup>172</sup> In the same document culture and tourism are referred as closely related fields that should be developed in balance because due to their potential to generate jobs.<sup>173</sup> Consequently, cultural actions and programs were built upon those priorities and mainly designed in order to enhance the capacity of national economies through tourism.

During the NSRF 2007-2013 culture was not clearly stated within the Council Regulation of 11<sup>th</sup> July 2006 since the EU RP decided that culture should be integrated within other priorities as an incorporated field to overall development and not necessarily related to specific sectors of economy such as tourism.<sup>174</sup> The regulation put emphasis in urban and rural development and regeneration of cities.<sup>175</sup> Based on this progress, the RP approach to culture expanded to include concepts such as the ‘power’ of culture to convert Europe to a better place for employment and investments due to its positive impact in urban and rural development, in attraction and generation of skillful human capital and creation of jobs and sustainable tourism. Actions for culture should be constructed upon the three strategic guidelines for the design of OPs for the period 2007-2013 that were adopted by the Council Decision of 6 October 2006: 1) *improving the attractiveness of member states, regions and cities by improving accessibility, ensuring adequate quality and level services, and preserving the environment*, 2) *encouraging innovation, entrepreneurship and the*

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<sup>172</sup> European Commission, *Communication of 1 July 1999 concerning the Structural Funds and their coordination with the Cohesion Fund: Guidelines for the programs in the period 2000-2006*. COM (1999) 344 final - *Official Journal C* 267 of 22.09.1999.

<sup>173</sup> *Ibid.*

<sup>174</sup> DZIENDZIURA Tomasz, European Commission, DG REGIO, unit DGA2.G.1 (Competence Centre: Smart and Sustainable Growth), Interview by author, December 15, 2014.

<sup>175</sup> (46) COUNCIL REGULATION (EC) No 1083/2006 of 11 July 2006.

*growth of the knowledge economy by research and innovation capacities, including new information and communication technologies, 3) creating more and better jobs by attracting more people into employment or entrepreneurial activity, improving adaptability of workers and enterprises and increasing investments in human capital.*<sup>176</sup> According to the same document investments in cultural assets should be linked to urban development, rehabilitation of natural environment, attractiveness of cities for investors, creative human capital, citizens and tourism.<sup>177</sup> Cohesion Policy in terms of cultural development is the starting point for ‘soft investments’ in culture focusing in the development of services and training rather than ‘hard investments’ of the previous periods that focused in the developments of infrastructures.<sup>178</sup> During the NRSF period the ERDF invested in preservation and promotion of heritage, development of cultural services and development of cultural infrastructure for the improvement of social and business environment, management of cultural assets, improving communication between rural and urban areas and contribution in the development of isolated areas. The ESF did not make specific provisions for cultural development but contained provisions that provided cultural funding for reasons of integration in working life of underprivileged groups of society. The EAFRD supported culture for restoration of villages, preservation of rural heritage and promotion of

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<sup>176</sup> COUNCIL DECISION of 6 October 2006 on Community strategic guidelines on cohesion, *Official journal of the European Union*, L 291,(2006/702/EC), 21.10.2006; Centre for Strategy and Evaluation Services, *Study on the Contribution of Culture to Local and Regional Development*, 29-30.

<sup>177</sup> *Ibid.*

<sup>178</sup> Centre for Strategy and Evaluation Services, *Study on the Contribution of Culture to Local and Regional Development*, 87.

tourism. Finally the EMFF funded culture for tourism development and protection of aquaculture and architecture in shoreline areas.<sup>179</sup>

In the new period of Cohesion Policy 2014-2020 Culture is not directly mentioned among the thematic objectives of ESI Funds interventions. However regulations include a number of specific references to culture allowing for continuous support of investments in culture through ERDF. The existing evidence suggest that investment in culture are more likely to be successful in generating growth and jobs if they are conceived from the outset as part of an integrated, place-based solutions. Therefore, investments in renovation of historical buildings or building renovation of cultural institutions should only be a priority if they are part of an overall economic development strategy for a specific territory. In the longer term sufficient financial resources must be available to ensure maintenance and operation. Cultural investments are limited to small-scale infrastructure. Large scale cultural investments are clearly not a priority and are to be excluded from ERDF. While culture and creative industries are somewhat implicit to the thematic objectives regarding innovation and SMEs competitiveness, the conservation, protection, promotion and development of cultural heritage on environment and resource efficiency, due to the specific nature of heritage as a resource.<sup>180</sup> The ERDF will limit funding for the development of infrastructure and will support integrated cultural projects in economic

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<sup>179</sup> *Ibid.*, 32-33.

<sup>180</sup> Further reference to culture in ERDF Regulation include: 1) "*e-culture*" (*digital content related to culture and digital heritage*) under investment priority 2 (c); 2) "*enhancing accessibility to, and development of, specific natural and cultural resources*" under Priority 8 (b); 3) reference to "*social, cultural and recreational services*" under Investment Priority 9 (a); Article 3 of the 1301/2013(EU) Regulation limits investments to "*fixed investment in equipment and small-scale infrastructure, including small-scale cultural and sustainable tourism infrastructure*". In particular the following thematic objectives apply to priorities 1-10. DZIENDZIURA Tomasz.

development actions, it will support the generation of services for the development of urban and rural areas and projects that can improve quality of life. The EAFRD will fund preservation of rural heritage and EMFF will support aquaculture in fisheries areas. The ESF does not include specific provisions but can provide funding to culture related projects that can be affiliated with the ESF areas of intervention such as lifelong learning, mobility, training in order to upgrade human resources in several sectors.<sup>181</sup>

### **3.6 Summing up**

EU has no enforcement power in the field of culture but through the RP programs can be partner to provide funding and incentives to the member states to improve their cultural assets and use them as a means of regional development. Consequently, EU RP has no long-term policy for culture. The objectives for the development of cultural sectors are defined and shaped as a part of the overall RP objectives for the development of EU Regions in each programming period. Therefore, the objectives for culture are primarily linked to economic development since RP targets to harmonize the level of development among the member states and EU regions.

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<sup>181</sup> European Commission, Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. *Towards an integrated approach to cultural heritage for Europe*, COM (2014) 477 final, Brussels, 22.7.2014, 10.

## **CHAPTER 4. Investment policy and development strategies for museums in 20 years EU RP for cultural sectors in Greece: The co-funded programs 1994-2013**

### **4.1 EU regional policy for Greece: The EU co-funded programs 1986-2013**

Greece has been supported by the EU RP since 1986. From 1986 to 2013 the national economy has been supported by five regional policy development programs and currently runs the 6<sup>th</sup> program that will finish in 2020 (**Figure 4- 1**). Greece from the 1<sup>st</sup> to the 3<sup>d</sup> CSF was funded under the ‘objective 1’ of the EU Regional Policy ‘*promoting the development and structural adjustment of regions whose development is lagging behind*’ that was designed for member states that the GDP per capita is lower than 75% of the EU average.

The IMPs that was later integrated in the 1st CSF 1986-1993, aimed to develop basic public infrastructure. The 1st CSF contributed in the development of rural areas, agricultural production, transportation networks, telecommunications, energy, environment, research, human resources and tourism infrastructures (**Figure 4- 2**).<sup>182</sup> The 2nd CSF 1994-1999 which allocated to Greece 11% of the total RP budget (**Table 3- 1**) was a more intensive effort for development targeting to improve competitiveness of key sectors of Greek economy such as industry, agriculture and tourism, improve human resources, environment, health, welfare and the quality of life in urban areas and contributed

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<sup>182</sup> Commission of the European Communities, *Community support framework 1989-1993, for the development and structural adjustment of the regions whose development is lagging behind( Objective 1), Greece, Document*, Brussels · Luxembourg, 1990, pp. 11-13.

considerably in local development and decentralization. Extra emphasis was given to energy and to further development of transportation infrastructures (**Figure 4- 3**).<sup>183</sup> During the 3d CSF 2000-2006 Greece received 11% of the RP total budget for development in social and economic level continuing investments in priority areas such as transportation infrastructures, energy, environment, culture, health and welfare, human resources, local development and fishery sector. The 3<sup>rd</sup> CSF inaugurated also the support for the Information Society in private and public sectors (**Figure 4- 4**).<sup>184</sup> The NRSF 2007-2013 Greece's share from the total RP budget reduced to 6%. The NSRF went beyond hard investments and focused on entrepreneurship, energy and environment, transportations, attracting foreign direct investments, improving human capital, promoting innovation and digital services, employment and actions targeting in elimination of social inequalities (**Figure 4- 5**).<sup>185</sup> For the new programming period 2014-2020 Europe has allocated to Greece 15.5 billion euros which equals to 4% of the EU total Cohesion Policy budget, which is the lowest share Greece has ever received.

## **4.2 The 2nd CSF 1994-1999 for Culture and the OP Tourism and Culture Sub-program Culture**

The 2<sup>nd</sup> CSF was the first program to support cultural development in Greece through the subprogram “Culture” of the OP Tourism and Culture (OP T&C) which had a total

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<sup>183</sup> Ευρωπαϊκή Επιτροπή, *Κοινωνικά Διαρθρωτικά Ταμεία, Ελλάδα Κοινωνικό Πλαίσιο Στήριξης 1994-1999, Στόχος 1: Ανάπτυξη και διαρθρωτική Προσαρμογή των Αναπτυξιακά Καθυστηρημένων Περιφερειών, Εγγραφο Λουξεμβούργο 1994*, 32.

<sup>184</sup> Greek Ministry of Economy and Finance, General Secretariat for Investments and Development, *Structural interventions in Greece, Policies, Results, Perspectives, Information report 2005*, Athens, October 2005, 8.

<sup>185</sup> Hellenic Republic, Ministry of Economy and Finance, General Secretariat for Investments and Development, *National Strategic Reference Framework 2007-2013*, Athens, January 2007, 34-55.



budget of 570.2 million euro<sup>186</sup> under the EU Regional Policy Objective 1 ‘*promoting the development and structural adjustment of regions whose development is lagging behind*’ which provided 96 billion ECUs for 75 OPs in Europe. Eleven out of seventy five OPs included investments in culture which covered 12.5% of the budget. The investments for culture under the objective 1 were mainly about the development of infrastructures while under other objectives the investments were designed with a more progressive approach such as restoration of industrial buildings or as a tool for generation of employment and training.<sup>187</sup> Greece in terms of budget was the third larger beneficiary after UK and Ireland<sup>188</sup> absorbing 211,4 million euro under the subprogram “Culture” executing totally 64 projects. Additionally 191 projects were completed by the ROPs in the thirteen peripheries with a budget of 195.8 million euro and 23 projects under INTERREG with a budget of 15.4 million euro.<sup>189</sup> This investment equals to 10% of the cultural infrastructure of the country at the period.<sup>190</sup> According to the EU decisions, during the 2<sup>nd</sup> CSF cultural actions should be directly related to tourism development.<sup>191</sup> In the national reports for the 2<sup>nd</sup> CSF it is clear that although the assets that would be developed have the potential to boost tourism, the preservation of cultural heritage is a national priority detached from

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<sup>186</sup> European Enterprise Organization, *Ex Post Evaluation of the Objective 1 1994-1999, National Report Greece*, Athens, March 2003, 122.

<sup>187</sup> Commission of the European Communities, *1<sup>st</sup> Report on the Consideration of Cultural Aspects in European Community Action*, 33-34.

<sup>188</sup> Commission of the European Communities, *Commission Working Document Application of Article 151(4) of the EC Treaty*

<sup>189</sup> Υπουργείο Πολιτισμού, *Ε.Π. «ΤΟΥΡΙΣΜΟΣ-ΠΟΛΙΤΙΣΜΟΣ» 1994-1999 – ΥΠΟΠΡΟΓΡΑΜΜΑ «ΠΟΛΙΤΙΣΜΟΣ», ΤΕΛΙΚΗ ΕΚΘΕΣΗ ΚΛΕΙΣΙΜΑΤΟΣ*, pp.11-13

<sup>190</sup> European Enterprise Organization, *Ex Post Evaluation of the Objective 1 1994-1999*, 151.

<sup>191</sup> European Commission, [http://ec.europa.eu/regional\\_policy/archive/reg\\_prog/po/prog\\_335.htm](http://ec.europa.eu/regional_policy/archive/reg_prog/po/prog_335.htm)

tourism policy.<sup>192</sup> As discussed previously Tourism industry in Greece started flourishing in 1950's and as a result tourism policy is a quite new area in public policy, but cultural policy is a long term policy since the establishment of Greece as a Nation State and was developed with independent objectives. The HMOC was interested in the development of cultural assets but resources were always limited<sup>193</sup> therefore it was an opportunity to profit from the RP by participating in the OP T&C.<sup>194</sup> On the EU side, culture was an area that could improve competitiveness of the Greek economy by contributing to tourism product.<sup>195</sup> Moreover, both sides recognized that Greece is worldwide known for her cultural capital which establishes her in the international community and is a pole of attractions of visitors to the country. In this regard the improvement of both tourism industry and cultural infrastructure could contribute to development and creation of jobs.<sup>196</sup> Therefore the OP T&C was funded under the priority Competitiveness of the Greek CSF counting 10% of the budget of the priority Competitiveness and 3% of the whole Greek CSF, while the subprogram "Culture" counted 3% of the OP Competitiveness and 1% of the total Greek CSF. The ROPs also funded culture for reasons of tourism development<sup>197</sup> under the priority "Reducing Regional Disparities" of the Greek CSF. The budget that the thirteen peripheries allocated to culture counted for 3% of the budget of the priority "Reducing regional Disparities" and 1% of the total CSF. The total budget through all the programs

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<sup>192</sup> Ευρωπαϊκή Επιτροπή, *ΕΛΛΑΔΑ-Κοινωνικό Πλαίσιο Στήριξης 1994-1999*, 51.

<sup>193</sup> The need of the Ministry of Culture to develop cultural assets is highlighted in the five years plans that were discussed in the second chapter.

<sup>194</sup> Magia Komvou, Hellenic Ministry of Culture and Sports, Special Service for Culture, Director, Interview by author, Athens, January 13, 2014

<sup>195</sup> DZIENDZIURA Tomasz.

<sup>196</sup> Υπουργείο Πολιτισμού, *Ε.Π. «ΤΟΥΡΙΣΜΟΣ-ΠΟΛΙΤΙΣΜΟΣ» 1994-1999 – ΥΠΟΠΡΟΓΡΑΜΜΑ «ΠΟΛΙΤΙΣΜΟΣ»*, 4-9.

<sup>197</sup> Ευρωπαϊκή Επιτροπή, *ΕΛΛΑΔΑ-Κοινωνικό Πλαίσιο Στήριξης 1994-1999*, 71.

that contributed to cultural development was 422.6 million euro (Including INTERREG) that counted 2% of the total CSF.<sup>198</sup>

### **4.3 The 3d CSF 2000-2006 and the OP “Culture”**

The 3d CSF is the period to establish cultural sector as an important area of economic and social life that needs to be invested by the EU RP across member states. The strategy for development was still connected to tourism but it was the starting point for the funding to culture due to its potentiality to contribute to more sectors of the economy. For the first time in RP history two dedicated to culture OPs were designed in Portugal and Greece. Moreover Greece was the only country among the fifteen beneficiaries of the CSF to design two more programs that included specific cultural priorities: The OP Information Society (OP IS) and the OP Promotion of Employment and Continuous Training (OP PECT). Additionally most European states that participated in the CSF (except Denmark, Ireland and Luxembourg) adopted ROPs with specific cultural priorities. France was the country with the most investments in regional level with 11 ROPs that included cultural priorities, Italy with 6 and Greece with 5.<sup>199</sup>

The 3d CSF is the most important program to support cultural development in Greece in terms of volume of funding for the development of heritage and contemporary culture throughout the country in contrast to the 2<sup>nd</sup> CSF that focused in the development of cultural infrastructure only in tourism interest areas. The 3d CSF was implemented under

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<sup>198</sup> The actual resource allocation according to the final reports: European Enterprise Organization, *Ex Post Evaluation of the Objective 1 1994-1999*, 4-122.; Υπουργείο Πολιτισμού, *Ε.Π. «ΤΟΥΡΙΣΜΟΣ-ΠΟΛΙΤΙΣΜΟΣ» 1994-1999 – ΥΠΟΠΡΟΓΡΑΜΜΑ «ΠΟΛΙΤΙΣΜΟΣ»*, 4-9.

<sup>199</sup> Centre for Strategy and Evaluation Services, *Study on the Contribution of Culture to Local and Regional Development*, 37.

the objective 1 of the EU CSF 2000-2006 *Regions whose development is lagging behind* and funding focused mainly in the development of infrastructure under the ERDF funding.

The OP Culture was designed under the Priority “Quality of life” of the Greek CSF which targeted to implement programs regarding environment, culture and health sectors in order to improve the living conditions in rural and urban areas and to achieve balanced development throughout the country,<sup>200</sup> in contrast to the 2<sup>nd</sup> CSF that funded culture under the priority Competitiveness which targeted to improve business environment. This shift in policy is partly reflecting the slight shift in EU RP which at the time started considering culture as a sector with more potentialities than tourism and partly reflects the national cultural policy that considers culture as a fundamental part of social life and memory in Greece. However, as Greek economy is dependent on tourism, culture is also regarded by the Greek State as an important area that can create comparative advantage for the tourism industry.

The Strategy of the OP Culture had two basic pillars: 1) Protection & promotion of cultural heritage and development of contemporary culture and 2) Regional development in terms of supply and demand of cultural goods and services. The strategy aimed to strengthen the overall cultural development in order to improve the quality of life of communities and citizens and to improve services that could increase the flow of tourists in cultural assets.<sup>201</sup> Moreover during that period Greece was preparing for the Athens 2004 Olympic Games and consequently the development of cultural infrastructures was a priority

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<sup>200</sup> Summary of the Community Support Framework Greece 2000-2006, [http://ec.europa.eu/regional\\_policy/archive/funds/prord/document/resm\\_en.pdf](http://ec.europa.eu/regional_policy/archive/funds/prord/document/resm_en.pdf)

<sup>201</sup> Υπουργείο Πολιτισμού, *Γ'ΚΠΣ 2000-2006 Επιχειρησιακό Πρόγραμμα «Πολιτισμός»*, 8.

for the Greek State. The coincidence of the Olympic Games was a very important opportunity for the development of the heritage sector. Museums that have been established long time ago had no enough spaces to exhibit and preserve the growing number of collections. Moreover, the exhibitions across the country were old fashioned and most museums and heritage sites had no services and facilities for the visitors. For the above reasons, the 3d CSF was invested in cultural sectors throughout Greece in order to improve the whole picture of cultural product of the country.<sup>202</sup>

The EU side decided supply a dedicated to culture OP because culture should be continuously promoted as significant contributor to tourism development by recognizing cultural heritage as a competitive edge, an important factor in attracting tourism to the country, especially cultural and conference tourism. Therefore, there is a certain level of continuity with the 2<sup>nd</sup> CSF, however with greater focus on museums serving not only tourist purposes but also as cultural and social hubs with potential to deliver higher quality services.<sup>203</sup> The OP Culture included a special metre<sup>204</sup> for the development of museums because they can improve economic and social cohesion can affect employment, competitiveness of the Greek cultural product, they can play an important role in reduction of regional disparities and social inequalities, they can promote education and can be important players in the cultural life of their communities.<sup>205</sup>

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<sup>202</sup> Magia Komvou

<sup>203</sup> DZIENDZIURA Tomasz

<sup>204</sup> Meters are the parts of OPs that target in specific actions and projects.

<sup>205</sup> Υπουργείο Πολιτισμού, Γ'ΚΠΣ 2000-2006 Επιχειρησιακό Πρόγραμμα «Πολιτισμός», 11-15.

The OP Culture provided 679.3 million euros that count for 41% of the priority ‘Quality of Life’. An extra budget of 265.3 million euros was given to culture by the ROPs that counts for 2% of the 13 ROP’s total budget, the OP IS provided 107 million that is 4% from its total budget, the OP PECT funded culture with 53 million which is 2% of its budget and the OP Enhancing Competitiveness for Sustainable Development (OP ECSD) provided 10 million that counts for 0,2% of its budget. The total flow of funding for culture in the 3d CSF was more than 1.1 billion euros which is 5.1% of the total CSF for Greece (Table 3-1).

#### **4.4 The NSRF 2007-2013: funding for culture**

The NSRF 2007-2013 is a shifting period for cultural funding since culture is not necessarily funded for reasons of tourism development but also as an autonomous field that can contribute in creativity and growth. Unlike the two previous programing periods, the Greek NSRF did not contain a separate OP for culture, even though the HMOC tried to assert it.<sup>206</sup> In fact none of 455 OPs adopted and implemented in all Member States was entirely dedicated to culture but culture was instead integrated into different horizontal priorities. This shift reflects a European-wide trend, with new policy orientations at the EU level that funding for culture, needs to be more integrated to the of benefit to regional development.<sup>207</sup> Instead of dedicated OPs member states incorporated cultural and tourism priorities to ROP’s or to thematic OPs. Such examples are the new beneficiaries of the

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<sup>206</sup> Ελληνική Δημοκρατία, Υπουργείο Παιδείας και Θρησκευμάτων, Πολιτισμού και Αθλητισμού, γενική Γραμματεία Πολιτισμού, *Πρόταση για τη διαμόρφωση Εθνικής Αναπτυξιακής Στρατηγικής Τομέα Πολιτισμού 2014-2020*, Αθήνα, Οκτώβριος 2012, 11.

<sup>207</sup> DZIENDZIURA Tomasz

Regional Policy such as Bulgaria, Czech Republic, Estonia, Latvia, Malta, Poland and Slovakia.<sup>208</sup>

The Greek NSRF continued to fund culture mainly under the priority convergence that was delivered through the ERDF.<sup>209</sup> Although the development projects included investments in infrastructures it was also the starting point for a shift towards soft investments that included digital projects and actions connected to training<sup>210</sup> that can contribute in the competitiveness of the Greek cultural product.<sup>211</sup> Culture was adopted as the number 17 among the general objectives of the Greek NRSF with the title ‘Promoting culture as a vital factor in the economic development of Greece’.<sup>212</sup>

The NRSF strategy for culture included four priorities: a) *development and utilization of cultural investments*: this priority includes actions such as protection and promotion of cultural heritage, increase of demand for museums and monuments, investments in developing tourism destinations, promotion of worldwide known monuments, improvement of institutional environment for private sponsorship to culture and provide incentives to the market for the production of replicas. Promotion, support and encouragement of

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<sup>208</sup> Centre for Strategy and Evaluation Services, *Study on the Contribution of Culture to Local and Regional Development*, 41, 48.

<sup>209</sup> The NRSF for Greece was funded mainly by the ERDF under the objective ‘Convergence’ with 97% and by 3% the objective ‘Regional Competitiveness and Employment’. Hellenic Republic, Ministry of Economy and Finance, General Secretariat for Investments and Development, *National Strategic Reference Framework 2007-2013*, Athens, January 2007, 116-117.

<sup>210</sup> Magia Komvou

<sup>211</sup> Centre for Strategy and Evaluation Services, *Study on the Contribution of Culture to Local and Regional Development, Evidence from the Structural Funds*, 6.

<sup>212</sup> Ελληνική Δημοκρατία, Υπουργείο Παιδείας και Θρησκευμάτων, Πολιτισμού και Αθλητισμού, Γενική Γραμματεία Πολιτισμού, *Πρόταση για τη διαμόρφωση Εθνικής Αναπτυξιακής Στρατηγικής Τομέα Πολιτισμού 2014-2020*, 11.

sponsorship to contemporary culture and institutions, use of digital services in support to culture and support for research and cooperation with universities, b) *Human resource development and employment promotion*: actions that connect education with culture, promotion of cultural activities for underprivileged people, promoting specialization of human resources and promote specialization in public administration for culture, c) *Improvement and protection of cultural environment*: actions such as connection between protection and promotion of heritage and urban development and actions for the protection of heritage and environment, d) *International Cultural Cooperation*: actions among European states for the promotion of common heritage and cooperation between Greece and Mediterranean and Balkan countries.<sup>213</sup> Although the strategy of the NSRF went beyond the previous programs the Greek state did not make any institutional changes in order to be able to deliver the goals. The basic changes occurred after the end of the program with the new 2014 Organization of the HMOC. However, those changes do not affect the institutional and bureaucratic mechanism and consequently cannot successfully deliver such goals. The most important change to adopt a new mission for the HMOC towards utilization was only accompanied by the establishment of an office for utilization without further bureaucratic and institutional bridges with the management mechanism and the museums.

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<sup>213</sup> Υπουργείο Πολιτισμού – Γενικός Γραμματέας, *Προτάσεις του Υπουργείου Πολιτισμού για τη Σύνταξη των Κατευθύνσεων Εθνικής Στρατηγικής Ανάπτυξης 2007-2013 «Ο Ελληνικός Πολιτισμός στον 21<sup>ο</sup> αιώνα Υποδομές-Θεσμοί-Επενδύσεις*», 25-29.



The NSRF contributed to Greek culture 736.6 million euros. According to the initial budget allocation the amount for Greek culture equals to 2.4%<sup>214</sup> of the total budget for the Greek NSRF which in real implementation increased to 3.6% (Table 3-1).

From this amount 20.9% was given to infrastructure development, 1% was given to services and 78.1% was given for the preservation of cultural heritage.<sup>215</sup> The ROPs contributed the most to cultural investments almost with 63% which in nominal value equals to 466 million euros that count 6% of their total budgets. Comparing to the previous periods culture becomes more important factor for local development. The OP Competitiveness and Entrepreneurship (OP C&E) contributed 121.2 million euros which count for 9% of its total budget and 16% of the total budget which was allocated to culture. The OP Digital Convergence (OP DC) contributed 71.2 million that count for 8% of its budget and 10% of the total budget for culture. With smaller budgets contributed also the OP Human Resources Development (OP HRD) with 12 million euro, the OP Education and Lifelong Learning (OP E&LL) with 1.4 million euro, the OP Administration Reform (OP AR) with 1.6 million euro and the OP Technical Support for Implementation (OP TSI) with 2 million euro.

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<sup>214</sup> European Commission, DG Employment, Social Affairs & Equal Opportunities, DG Regional Policy, *Cohesion Policy 2007-2013: Culture*, p.2 [http://ec.europa.eu/regional\\_policy/themes/index\\_en.htm](http://ec.europa.eu/regional_policy/themes/index_en.htm)

<sup>215</sup> *Ibid.*, 3.

## **4.5 Cohesion Policy 2014-2020: The future of regional policy for culture in Greece**

For the programming period 2014-2020 the financial support for culture becomes more integrated to economic development due to the potentiality of culture to contribute in growth. Consequently structural funding will focus in a) urban generation, b) sustainable growth and c) support to SMEs.<sup>216</sup> Greek culture will continue receiving funding under Cohesion Policy however there will be limited support for infrastructure due to the shift in EU policy and also because during the previous three periods the major needs of the country in terms of infrastructure development have been almost covered. In 2014-2020 investments will focus mainly on projects that will emphasize in services, training, and access in cultural life. Moreover, cultural heritage will not be any more the main beneficiary but funding will focus on the support for creative industries because according to the EU they can generate more jobs and contribute to growth.<sup>217</sup>

The strategy for culture in Greece for the programming period 2014-2020 will focus on three objectives: 1) *Enrichment and diversification of the tourism product through the promotion and utilization of cultural heritage, contemporary culture and cultural institutions* 2) *Transition to quality entrepreneurship by supporting the cultural and creative industries and contemporary culture* 3) *Promoting employment, education and*

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<sup>216</sup> European Commission, Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. *Towards an integrated approach to cultural heritage for Europe*, 10.

<sup>217</sup> Magia Komvou.

*development of administrative capacity of the actors in the cultural sector.*<sup>218</sup> Museums will mainly be subject of the first objective connected to tourism. Establishment of new museums will be limited and can only be allowed in special cases. However, the museum infrastructures that have started during the previous programming periods will be completed. Moreover, for functional upgrading of the existing museum infrastructures, museums need first to pass through the process of accreditation and then to be evaluated in order to create a comprehensive program of upgrading, covering all functions of the museum, avoiding thus isolated and fragmentary actions. Priority in museum policy is the utilization of museums in order to attract visitors and become vital parts of societies. Therefore the HMOC stated that museum spaces will be used for cultural events organized by cultural institutions and bodies. Culture will be mainly funded under the objective 6 that protects the environment. Therefor several museum investments target in the use of renewable sources of energy. Finally special attention will be given to museum projects that target in social inclusion.<sup>219</sup>

#### **4.6 The Regional Operational Programs and funding for culture and museums: the local development perspective, goals and strategy**

EU RP targets not only to lower down development imbalances among member states but also development imbalances among regions in each member state. In Greece, efforts for regional development and decentralization had started since 1975 but became more

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<sup>218</sup> Ελληνική Δημοκρατία, Υπουργείο Παιδείας και Θρησκευμάτων, Πολιτισμού και Αθλητισμού, Γενική Γραμματεία Πολιτισμού, *Πρόταση για τη Διαμόρφωση Πολιτικής Τομέα Πολιτισμού 2014-2020*, 24.

<sup>219</sup> *Ibid.*, 30-33, 60

intensive in 1985 as a precondition for Greece to participate in the IMPs.<sup>220</sup> The 2<sup>nd</sup> CSF was the first program to provide local governments with budgets for cultural development projects. Although the OP T&C was directly linked with tourism development the ROPs had diverse objectives for culture related projects. Only five peripheries (Crete, Ionian Islands, Peloponnese, North and South Aegean Islands) implemented projects with objectives directly related to tourism development. The rest eight peripheries invested in culture in order to improve quality of life and for reasons of agricultural development through projects that targeted to agritourism.<sup>221</sup>

During the 3<sup>rd</sup> CSF the role of culture in regional development was considered as more important than the previous period and the number of projects and budgets increased considerably. Most of the local governments invested their budgets in culture in order to increase their potential as tourist destinations. The development of cultural assets was always important for the function of tourism market in Greece. Specifically, seven out of the thirteen Regional governments invested the 3<sup>rd</sup> CSF in cultural assets in order to improve the competitiveness of their tourist product.<sup>222</sup> Three Regional governments

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<sup>220</sup> Nancy Vamvakas, *Europeanizing Greece, The Effects of Ten Years of EU Structural Funds, 1989-1999*, 23-24.

<sup>221</sup> Υπουργείο Πολιτισμού, *Ε.Π. «ΤΟΥΡΙΣΜΟΣ-ΠΟΛΙΤΙΣΜΟΣ» 1994-1999 – ΥΠΟΠΡΟΓΡΑΜΜΑ «ΠΟΛΙΤΙΣΜΟΣ»*, 41.

<sup>222</sup> Περιφέρεια Ιονίων Νήσων, *Περιφερειακό Επιχειρησιακό Πρόγραμμα Ιονίων Νήσων 2000-2006*, Ενδιάμεση Αναθεώρηση, Νοέμβριος 2004, 33-34.; Περιφέρεια Ανατολικής Μακεδονίας-Θράκης, *Περιφερειακό Επιχειρησιακό Πρόγραμμα Ανατολικής Μακεδονίας-Θράκης*, 30-31.; Περιφέρεια Κεντρικής Μακεδονίας, *Περιφερειακό Επιχειρησιακό Πρόγραμμα Κεντρικής Μακεδονίας*, Ειδική Υπηρεσία Διαχείρισης [http://3kps.pepkm.gr/c/portal/layout?p\\_l\\_id=1.1&p\\_p\\_id=GN\\_CHAPTERS&p\\_p\\_action=0&p\\_p\\_state=normal&p\\_p\\_mode=view&](http://3kps.pepkm.gr/c/portal/layout?p_l_id=1.1&p_p_id=GN_CHAPTERS&p_p_action=0&p_p_state=normal&p_p_mode=view&); Ελληνική Δημοκρατία, Περιφέρεια Δυτικής Ελλάδας, *Περιφερειακό Επιχειρησιακό Πρόγραμμα 2000-2006 (Ενδιάμεση Αναθεώρηση)*, Β' Έκδοση, Ιούνιος 2004, 34-35.; Ελληνική Δημοκρατία, Περιφέρεια Πελοποννήσου, *Περιφερειακό Επιχειρησιακό Πρόγραμμα Πελοποννήσου 2000-2006, (Προτεινόμενο Αναθεωρημένο Σχέδιο)*, Νοέμβριος 2007, 48-53.; Ελληνική Δημοκρατία, Περιφέρεια Νοτίου Αιγαίου, *Περιφερειακό Επιχειρησιακό Πρόγραμμα Νοτίου Αιγαίου 2000-2006*, Σύρος, Νοεμβριος 2008, 43 .;

invested in cultural assets both for reasons of tourism and social development. However in their reports tourism and culture were considered as closely linked sectors that can contribute to local development.<sup>223</sup>

Two regional governments (Peripheries of Crete and North Aegean Islands) invested in the social value of culture in order to create more attractive environments for their citizens and to create more opportunities of employment and consumption for the younger generations that usually migrated to big urban centers. It is remarkable that both of them invested their 2<sup>nd</sup> CSF budgets for culture in tourism development projects and although both of them have experience in mass tourism industry, they shifted their policy in the 3<sup>rd</sup> CSF to included objectives such as improvement of the quality of life.<sup>224</sup> Finally, the Periphery of Attica, where Athens is located, is considered a special case because the objective to allocate cultural funding was to prepare for the 2004 Olympic Games and to create internationally competitive cultural infrastructure.<sup>225</sup>

The role of culture in local development became more important during the NSRF 2007-2013 with the decision of EU to integrate more investments in culture in the ROPs. Moreover there is an important policy shift in comparison with the previous periods. The

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<sup>223</sup> Περιφέρεια Δυτικής Μακεδονίας ΔΑ/ΠΕΠ, *Περιφερειακό Επιχειρησιακό Πρόγραμμα Δυτικής Μακεδονίας 2000-2006, Τελικό κείμενο αναθεώρησης*, 30-31.; Περιφέρεια Ηπείρου, *Περιφερειακό Επιχειρησιακό Πρόγραμμα Ηπείρου 2000-2006*, 30—31.; Περιφέρεια Θεσσαλίας Ε.Υ.Δ.Ε.Π, *Περιφερειακό Επιχειρησιακό Πρόγραμμα Θεσσαλίας 2000-2006 (Αναθεώρηση 2006)*, 2006, 33-34, 45

<sup>224</sup> Ελληνική Δημοκρατία, Περιφέρεια Βορείου Αιγαίου, *Περιφερειακό Επιχειρησιακό Πρόγραμμα Βορείου Αιγαίου 2000-2006*, Νοέμβριος 2008, 48-53.; Ελληνική Δημοκρατία, Περιφέρεια Κρήτης, *Περιφερειακό Επιχειρησιακό Πρόγραμμα Κρήτης 2000-2006 (Συμπλήρωμα Προγραμματισμού-Τροποποίηση)*, Ηράκλειο, Οκτώβριος 2008, 11.

<sup>225</sup> Ελληνική Δημοκρατία, Γενική Γραμματεία Περιφέρειας Αττικής, *Περιφερειακό Επιχειρησιακό Πρόγραμμα Αττικής 2000-2006, (Αναθεωρημένο Συμπλήρωμα Προγραμματισμού)*, Αθήνα, Νοέμβριος 2006, 56-57.

peripheries integrated funding for culture under the priority “Sustainable development and quality of life” which regarded culture as a part of a wider framework of social life along with other sectors such as environment, education, health and welfare that their synchronized development can contribute in the creation of better physical and social environment. Culture and tourism continue to be regarded as close sectors by some local governments – especially by those that their economy depend on tourism- but mainly culture is invested due to its social value.<sup>226</sup> Although the regional governments allocate funding with specific development objectives, since they do not have jurisdiction upon heritage, in fact they allocate the funding to the HMOC which makes the programing and the investments. This issue will be discussed later on.

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<sup>226</sup> Προγραμματική Περίοδος 2007-2013, Επιχειρησιακό Πρόγραμμα Μακεδονίας-Θράκης, Αθήνα, Σεπτέμβριος 2007, 106-120.; Προγραμματική Περίοδος 2007-2013, Επιχειρησιακό Πρόγραμμα Δυτικής Ελλάδας-Πελοποννήσου-Ιονίων Νήσων, Αθήνα, Ιούνιος 2007, 102-110.; Προγραμματική Περίοδος 2007-2013, Επιχειρησιακό Πρόγραμμα Θεσσαλίας-Στερεάς Ελλάδας-Ηπείρου, Αθήνα, Σεπτέμβριος 2007, 127,188.; Προγραμματική Περίοδος 2007-2013, Επιχειρησιακό Πρόγραμμα Αττικής, Αθήνα, Σεπτέμβριος 2007, 182-185.; Προγραμματική Περίοδος 2007-2013, Επιχειρησιακό Πρόγραμμα Κρήτης και Νήσων Αιγαίου, Αθήνα, Σεπτέμβριος 2007, 129-130.

## **CHAPTER 5. Assessment and output of investments**

### **5.1 EU RP programs' funding distribution among cultural sectors in Greece**

#### **5.1.1 2nd CSF 1994-1999**

From 1994 to 2013 EU regional Policy has invested 2.31 billion euros in Greek cultural sectors. An 18% of this budget was provided by the 2<sup>nd</sup> CSF (**Figure 5- 1**) which invested totally 422.6 million euro in culture implementing 278 development projects for the establishment of new and upgrading of existing cultural infrastructures (**Table 5- 1**). The “Subprogram Culture” of the OP T&C contributed 50% to the budget for culture of the 2<sup>nd</sup> CSF which equals to 211.4 million euro implementing 64 projects. The thirteen ROPs contributed 46% which equals 195.7 million euros developing 191 projects and the rest 4% was provided by INTERREG II with the implementation of 23 development projects (**Figure 5- 2**).

The Subprogram Culture included three measures for investments in the cultural heritage sector (museums and monuments) with a budget of 120.3 million euros that counts for 57% of its total budget and three measures for contemporary culture with a budget of 91 million euro. Within the cultural heritage sector, 69% of the budget was invested for the development of monuments and the rest of the budget for the development of museums (**Figure 5- 3**).

### 5.1.2 3rd CSF 2000-2006

The 3<sup>rd</sup> CSF was the most significant program to support the development of cultural sectors in Greece contributing 50% to the total budget in 20 years of EU regional policy for culture (**Figure 5- 1**). The total 3<sup>rd</sup> CSF budget for culture was almost 1.16 billion euros which equals to a 175% increase in budgets from the 2<sup>nd</sup> CSF and implemented 825 projects in total (**Table 5- 1**). The OP Culture which is the most important program to support the development of Greek cultural sectors counted for 59% of the total 3d CSF budget for culture implementing 268 development projects with a budget of 679.2 million euros which equals to a 221% increase comparing with the Subprogram Culture of the 2<sup>nd</sup> CSF. The OP Culture was invested in priority assets that needed a big budget to be developed, in assets that have an important role in regional development and in assets that have a potentiality to attract high number of visitors.<sup>227</sup> During the 3<sup>rd</sup> CSF the budgets for culture of the thirteen ROPs increased by 55% comparing to the 2<sup>nd</sup> CSF. The ROPs contributed 26% to the total budget for culture which equals to 303.4 million euros (**Figure 5- 2**) developing 303 projects. Additionally, the 3<sup>rd</sup> CSF is the starting point for the introduction of support to cultural development through other OP not directly related to culture, a trend that will continue also during the NSRF. The OP Information Society contributed 106.6 million euro and implemented 240 projects. Finally, INTERREG III Provided decreased budgets in comparison to INTERREG II of the 2<sup>nd</sup> CSF implementing less projects than the previous period.

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<sup>227</sup> Magia Komvou.



The OP Culture included one priority for investments in the cultural heritage sector (museums and monuments) with a budget of 482.7 million euros that counted for 71% of its total budget, one priority for contemporary culture with a budget of 186.4 million euro and one for technical assistance.<sup>228</sup> Comparing to the 2<sup>nd</sup> CSF that contemporary cultural sector received 43% of the budget, the 3<sup>rd</sup> CSF decrease budgets for contemporary culture and increased investments in the cultural heritage sector (**Figure 5- 4**). Within the cultural heritage sector, 52% of the budget was invested for the development of museums and the rest of the budget for the development of monuments. Comparing to the 2<sup>nd</sup> CSF the 3<sup>rd</sup> CSF increased investments in museums.

### **5.1.3 NSRF 2007-2013**

The NSRF contributed 32% to the total budget in 20 years of EU regional policy for culture (**Figure 5- 1**). The total budget for culture was almost 736.5 million euros which equals to a 36% decrease in budgets comparing to the 3<sup>rd</sup> CSF. This decrease is due to the absence of an OP for culture due to the EU decision to stop dedicated to culture OPs due to the limited capacity of the central government to develop projects that contribute in regional development.<sup>229</sup> This issue will be discussed further in the following parts of this Thesis. During the NSRF the cultural investments were integrated in other priorities and mainly to ROPs. Therefor since there is no dedicated program for culture with specific priorities and measures there can be no official estimation of the exact share among cultural

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<sup>228</sup> Technical assistance is preparation for the next programming period. The OP Culture included a separate measure for technical assistance while during the 2<sup>nd</sup> CSF technical assistance was integrated within the other measures.

<sup>229</sup> Dziendziura, Tomasz.

sectors. However as a whole the NSRF increased investments in cultural heritage comparing with previous period dedicating 92% of its budgets to monuments and museums and the rest to contemporary culture (**Figure 5- 5**). Particularly, the NSRF invested 62% of its budgets for cultural heritage to monuments and decreased investments in museums comparing to the previous programming period. Although the total budget for culture was considerably less than the previous period, the NSRF managed to implement 618 projects (**Table 5- 1**). Comparing to the previous period most of the projects were provided with less budgets. This is also a result of the nature of investments that shifted to soft investments than the hard investments of the 2<sup>nd</sup> and 3<sup>rd</sup> CSFs. The budget for culture was provided by six OPs, five ROPs<sup>230</sup> and INTERREG IV<sup>231</sup> (**Figure 5- 2**). The largest contribution to cultural development among the OPs in terms of budgets was provided by the OP C&E and in terms of number of projects by the OP DC (**Table 5- 1**). The ROPs were the most important supporters to the development for cultural sectors by implementing 377 projects and contributing 71% to the total budget that equals to 570.2 million euros which was by 72% increased comparing to the ROPs' budgets of the 3<sup>rd</sup> CSF. Although the absence of a dedicated to culture OP affected the availability of budgets the increase of budgets in ROPs and the increase of the number of executed projects show the increasing importance of the role of culture in development.

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<sup>230</sup> The ROPs for the period 2007-2013 were integrated to five programs and implemented to the thirteen Greek Peripheries.

<sup>231</sup> The budget for culture from INTERREG IV is not available yet.

## **5.2 Investments in Greek regional museums**

### **5.2.1 2nd CSF 1994-1999**

From 1994 to 2013 EU regional Policy has invested 726.8 million euros in Greek museums that equals to 31% of the total budget for culture (**Table 5- 1**). A 12% of this budget counts for the 2<sup>nd</sup> CSF (**Figure 5- 6**) which invested totally 84.7 million euro in museums which equals to 20% of the total budget for culture implementing 31 development projects for the establishment of new and upgrading of existing museums. The “Subprogram Culture” of the OP T&C contributed 36.7 million euros for the development of museums which equals 17% of its total budget implementing 10 projects. The ROPs contributed 48 million that equal to 25% of their budget for culture implementing 21 development projects in museums.

The OP T&C executed 4 development projects in 4 regional museums which equal to 40% of the total projects for museums and the ROPs executed 13 development projects in 13 regional museums that equal to 62% of the total projects for museums (**Table 5- 2**). In total the 2<sup>nd</sup> CSF developed 31 museums from which 17 were regional museums.

### **5.2.2 3rd CSF 2000-2006**

The 3<sup>rd</sup> CSF was the most significant program to support the development of museum sector in Greece contributing 52% to the total budget for museums in 20 years of EU RP (**Figure 5- 6**). The total 3<sup>rd</sup> CSF budget for museums was almost 382.5 million euros which equals to a 351% increase in budgets comparing to the 2<sup>nd</sup> CSF and implemented 161 projects in 124 museums. The 3d CSF invested 183.7 million euros in regional museums

which count for 48% of its total budget for museums and implemented 79 development projects in 71 regional museums (**Figure 5- 7; Table 5- 2**). The OP Culture which is the most important program to support the development of Greek museum sector contributed 74% to the total 3d CSF budget for museums (**Figure 5- 8**) implementing 65 development projects with a budget of 281.5 million euros which equals to 41% of its total budget (**Table 5- 2**). The budget for museums was 666% increased comparing with that of the Subprogram Culture of the OP T&C of the 2<sup>nd</sup> CSF showing thus the importance of museums in the process of development. The OP Culture invested 120.4 million euro which is 43% of its budget for museums for the development of 30 regional museums. However, the national museums were profited more than the regional ones since 84.2 million euros were distributed in 5 of them. The rest of the budget was allocated for the development of 26 museums that are not managed by the state. The ROPs contributed 19% to the total budget of the 3d CSF for museums with 73.7 million euros that equal to a 54% increase comparing to the ROPs' budgets of the 2<sup>nd</sup> CSF executing 50 development projects in 45 museums. Comparing to the previous period the regional museums were supposed to become very important actors for regional development since the ROPs invested 68% of their budgets for museums for the development of 40 regional museums (**Figure 5- 9**).

Finally, the OP IS which was the first non-related to culture OP to support cultural development, contributed to the development of museums 25.7 million euros. Although it invested in only 5 regional museums out of total 40 museums it contributed to them 47% of its total budget for museums. In total the 3<sup>rd</sup> CSF programs which contributed in the

development of museums invested their budget in 71 regional museums, 7 national museums and 46 non-state museums.

### **5.2.3 NSRF 2007-2013**

Comparing with the 3<sup>rd</sup> CSF the NSRF reduced its budgets to museums by 32%. A reason for the decrease is the absence of a dedicated to culture OP program. Additionally, the museums' needs have been largely met during the previous programming period. The NSRF implemented 116 development programs in 80 museums with a total budget of 259.6 million euros that was allocated by three OPs and five ROPs (**Table 5- 2**). The ROPs were the main contributors in the development of museums by providing 71% of the budget. The next largest contributor was OP C&E that allocated 22% while the OPs HRD and DC contributed with fewer budgets (**Figure 5- 7**). The number of regional museums that were developed under the NSRF comparing to the previous programming period considerably reduced to 46 with a budget of 148.3. The national museums comparing with the 3<sup>d</sup> CSF received fewer budgets partly because their needs were met during the previous period that they were developed for preparations of the Athens 2004 Olympic Games and partly because hard investments decreased and soft investments were introduced. Finally the NSRF developed 26 private, municipal and public museums (**Figure 5- 10**).

## **5.3 Geographic dissemination and types of regional museums that were developed under EU regional policy for culture 1994-2013**

During the 20 years of regional policy for culture 1721 development projects were implemented in the cultural sectors of Greece and 308 from those projects were

implemented in museums. In total museums received 31% of the budgets for culture and 18% of the implemented projects (**Table 5- 1**). The EU regional Policy programs managed to develop 99 regional museums (**Table 5- 2**) that equal to 56% of the total of regional museums throughout the country. Out of 99 invested regional museums the 56 are newly established museums under EU RP causing an expansion to the state museum sector. 74% of the regional museums that were developed under EU RP were archaeological museums, 17% byzantine, 6% diachronical and 3% historical and folk-art museums (**Figure 5- 11**).

In most of the peripheries more than 65%, of regional museums were developed. Especially in Peloponnese that there is a big concentration of regional museums, the EU RP managed to develop 72% of infrastructures. In Contrast, in the periphery of South Aegean that there is larger concentration of regional museums, only the 33% was developed (**Table 5- 3**).

#### **5.4 Summing up**

The allocation of the EU RP budgets in twenty years of investments in Greek cultural sectors show the importance of cultural heritage assets for Greek cultural policy. Although the HMOC ordinary budget distribution to cultural sectors is not available, the distribution of EU RP budgets reveals the needs and interests of the Greek cultural policy. The big share of cultural heritage assets reveals the importance of museums, sites and monuments in cultural policy objectives. Moreover, the development of regional museums and especially the focus in the development of the archaeological ones reveals the importance of those assets for the attainment of Greek cultural policy objectives.

## **CHAPTER 6. Presentation and assessment of the case studies**

This study applies a qualitative approach with a case study analysis in order to provide lively examples about EU RP investments in regional museums. Six case studies have been selected among regional museums that have been developed under the programs 1994–2013. The six regional museums are: The Archaeological Museum of Delphi, the Archaeological Museum of Olympia, The Archaeological Museum of Pella, The Archaeological Museum of Dion, the Archaeological Museum of Volos and the Archaeological Museum of Ioannina.

### **6.1 Criteria for the selection**

#### *a) Type of museums*

Archaeological museums have been selected as case studies because they count 76% of the total museums and they are the most important category of museums since the formation of the Greek State. Additionally 74% of the museums that were developed under EU RP were archaeological museums. Consequently, they offer a wide range of cases.

#### *b) Type of funding from EU Regional Policy programs*

The OP Culture have been chosen as a standard for the selection of case studies because it contributed the highest budgets and contained a specific measure for the development of museums. Additionally, since this study investigated the museum investments from the 2<sup>nd</sup> CSF to the NSRF some of the museums that have been chosen have been developed under other OP and ROPs throughout the entire period of EU RP investments in Greece. The Olympia and the Delphi museums have profited by the 2<sup>nd</sup> CSF and during the 3d CSF

apart from the OP Culture they received funding from ROPS and the OP Information Society. The Pella, Ioannina and Delphi museums have been funded both by the 3d CSF and the NRSF. The Volos and the Dion museums received funding only from the 3d CSF OP culture (**Table 6- 1**).

*c) Location of museums*

Location was an important factor in the process of selection. The Olympia, Delphi, Pella and Dion museums are located far from urban centres and surrounded by small communities. The Volos and Ioannina museums are located in city centres and surrounded by populated communities.

*d) Importance of assets*

The museums that have been chosen fall in three categories that identify the importance of assets. The first category is ‘museums of national and international importance’ that include the Olympia and the Delphi museums which are museums of archaeological sites of worldwide significance since they are UNESCO world heritage sites and they are among the major tourism attractions. Especially the Olympia Museum is very significant for the status of the Greek State since it is located in the birth place of the Olympic Games. The second category includes ‘museums of national importance’ which are the Pella and the Dion museums that they are also museums of archaeological sites. Finally, the last category includes museums of ‘regional importance’ which are the Volos and Ioannina museums that their collections present mainly the significance of the local history.

*e) Annual number of visits and revenue*



The case studies that have been selected represent museums that contribute a high and low revenue to the ARF and there can be a measurement and comparisons for the increase or decrease of their performance in terms of demand after the supply of developed infrastructures and services under the EU RP investments. The Olympia and Delphi museums in 2008 contributed together 28% of the aggregate annual income that state museums brought to the ARF while the rest of the museums contribute less revenue. Therefore, the normal operation of those two museums is very important for the survival and funding of the whole number of state museums (**Table 6- 10**).

*f) Existing and new museums*

All museums that have been selected were established before the EU RP investments except the Pella Museum which was established under the 3<sup>rd</sup> CSF. Before its establishment a former archaeological museum of Pella existed since 1960's in the archaeological site which was replaced by the new museum. This museum has been chosen among others because there can be a comparison of museums number of visits and revenue between the old and new infrastructures.

## **6.2 Development projects in case studies under the EU Regional Policy for culture**

### **6.2.1 Archaeological Museum of Delphi**

The Archaeological Museum of Delphi is located next to the archaeological site of Delphi. The collection holds special artefacts from the Delphi sanctuary which in Ancient

Greek world used to serve as a religious and political institution giving Apollo's oracles.<sup>232</sup>

It is considered one of the most important assets and since 1987 became a UNESCO World Heritage site.<sup>233</sup>

The museum was established in 1903 in order to house the artefacts of the excavation that started since 1892.<sup>234</sup> The museum from its birth to the present day has undergone several building renewals since the collection has increased in volume and the exhibition, storage and conservation needs changed. The museum was undergone a total renovation under the 2<sup>nd</sup> CSF.<sup>235</sup> The works included the renovation both of the inside and outside spaces as well as the frame of the building. Moreover, within the framework of the project, a museum shop and a museum café were created. Finally, with the 3<sup>rd</sup> CSF the museum developed building infrastructures, exhibitions and services to the visitors.<sup>236</sup>

During the 3<sup>rd</sup> CSF the museum was funded by the OP Culture with 300,000 euros for building infrastructure development and by the ROPs with 4,301,460 euros for building enlargement and improvement of existing infrastructures inside and outside the museum and with 1,760,822 euros for the re-exhibition of the collection. In total, the museum received 6,362,282 euros. With this funding the museum improved building infrastructures, added new spaces that serve as working offices, improved the surrounding spaces, improved access and services for people with disabilities and created a new exhibition.

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<sup>232</sup> *Αρχαιολογικά Μουσεία και Συλλογές στην Ελλάδα*, (Αθήνα: Υπουργείο Πολιτισμού, Τμήμα Μουσείων Εκθέσεων και Εκπαιδευτικών Προγραμμάτων, Τμήμα Δημόσιων Αρχαιολογικών Μουσείων και Συλλογών, 2008) , 120–121.

<sup>233</sup> Archaeological Site of Delphi, UNESCO World Heritage List, <http://whc.unesco.org/en/list/393>

<sup>234</sup> *Αρχαιολογικά Μουσεία και Συλλογές στην Ελλάδα*, 120-121.

<sup>235</sup> The budgets of the 2<sup>nd</sup> CSF are not available.

<sup>236</sup> Archaeological Museum of Delphi, HMoC, [http://odysseus.culture.gr/h/1/eh152.jsp?obj\\_id=3404](http://odysseus.culture.gr/h/1/eh152.jsp?obj_id=3404)

Having completed the above basic services the museum had the opportunity after the end of the 3<sup>rd</sup> CSF to design extra services such as educational programs, braille system services and digital services mainly under the NSRF that received 209.375 euros (Table 6- 2).<sup>237</sup>

### **6.2.2 Archaeological Museum of Olympia**

The new Archaeological Museum of Olympia was established in 1975 and replaced the old museum which was established in 1885. The museum hosts the collections of Ancient Olympia which was one of the most important religious centres of antiquity and remains one of the most important cultural assets. In 1989 it was added to the UNESCO World Heritage Sites. Several renovation works in museum's infrastructures were done under the 2d CSF and due to the 2004 Athens Olympics the Greek state decided to undergo a whole restoration and renewal to the museums' infrastructures.<sup>238</sup> During the 3d CSF the museums' surrounding areas were improved and the building was renewed and enlarged. The most important project was the development of a new exhibition with new standards that replaced the exhibition of 1975 which lacked of display infrastructures, explanatory labels, lightings and translations.<sup>239</sup>

The museum under the 3<sup>rd</sup> CSF received from the OP Culture 14.082.790 and 4.439.342 euros, 408.400 euros from the OP IS and 3.066.012 euros and from the ROPs. In total the museum received 21.996.544 euros. With this budget the museum developed apart from the exhibition some basic infrastructures that did not exist before such as access services for

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<sup>237</sup> Psalti Anastasia

<sup>238</sup> *Αρχαιολογικά Μουσεία και Συλλογές στην Ελλάδα*

<sup>239</sup> Roula Levendouri, Archaeologist in the 7th Eforate of Prehistoric and Classic Antiquities (regional service), interview by author, Olympia, January 23, 2014

people with physical disabilities, museum café and shop. The development projects did not include provisions for the development of special services such as educational programs. The NRSF did not provide the museum with funding for further development and although it is a very important asset it still lacks of special services (Table 6- 3).

### **6.2.3 Archaeological Museum of Pella**

Pella is a very important asset since it was the capital of the ancient Macedonian State. The excavations in Pella started sixty years ago and until mid-1990's the government mainly invested to unearth, research and preserve antiquities. In 1960 the HTO established a building for tourism services which later was converted into a museum. The old museum was mostly an exhibition hall for the artefacts which lacked of all kinds of services and basic infrastructures.<sup>240</sup> In mid-1990's when EU regional Policy programs for culture started, the Greek government decided to integrate Pella within the projects in order increase its value and convert it to one of the most important assets of the country in the future. Within this framework under the 3<sup>rd</sup> CSF the archaeological site was developed and a new museum was built.<sup>241</sup> The target was to establish a museum with modern standards and services in order to provide interpretation of the whole cultural product that research and excavation produced in Pella and also in order to provide safe conditions for storage and conservation.<sup>242</sup>

The 3<sup>rd</sup> CSF provided 15.105.123 euro for the establishment of the museum and the investment continued during the NRSF with two projects of 713.495 and 965.483 euros for

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<sup>240</sup> Maria Lilibaki Akamati.

<sup>241</sup> Magia Komvou.

<sup>242</sup> Maria Lilibaki Akamati.

further development. With those budgets a building of 6000 m<sup>2</sup> was created. The 2000 m<sup>2</sup> were converted to exhibition and the rest of the spaces were converted into storages for the collections, offices, conservation laboratories and others. The museum developed services for people with physical disabilities, digital, audio-visual and educational services, lecture/audio-visual hall, museum shop and café (Table 6- 4).

#### **6.2.4 Archaeological Museum of Dion**

The Archaeological Museum of Dion is located near the Dion archaeological site. It was built in 1983 to replace the old museum which was established in 1931. It hosts collections of the ancient city of Dion which was inhabited continuously from the classic to paleochristian periods and it has been one of the most important cities of the ancient Macedonian State.<sup>243</sup>

The museum received 781.572 euros from the 3<sup>rd</sup> CSF to undergone a renewal because the building was old with problems such as security, protection from climate, energy, inadequate spaces for storage and laboratories for conservation. Furthermore it created lecture/audio-visual hall and upgraded services such as access for people with physical disabilities. The museum tried to receive extra funding from the NRSF in order to renovate the exhibition but it did not manage to be integrated within the projects. The museum managed to upgrade several of its services from other sources of funding (Table 6- 5).<sup>244</sup>

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<sup>243</sup> *Αρχαιολογικά Μουσεία και Συλλογές στην Ελλάδα*, 161.

<sup>244</sup> Eva Alvanou, Archaeologist, 27<sup>th</sup> Ephorate of Prehistoric and Classic Antiquities (regional service), interview by author, Katerini, January 17, 2014

### 6.2.5 Archaeological Museum of Volos

The archaeological Museum of Volos was established in 1909 serving as the central museum of the periphery of Thessaly and hosting collections that present the local history from the Palaeolithic period to the early Roman Period.<sup>245</sup>

The city of Volos was one of the Olympic cities in Greece during the 2004 Athens Olympic Games. The HMOC integrated the museum within the 3d CSF OP Culture providing 1.995.598 euros in order to upgrade its infrastructures and services and host a temporary exhibition for the Olympic Games during the period of the athletic event. Prior to the investment, in 1998, the local government has signed a Framework Contract<sup>246</sup> with the HMOC in order to sponsor the extension of the museum building for the creation of new exhibition halls and working offices. Later on the museum with the 3d CSF budget renovated the existing exhibition halls and the building which is old, organized a new exhibition, equipped the conservation laboratories and storages, created a lecture/audiovisual hall, a museum shop, and launched services for visitors such as access for people with physical disabilities, educational programs, digital services and audio-guide system. The museum was not integrated within the NRSF but continued upgrading its services through other resources (Table 6- 6).<sup>247</sup>

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<sup>245</sup> *Αρχαιολογικά Μουσεία και Συλλογές στην Ελλάδα*, 129.

<sup>246</sup> A Framework Contract is a contract that can be signed between a Local Government or other organizations and the Central Government for the implementation of local development programs under the Article 35, Presidential Decree 410 “Κωδικοποίηση σε Ενιαίο Κείμενο Νόμου με Τίτλο Δημοτικός και Κοινοτικός Κώδικας των Ισχυουσών Διατάξεων του Δημοτικού και Κοινοτικού Κώδικα,: *Official journal of the Hellenic Republic* (ΦΕΚ231/14.11.1995)

<sup>247</sup> Argyroula Doulgeri Ingesiloglou

### **6.2.6 Archaeological Museum of Ioannina**

The Archaeological museum of Ioannina was established in 1970 serving as the central museum of the Periphery of Epirus and hosting collections that present the local history from the prehistoric to Roman period.<sup>248</sup>

The museum although it is located in an urban centre, prior to the investment it suffered from building problems, lack of basic infrastructures and an outdated exhibition that was established in 1970's. The museum during the 3d CSF received 9.600.886 euros from the OP Culture and 88.000 euros from the ROPs. With this funding it undergone a total renovation to its building, equipped storages, conservation laboratories and offices and created a new exhibition and a museum café. In terms of services it created access for people with physical disabilities, educational programs and digital services. The investment continued during the NSRF with 150.000 euros from the ROP upgrading existing services and creating new ones such educational programs, digitals and services for people with disabilities (Table 6- 7).<sup>249</sup>

### **6. 3 Case Studies' performance in terms of number of visits and revenue during and after the 3d CSF OP Culture**

As shown in the previous chapters, the number of regional museums increased but their visitors and revenue decreased. In order to zoom in from the entire picture to selected cases

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<sup>248</sup> *Αρχαιολογικά Μουσεία και Συλλογές στην Ελλάδα*, 134.

<sup>249</sup> Eleni Kotzabopoulou, Archaeologist, 12th Ephorate of Prehistoric and Classic Antiquities, Interview by Author, Ioannina, January 20, 2014

in this part the six cases will be examined regarding their performance in terms of number of visits and revenue.

The first group of case studies '*museums of international and national significance*' which includes the museum of Delphi and Olympia presents similar characteristics. Those two museums are considered among the most important museums and major attractions in Greece. Moreover, the revenue they bring to the ARF is very important for the funding and survival of the total state museums since they have dynamics to attract high number of visitors and contribute more revenues. The Archaeological museum of Delphi in 2000 was ranked number 4 (in terms of number of visits) among 91 state museums counting 8% of total admissions and contributing 4% to the total ARF revenue from ticket sales.<sup>250</sup> The museum reached its pick in 2002 ranking number 2 performing better than several national museums counting 12% of the total admissions among state museums and contributing 16% to the total ARF revenue from ticket sales. For the next couple of years it was ranked number 4 and finally in 2013 was ranked number 3 counting 7% of total admissions and contributing 11% to the ARF income from ticket sales among 167 museums (Table 6- 8, Table 6- 9, Table 6- 10). Consequently after the investment the museum managed to become an important actor for the total revenue of the ARF. However looking closer to the data the museum admissions and revenue from ticket sales is continually decreasing after

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<sup>250</sup> The ARF keeps records for state run museums (regional and national museums), several public museums such as the Acropolis Museum and some private museums such as the Benaki museum. However the profit of the ARF comes only from the state run museums. This research includes data only from the state run museums excluding data from public and private museums. The ARF keeps data concerning visits and revenue only for museums that have a ticket fee. For example in 2000 the number of museums that had a fee was 91 but the total number of state run museums was 119. Museums that do not have entrance fee or they are inside archaeological sites (for example the Archaeological Museum of Mycenae) without a separate ticket are not counted among the records of ARF for museums.



2002 and although admissions in 2013 slightly increased they are less than those of 2000. The same trend is also noticed in the archaeological site of Delphi which traditionally attracts more visitors than the museum (Figure 6- 1, Figure 6- 2, Figure 6- 3).

Similarly the Archaeological Museum of Olympia in 2000 was ranked number 5 sharing 6% of total admissions and contributing 3% to the ARF revenue from ticket sales among 91 state museums. The museum reached a pick in 2008 ranking number 4, sharing 7% of total admissions and contributing 12% to the ARF revenue among 105 museums. Finally in 2013 the museum ranked number 6, sharing 5% of total admissions and contributing 7% to ARF revenue among 167 museums (Table 6- 8, Table 6- 9, Table 6- 10). Looking closer to the data, although the museum performed well among state museums, the museum itself since 2002 continually attracts fewer visitors and comparing to the Olympia archaeological site, where visits are increasing the demand for museum is shrinking. Similarly museums' revenue is continually decreasing since 2008 (Figure 6- 4, Figure 6- 5, Figure 6- 6).

The cases of the second category '*museums of national and regional significance*' also present similar characteristics in terms of their performance. The old museum of Pella in 2000 was ranked number 22 in terms of annual visits sharing 0.5% of total visits and contributing 0.1% to ARF revenue from ticket sales among 91 museums. Although from 2009 the museum was transferred to a new building with modern standards of exhibitions and services the museum is continually ranking lower among the total number of museums. In 2013 the new museum was ranked number 28, sharing 0.6% of total visits contributing 0.6% to ARF revenue among 167 state museums (Table 6- 8, Table 6- 9, Table 6- 10).

Looking closer to the data the old museum from 2000 to 2008 continually increased visits and revenue. The new museum that operates since 2009 attracts fewer visitors than the old museum. Although visits recently increased slightly, in 2013 number of visits ranged to the same standards of the 2003 visits. Unlike Delphi and Olympia comparing to the archaeological site, the museum of Pella attracts more visitors than the site (Figure 6-7, Figure 6-8, Figure 6-9). Similarly, the Archaeological Museum of Dion which in 2000 was ranked number 16, sharing 0.8% of total visits in state museums and contributing 0.1% to ARF revenue, in 2013 fell in total ranking to 27<sup>th</sup> position counting 0.6% of total visits but increased contribution to ARF revenue to 0.6% among 167 museums (Table 6-8 Table 6-9 Table 6-10). The visits and revenue of the museum reached their pick in 2005, three years before the investments and since then keep decreasing. In 2013 the number of admissions was much lower than that of 2000's and revenue was at the same standard with that of 2002. The archaeological site of Dion attracts more visitors than the museum, however, it follows the same trend by presenting fewer admissions years by year and only recently managed to reach again the standard of 2003 (Figure 6-10, Figure 6-11, Figure 6-12).

Finally, the cases of the last category '*museums of regional significance*' which are located in urban centres also present similar characteristics. Those two museums, unlike the museums of the previous two categories, they managed to increase their performance in terms of visits surpassing the Archaeological Museums of Pella and Dion that in terms of assets are considered of higher importance. The archaeological museum of Volos in 2000 was ranked in number 34, sharing 0.3% of total visits and contributing to ARF revenue

0.04% among 91 state museums. After the investment period from 2007 to 2010 it fluctuated among 35<sup>th</sup> to 45<sup>th</sup> position in total ranking but since 2011 is performing better reaching in 2013 position number 13 in total ranking, sharing 1.3% of total visits in state museums and increasing contribution to ARF revenue to 0.2% among 167 state run museums (Table 6- 8, Table 6- 9, Table 6- 10, Figure 6- 13, Figure 6- 14). Similarly the Archaeological Museum of Ioannina before the investments in 2000 was ranked in number 61, sharing 0.09% of total visits and contributing 0.01% to the total ARF revenue among 91 state museums. Since 2009 that 3d CSF investment was completed the demand for the museum is continuously increasing reaching in 2013 the position 21 in total ranking, sharing 0.8% of total visits and contributing 0.07% to the ARF revenue from ticket sales among 167 museums (Table 6- 8, Table 6- 9, Table 6- 10, Figure 6- 15, Figure 6- 16).

#### **6.4 Summing up**

The six case studies showed that all museums before the 3<sup>rd</sup> CSF which was the most significant program to support culture had very limited services. Even the museums such Olympia and Delphi which are internationally significant assets lacked of services. With the 3<sup>rd</sup> CSF the museums managed mainly to develop hard infrastructures. After the 3<sup>rd</sup> CSF, the museums managed to establish soft actions such as audiovisuals and so on, mainly with funding from the NSRF and other programs. Although the museums improved their infrastructures and services they did not follow the expectation of EU and Greek government to increase number of visits. Only the urban museums managed to increase the number of visitors. A significant observation is that the museums that belong to the same

groups have similar characteristics, meaning that they face similar issues and problems. The number of visits in the museums of '*national and international importance*' decrease, while their archaeological sites increase their number of visitors. The number of visits in the museums of '*national and regional importance*' decrease as well and the same trend is observed in their archaeological sites. The issues related to this performance will be discussed in the next chapter.

## **CHAPTER 7. Application of EU RP in Greek Museum Policy**

### **7.1 Compatibility of EU RP with Greek Museum Policy**

Having discussed in the previous chapters the most important issues and features of Greek Museum Policy and EU RP and the output of investments, this chapter aims to discuss the compatibility between the two policies.

The EU in 2006 in its own assessment reported that there is no equilibrium between the output and the outcome of investments, since there are limited evidence for the utilization of infrastructures due to the shrinking demand for museums. The EU attributed this phenomenon to the dedicated to culture OPs that were executed by the central government: The OP T&C and especially the OP Culture, which contributed the largest budgets for culture. EU decided to stop during the next periods the dedicated to culture OPs, because the central government puts much emphasis on hard investments that in order to be utilized need further soft actions causing an increase to the needs for funding. The flow of funding was decided to come through horizontal actions of other programs and mainly through the ROPs. This shift was not due to limited availability of funding but because EU believes from its experience in member states that regional governments are more capable to deliver the RP objectives because they focus on local cultural variations and needs.<sup>251</sup> Therefore during the NSRF there was no OP for culture and most of the budgets were contributed by the ROPs. In Greece, as previously discussed the Regional Governments have no

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<sup>251</sup> CSES, *Study on the Contribution of Culture to Local and Regional Development*, 48,81,94; DZIENDZIURA Tomasz

jurisdiction on heritage and therefore they transfer their EU RP budgets for the heritage assets in their territory, to the HMOC that decides how to use the funding and makes the programming of investments. The research in the case studies showed that the regional governments did not have any participation in the planning of investments and in the implementation. The regional governments were just receivers and allocators of funding (**Diagram 7- 1** & **Diagram 7- 2**). This shift in EU RP did not bring any change to the outcome of investments as it can be observed in the shifting demand for Regional Museums. The change of the flow of funding did not affect the outcome because the policies are still implemented by the HMOC. Therefore, this study will make a discussion on the compatibility between the two policies in order to show the inconsistencies and answer why the museums cannot attain EU RP goals.

First, The EU RP, as it was shown in the chapter three in order to be accomplished and have successful outcomes, expects that the programs will be executed among multi-stakeholders or similar interest stakeholders (**Table 7- 1**). However, in the case of Greece the only sovereign power on heritage is the HMOC, the programs do not follow this trend. In institutional level, the programs are executed by Greece within the framework of the institutional organization of the HMOC which was discussed in chapter 2. The programs are executed by the bureaucratic mechanism and its workforce and leaders within the legal framework for the protection of cultural heritage. This policy implementation process directly contributes to the mission of the HMOC which is preservation. EU RP is organized by the EU laws for the use of the structural funds that are mainly economic laws and lacks of jurisdiction upon culture in national level. Consequently, this institutional organization

and the compromise between the member state and the EU, basically is in favour of the member state because EU, although is the investor, cannot intervene in the programs' implementation process and cannot oblige the member state to reform its national policy. The member state should be responsible to properly use the funding according to the guidelines of the programs.

Moreover, EU RP is a demand oriented policy while Greece has supply oriented policies for culture. RP policy programs in their mission target in economic values through the utilization of the assets in order to convert the museums into lively institutions that can create a market around them in order to contribute in regional development. The Greek Museum Policy and Cultural Heritage Policy in general target in historical, bequest and existence values and the HMOC that manages the assets does not have the institutional capability to promote the assets in way that will increase the utilization in such a level that the museums will become driving forces for the local economies. The research shows that in cases that governments want to promote the utilization of assets they impose 'soft' regulations (institutional framework with less restrictions) in order to facilitate the private sector to make its own investments around the assets. On the other hand the governments that want to control the use and restrict commercialization of cultural heritage impose 'hard' regulation with several restrictions.<sup>252</sup> EU and Greece in this level have opposite approaches. EU supports 'soft' regulations in order to facilitate investors to create a net of market activities around the museums, while the Greek state, as it was discussed in the

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<sup>252</sup> Ilde Rizzo, "Cultural Heritage: Economic Analysis and Public Policy" in *Handbook of Economics of Art and Culture, Volume 1s*, ed. Victor A. Ginsburg et al. (Amsterdam: Elsevier, 2006), 1000-1001.

second chapter, imposes ‘hard’ regulations to control those activities. This inconsistency lies into different approach for the role of cultural assets in society between EU and the member state. EU is an international organization with mainly economic orientation, while Greece uses museums for ideological reasons. EU regarded the regional museums as driving forces for regional development while the national government does not have such perception for the role of museums. As it was discussed in the second chapter, the definition of museums which appears in the Greek law and is in line with the ICOM definition does not include economic values. This definition along with the management policy of the HMOC for museums shows that museums have mainly social role.

The role of museums in development is usually discussed by museum managers in order to justify the need for funding and investments. However, the reason of existence of museums is not to produce monetary values and stimulate markets but to provide visitors with museum experiences.<sup>253</sup> The expectation of the EU could be delivered through the use of other tools for the promotion of museums such as devolution that can detect the local needs and can adopt policies towards the satisfaction of such needs. However, the HMOC management policy for museums is horizontal without taking into account the local variations and needs. “Devolution” and “centralization” in policy implication affect the values that are produced by the heritage assets. Devolution is better compatible into multi-identity production processes such as the promotion of local identities. This process is well-matched in multicultural societies.<sup>254</sup> Greece is a typical example of centralization in the

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<sup>253</sup> Brunos Frey and Stephan Meier, “The Economics of Museums”, 1024.

<sup>254</sup> Ilde Rizzo, “Cultural Heritage: Economic Analysis and Public Policy,” 1006.



policy implementation for heritage that derives from state ideology for the formation of a national identity in a process of homogenization of the society and exertion of state power since the establishment of the Greek State in early 19<sup>th</sup> century. In this regard, the expectation of EU makes sense, since EU in its total is a multicultural territory and therefore promotes the production of multi-identity policies, while Greece is a homogenous society that imposes through heritage a national identity. Although, the EU legal considerations for culture call for respect to member states' *national and regional diversity*,<sup>255</sup> RP in its real implementation, as previously discussed, stopped funding to the central government due to its incapability to promote local and regional cultural variations.

The opportunities for the development of the assets are different between EU and Greece. EU expects to increase the demand and supply of cultural goods and services in order to advance regional development but in the case of Greece the opportunities, as it was discussed in the previous chapters, was to improve the infrastructures that were too old and inadequate to preserve, protect and display the increasing number of collections. This tendency of the Greek government can be detected in the Five Year Development Plans of Greece that reveal the public demand for renewal of infrastructures since 1970's and during the 2<sup>nd</sup> CSF that Greece agreed on a shared program between tourism sector and culture not because tourism and culture maintain similar policies but because this was the only funding opportunity for the cultural sector. This inconsistency along with the institutional framework, policy orientation and management policy of the HMOC resulted in the

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<sup>255</sup> Article 167 (ex Article 151 TEC), par.1, Consolidated version of the Treaty on the Functioning of the European Union

increase of supply of cultural goods and services without being followed by an increase in demand. As a result EU half satisfied its policy goal but Greece fully satisfied her own policy objectives, which was to improve infrastructures.

Finally, the main and most important inconsistency is that EU due to the legal restrictions (EU Treaty restrictions) to intervene in national cultural policies has short-term policies for culture that they are shaped through the general objectives of the funding programs in each programming period, while Greece has long-term, deeply rooted and well established cultural policy. This issue cannot be tackled since the member states decided that EU should not intervene in national cultural policies, however, it is a severe obstacle for the attainment of EU RP goals, since the objectives change every six years and even if the national state wished to adopt them the time span is very short to adapt changes in long-term shaped policies.

## **7.2 Application of partnership**

As it was discussed in the third chapter, partnership is a fundamental part of the functions in EU and also a fundamental part for the implementation of the EU RP. The EU in the end of the NSRF detected problems in the implementation of partnership in the RP programs. In the case of Greece in the field of RP programs for culture, this research found that partnership nor was implemented in all stages according to the process that was described in the Council Regulations neither had the importance that EU attributes to partnership. In the final report of the 2<sup>nd</sup> CSF OP T&C, Sub-program Culture, there are not

references for collaboration with “minor” partners such as regional and local authorities, civil society, organizations and NGO’s.<sup>256</sup> During the 3<sup>rd</sup> CSF the partners appear in the monitoring committees that mainly check the financial part of the programs. Eighteen out of twenty seven partners were leaders at the top bureaucratic positions of the HMOC. The rest of the partners included social and economic partners such as representatives of the Union of the Employees of the HMOC, the Association of Archaeologists and the ICOM Greek department, while the rest were mainly representatives of economic and tourism authorities. The regional authorities did not participate in the partnership. The major contribution of partners was to discuss the issues and problems during the implantation of the programs.<sup>257</sup> However, the main partners were the leaders of the HMOC while the participation of other authorities were limited causing “*centralization of activities in decision making*” as EU called such kind of partnerships when most of the partners involved are parts of the same authority that implements the program.<sup>258</sup> In the NSRF no partners were referred since the HMOC did not execute an OP. The main problems of partnership appear in the case of the ROPs where the HMOC is the receiver of the funding, the programmer and the implementer and regional government has no legitimization to intervene in this process. In such cases the HMOC does not form partnership agreements, although the council regulations do not restrict that. Therefore, a large part of the EU RP actions in the field of culture are not executed under a partnership agreements with the local

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<sup>256</sup> Υπουργείο Πολιτισμού, *Ε.Π. «ΤΟΥΡΙΣΜΟΣ-ΠΟΛΙΤΙΣΜΟΣ» 1994-1999 – ΥΠΟΠΡΟΓΡΑΜΜΑ «ΠΟΛΙΤΙΣΜΟΣ», ΤΕΛΙΚΗ ΕΚΘΕΣΗ ΚΛΕΙΣΙΜΑΤΟΣ*, p.11

<sup>257</sup> Υπουργείο Πολιτισμού, *Επιχειρησιακό Πρόγραμμα Πολιτισμός, Τελική Έκθεση Εκτέλεσης*, Σεπτέμβριος 2010, 27-30.

<sup>258</sup> Inforegio Panorama, 42 (Summer 2012): 6.

and regional authorities. This issue, considering also the absence of devolution, restricts the regional governments of putting priorities according to the local communities' needs for the development of the heritage assets within their territories.

The issues in centralization in partnerships such as the case of the 3<sup>rd</sup> CSF OP Culture arise due to the absence of multi-stakeholdership in the heritage sector and the absolute sovereignty of the HMOC. The partnership during the 3<sup>rd</sup> CSF and NSRF as this is described in the Council Regulation of 21 June 1999 and the Council Regulation of 11 July 2006 implies a vertical equity between the National State and the 'minor' partners, with the national state and the EU being the main partners and the national state collaborating with the minor partners during the whole process and stages of the implementation. However, in the new programming period 2014-2020 according to the Council Regulation of 17 December 2013 the main partners are the national state with the regional, local and other authorities that represent the most important stakeholders for the assets that will be developed. As a result the 'minor' partners are converted to 'main' partners and there is a horizontal equity among the member state and the previous minor partners. The reason for such horizontal partnership is the implementation of a multi-level governance of the assets. Such partnership cannot be implemented in the case of the HMOC because no other authority according to the Greek law can supply policies for heritage. And although the EU in the council regulation states that the "*Member States...should strengthen the institutional capacity of partners ..in order to contribute to the effectiveness of the partnership*" in the case of Greece in the latest legal reforms concerning the Organization of the HMOC in 2014 there were no changes towards this direction, neither any other legal reforms that

legitimize other than the HMOC authorities to supply policies for heritage. Consequently, there are also inconsistencies in the level of partnership. The role of partners from the EU point of view is of core importance for the attainment of the RP objectives, but from the national point of view the multi-stakeholdership in heritage is not acceptable. Additionally, although EU advises the member state to enhance institutional capability of authorities in order to contribute in partnership, does not have the legitimization in the field of culture to force the government to comply with such requirements.

Partnership in the field of museums is a practice that has been successfully followed since 1990's such as the case of the Glenbow Museum in Canada which has formed partnerships with other nearby non-profit organizations in order to increase the mobility of its visitors.<sup>259</sup> By the application of a partnership agreement, the museum did not compromise its sovereignty on its assets but simply expanded its network to its own benefit. Similarly, the Ministry of Culture could take the opportunity to organise effective partnerships within the framework of the EU programs in order to detect the needs of society and special social groups and to expand knowhow in order to better promote the assets.

### **7.3 Feasibility of multi-stakeholdership**

In Greece tourism is one of the most important income generating sectors counting almost 16% of the GDP. Cultural and environmental assets establish Greece as one of the

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<sup>259</sup> Robert Janes, "Embracing Organizational Change in Museums: A Work in Progress," in *Management in Museums*, ed. Kevin Moore, (London and New Jersey: Athlon Press, 1999), 11.

most important tourism destinations. In 2011 Greece was ranked 10<sup>th</sup> tourism destination in Europe and 17<sup>th</sup> in the world.<sup>260</sup>

Tourism in Greece started during the period of industrialization as an unorganized market phenomenon. During the late nineteenth and early twentieth century the number of visitors increased due to progress in transportations and advancement of standard of life of the European middle classes. The post WWII period is the starting point for the establishment of tourism as a significant market in Greece. The government adopted policies and legislations emphasizing in modernization such as the establishment of the Greek tourism organization (EOT) in 1951 and the Organization for Financing Economic Development in 1953 that provided investors in tourism sector with loans. Between 1950's and 1960's mass tourism in Greece increased rapidly. Many investors took the opportunity to start up business and the government invested in constructions, services, improvement of public spaces, improvement of coastal areas and beaches, sea and land national and international transportations and founded 172 state owned hotels. This flourishing in tourism stopped dramatically during the dictatorship in Greece which lasted from 1967 to 1974. After the fall of the dictatorship in 1974 tourism started flourishing again. The improvement of relations between Greece and Europe resulted in a new composition of tourists. American tourists, who were the majority, were gradually replaced by Europeans.<sup>261</sup>

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<sup>260</sup> Association of Greek Tourism Enterprises, [www.sete.gr](http://www.sete.gr)

<sup>261</sup> Margarita Dritsas, "Tourism and Business during the Twentieth Century in Greece: Continuity and Change" in *The Economic History of Mass Tourism in the Mediterranean*, ed. Luciano Segreto et al.(US: Berghahn Books, 2009) p. 51,57-61

Nowadays, tourism industry is one of the most important sources of national income. Tourism industry continues expanding and adopting new trends and new forms such as marine tourism, ecotourism, sports tourism (a trend which started after the Olympics of 2004), health tourism, food and wine tourism, conference tourism and cultural tourism.<sup>262</sup> Culture has always been an important component of the tourism market. Nowadays cultural tourism is considered as a niche market that can contribute in the overall economy and in regional development. The most important cultural heritage assets for the attraction of cultural tourism in Greece are classic antiquities. The EU Inventory of Cultural Tourism Resources includes 173 cultural attractions in Greece and 38 of them are marked as Internationally Significant sites.<sup>263</sup> Additionally, the UNESCO's list of World Heritage sites includes 17 sites in Greece of international cultural significance.<sup>264</sup>

Since 1980's the Greek government invested in the improvement and conservation of cultural heritage assets in rural areas that are now open for local visitors and tourists. Nevertheless, those investments especially in the periphery do not only target in tourism development but mostly target in the preservation of cultural heritage with an objective to support national identity. Specifically, the former Minister of Culture Melina Mercouri stated that the development and conservation of cultural assets primary aim to enhance national identity rather than tourism market.<sup>265</sup>

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<sup>262</sup> *Ibid.* p.66

<sup>263</sup> Hellene Kalogeropoulou, "Cultural Tourism in Greece" in *Cultural Tourism in Europe*, ed. Greg Richards (UK: CAB International, 1996), 134.

<sup>264</sup> UNESCO, *The World's Heritage* (China: UNESCO and Harper Collins Publishers, 2010), 831.

<sup>265</sup> Hellene Kalogeropoulou, "Cultural Tourism in Greece," 134-135.

As it was discussed in the previous chapters, the 2<sup>nd</sup> CSF and the 3<sup>rd</sup> CSF mainly connected the investments in culture with tourism. The NSRF went further to include concepts such as the improvement of urban and rural environment but also included several tourism priorities. Although, cultural assets such as museums are important factors for tourism, the Greek government never adopted official synergies between the two sectors. The RP investments in regional museums targeted to improve services and infrastructures in order to promote museums as active players within the tourism market. However, as already shown, the HMOC that is the only sovereign stakeholder does not target in tourism market development and also other policies that could link museums with tourism such as devolution are absent from the Greek heritage policy implementation.

The investments of the CSFs were the starting point for a public debate concerning the capitalization of cultural assets within the framework of the tourism market. Since the period of the 2<sup>nd</sup> CSF the former Minister of Culture Evangelos Venizelos expressed the need for the promotion of cultural assets for reasons of tourism development.<sup>266</sup> The Greek tourism market mostly depends on mass tourism. The Greek government seems to realize that should adopt policies to differentiate the country's tourism product in order to compete with other Mediterranean destinations, whose resources are basically the same.

In 2009 Greece merged the Ministry of Tourism with the HMOC, establishing the Ministry of Culture and Tourism.<sup>267</sup> This policy although followed the incentives of EU RP to create bridges between heritage assets and tourism it was heavily criticized and not

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<sup>266</sup> Ευάγγελος Βενιζέλος, *Διαχρονία και Συνέργεια*, 79.

<sup>267</sup> Presidential Decree 185 (ΦΕΚ/213/Α'/7.10.2009).



perceived positively within the national borders. Several stakeholders such as the Association of Archaeologists and the tourism sector expressed their oppositions to this synergy. Moreover, the Minister of Tourism and Culture Pavlos Geroulanos stated that he could not understand the “*association between the businessman and the archaeologist*”.<sup>268</sup>

The merger between the two Ministries lasted only until 2012 due to the different interests, focus, objectives and priorities. The Ministry of Tourism targets in market and commercialization and mainly implements policies to assist the private sector, while the HMOC targets in the public sector, since cultural heritage in Greece by law and constitution is a public good. Moreover the heritage policy was established since 1830's and was developed with different priorities than tourism. Tourism Policy officially was adopted in 1951. This gap between the two sectors and the diverse orientation and objectives led to an end in the merger. Moreover although the two ministries were merged, no horizontal policies were adopted for the promotion of heritage. The two ministries in fact operated independently under the same ‘shelter’ (**Diagram 7- 3**). The merger did not help the promotion of museums in tourism market. It just increased bureaucracy and consequently working hours for the same tasks.<sup>269</sup> Additionally, the minister of Tourism and Culture Pavlos Geroulanos in his proposal to update the Greek Cultural Policy creating synergies with the regional governments in order to facilitate the promotion of culture in tourism market and communities, did not include proposed policies for heritage but only

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<sup>268</sup> Maria Kouri, “Merging Culture and Tourism in Greece: An Unholy Alliance or an Opportunity to Update the Country’s Cultural Policy?” *The Journal Of Arts Management, Law, and Society*, 42 ( 2012): 65,67

<sup>269</sup> Sapho Athanasopoulou.

focused in contemporary culture and creative industries.<sup>270</sup> This happened on the one hand because the ministry allocates most of the resources in heritage without developing the creative sector and on the other hand because synergy between heritage policy, tourism and regional governments by institutional framework cannot be succeeded.

Although the RP tried to linked museums with tourism, the annual tourism arrivals that keep increasing since 2000 do not seem to have an impact on museum visits that are decreasing (**Figure 7- 1**). Greece does not keep records for the number of tourists in museums however the big picture shows that during the period of the merger the museums seemed not to profit from the increasing tourism arrivals.

Nowadays the museums are not officially promoted by the HMOC to the tourism market.<sup>271</sup> Although the objectives are different, there is some common space for synergies and horizontal policies between tourism and culture, since museums need visitors and tourism needs assets. Moreover, Greece has accepted the EU RP funding for museums that targeted in synergies between tourism and culture under the partnership agreement, which, according to the Council Regulation of the 21 June 1999, states that *‘partners should pursue a common goal.’* Therefore, since Greece used the public EU money for this common goal, in order not to be accused for opportunism, should adopt policies for synergies between the two sectors.

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<sup>270</sup> Ελληνική Δημοκρατία, Υπουργείο Πολιτισμού και Τουρισμού, *Πρόταση για μία Νέα Πολιτιστική Πολιτική*, Μάρτιος 2012.

<sup>271</sup> Sapho Athanasopoulou

The research in the case studies showed that all museums regarded tourism positively and they considered it as a very important source of visitors.<sup>272</sup> However, although the museums want to attract tourists, they do not have know-how and strategic plan to promote themselves. Also, they neither have the institutional capacity, nor the bureaucratic mechanism for such a target. This institutional capacity is not only missing in the regional organization of the HMOC but it is also missing from the Central Service. As already shown in the discussion of the institutional framework of the management policy regarding the issue of the flow of visitors and the development of revenues the accountability issue is not clear. As a result in such vague managerial environment that lacks of incentives for museums to increase the number of visits along with the pro-preservation character of the museum policy it sounds rational that the museums do not have strategic plan and know-how to attract visitors. The museums concerning tourism they mainly provide access As it was discussed in chapter six all of the museums improved their services for physical and mental access and they offer services both in Greek and English. In the case of Delphi and Olympia museums they offer services in three languages. In the field of their promotion in tourism industry the museums mainly respond to demands form the market such as to provide information to tourism agencies when they are requested, or to provide information when a publishing company wants to include the museums in tourism guide books.

The regional museums as it was discussed in chapter two they are departments of Regional Services placed at the bottom of the bureaucratic mechanism having not enough

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<sup>272</sup>Konstandinos Soueref; Eva Alvanou; Maria Lilibaki Akamati; Argyroula Indesiloglou; Anastasia Psalti; Maria Levendouri

capacity to disseminate information to wider audiences such as potential tourists. Moreover, they lack of basic tools for the dissemination of information such as web pages. Among the case studies, only two museums, the Museum of Ioannina and the Pella Archaeological Museums have web pages. The Pella museum's web page is only in Greek language. The Olympia and the Delphi museums that are considered major attractions do not have their own webpages. The HMOC provides web pages for museums in its own web page.<sup>273</sup> However, in this webpage the information for museum activities are limited and all museums are presented in the same style, without pointing out the unique character of each museum. This issue also reveals the horizontal management for museums that does not promote the special features of each museum within its own environment and location. Consequently, the synergy with tourism in the case of the regional museums cannot be successfully implemented due to different objectives and limited institutional capacity.

#### **7.4 Post-investment utilization of assets**

The research in the case studies showed that the current strategy of investments accompanied with insufficient management structures creates problems in the operation of museums. The research showed that the museums are not open in standard hours. During the winter they operate from eight o'clock in the morning to three o'clock in the afternoon. During the summer that the flow of tourists increases they should operate twelve hours, from eight to eight. However, during the summer season the museums do not manage to operate in standard hours. This happens because the HMOC cannot hire seasonal staff

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<sup>273</sup> [www.odysseus.gr](http://www.odysseus.gr)

(museum guards) to operate the assets and the existing number of guards is not adequate to cover the needs. The number of permanent guards of the HMOC decreased during the past ten years (**TABLE 2- 1**) limiting its capacity to operate the increasing number of assets. Consequently, the time schedule of the museums depends on how many guards the state will hire. According to the cultural heritage law the museums should operate in standard hours.<sup>274</sup> Since the regional museums are state museums this legal obligation means that the state should provide museums with adequate resources in order to be able to operate in standard hours. In the field research when the directors and archaeologists of the regional services were asked why the government cannot allocate enough workforce, they answered that this is an issue of economic efficiency which is related with the current debt crises.<sup>275</sup> The budget of the HMOC is shrinking and consequently its capability to hire seasonal staff is also decreasing (Figure 2- 1). Moreover, several salaries of museum guards are paid from the ARF whose income is also decreasing (Figure 2- 3).

However this research argues that this issue is not simply a side-effect of the current debt crises in Greece but it is a matter of strategy and a deficit in management policy. The decrease in the budget for culture was a public choice since 1980's according to the government reports in the Five Year Plans (see chapter 2.5.1). The HMOC has a stable pro-preservation rather than pro-utilization policy with limited budgeting and inefficiency to generate revenue from tickets, goods and services sales in museums, monuments and sites. The HMOC without raising the question of future funding and maintenance, it invested the

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<sup>274</sup> Art. 45, par. 5, Law 3028 (ΦΕΚ 153/Α'/28.6.2002)

<sup>275</sup> Konstandinos Soueref; Eva Alvanou; Maria Lilibaki Akamati; Argyroula Indesiloglou; Anastasia Psalti; Maria Levendouri

EU RP budgets not simply in the renovation of the existing infrastructure but in the creation of new ones exceeding its carrying capacity and increasing the maintenance and operational needs. On the other hand it limited its utilization and operational capacity by reducing the number of guards and at the same time it increased the preservation aspects by increasing the number of archaeologists and conservators. The number of guards with permanent position in the HMOC between 2003 and 2014 decreased by 33% while the number of museums increased by 43% and the number of monuments and archaeological sites increased by 63% (Table 7- 2). As a result the HMOC needs to operate more sites, monuments and museums with less workforce and additionally it has difficulty to hire seasonal staff because its ordinary budget and ARF budget are decreasing. Consequently, the current investment policy of the HMOC for the CSF's and NSRF budgets without making any changes for a more effective management mechanism that can generate income creates such 'deficits in operation.' The HMOC just increased the needs without increasing its capability to satisfy the new needs. It is remarkable that the HMOC decided to increase the number of assets without making any provisions improving the management policy such as to set a mechanism to increase the flow of visitors in order to increase its revenue and additionally to justify the need for increase in funding from the ordinary budget. Under the current situation it is very difficult to justify the need for increase in the ordinary budget since the demand is low. Such a reform would require important changes in the revenue management policy and especially should make clear the issue of accountability (see chapter 2.5.2). Currently no authority is clearly accountable for the increase of the revenue. If this aspect of management will not be solved the same trend will be continued with

poorly managed museums and no specific authority to take responsibility and make strategic choices to change the situation.

The field research in the case studies showed that apart from issues to operate the museums due to limited number of guards, the Regional Services have also difficulties to run the bureaucratic mechanism and accomplish other activities such as research activities due to the limited number of other categories of employees. The limited number of employees is not a new phenomenon. It has been also highlighted by other researchers since many years ago.<sup>276</sup> The EU RP recent investments increased the needs for employees such as archaeologists, architects and so on, because the activities expanded and the number of permanent staff is not enough to cover the new needs. The HMOC cannot supply adequate number of staff and therefore Regional Services depend to the RP programs because they are the most important source of funding and the main way to hire employees.<sup>277</sup> All Regional Services' directors agreed that the museums operated very well during the implementation of the programs and especially during the 3<sup>rd</sup> CSF which supplied adequate funding and that the human resources improved because extra staff was hired and especially young people with specializations in majors that were missing among the permanent staff of the museums.<sup>278</sup> Moreover, the same opinion was expressed by the HMOC office responsible for the EU RP investments (Special Agency of the HMOC) that could view the whole picture in the operation of museums.<sup>279</sup> The president of the ICOM

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<sup>276</sup> Yannis Hamilakis, "Archaeology in Greek higher education:" 178.

<sup>277</sup> Maria Lilibaki Akamati

<sup>278</sup> Konstandinos Soueref; Eva Alvanou; Maria Lilibaki Akamati; Argyroula Indesiloglou; Anastasia Psalti; Maria Levendouri

<sup>279</sup> Magia Komvou

department stated that this progress in human resources is currently declining due to the inability of the HMOC to supply the same number and quality of employees and also the EU RP programs do not provide any more such big budgets.<sup>280</sup> The RP budget for culture during the NSRF decreased comparing to the 3<sup>rd</sup> CSF budget and during the new period it will also decrease since the total NSRF budget for Greece is less than the previous programming periods. Moreover, the museums and monuments will not be large beneficiaries during the next period because their main needs for development are already covered by the previous programs.<sup>281</sup> As a result, all funding sources for museums keep decreasing while the needs keep increasing. Due to this situation, the HMOC will face more serious problems in the future concerning the issue of human resources. The dependency of regional services on the EU RP does not work in the favour of museums. Museums should operate with committed, permanent and stable staff which understands the goals of the museum and work towards the accomplishment of those goals with a long perspective.<sup>282</sup> The EU RP programs are not designed to provide employees that will operate the museums. They are designed to provide staff that will work for the accomplishment of the investment within a specific time period and then the Regional Service should be responsible to run its activities with its own resources. It seems therefore that the HMOC when invested the funding did not design a specific management and human resources strategy for the normal operation of the Regional Services in the post-investment period.

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<sup>280</sup> Teti Hadjinikolaou

<sup>281</sup> Magia Komvou

<sup>282</sup> Stephen E. Weil and Earl F. Cheit, "The well-managed museum," in *In Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, ed. Gail Anderson, (Walnut Creek, Lanham, New York, Toronto, Oxford: Rowman and Littlefield Publishers, 2004), 349.



The issue of the operation is not only a problem in the Regional Services but also a problem of the central service since the assets increased and the needs to coordinate more activities increased accordingly but the workforce did not increase. Consequently, the Central Service needs to coordinate the increasing number of assets without being able to increase its workforce accordingly.<sup>283</sup> Moreover due to the positioning of museums at the bottom of bureaucracy along with their insufficient institutional structures a lot of work is concentrated at the top. This issue creates difficulties to the whole administrative system of state museums top-down since the central service cannot smoothly coordinate activities and the museums cannot acquire know-how to handle their own issues due to their management dependency from the central service. Consequently, this is an obstacle to modernization and shift towards a more effective administration of museums.<sup>284</sup>

The decreasing number of visitors to museums is possibly an outcome of the unstable operating hours of the museums. The case studies showed that the museums that had enough staff to operate normally such the Volos Archaeological Museum and the Ioannina Archaeological Museum they managed to increase their number of visits.

Doxanaki's research on the demand side for museums in Athens (her research included also regional museums that are located in Athens) showed that the reasons for no visiting a museum are mainly time constraints with 31%, difficulty to understanding the contents with 24,7% and lack of interest with 17%. Although the government has difficulties to operate the museums due to economic reasons, the declining number of visitors is not related to

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<sup>283</sup>Sapho Athanasopoulou

<sup>284</sup>Sophia Tsilidou

economic reasons. In her research only 1,4% answered that they do not visit museums due to economic reasons. Moreover the price of the ticket according to the research seems that does not seriously affect the visitors: 30% answered that it does not affect at all and only 4,6% answer that it seriously affects their decision to visit a museum. The time schedule of the museums seems to affect the demand side: 17,1% answered that the time schedule seriously affects their decision to visit a museum and 24,2 % answered that it affects their decision very much.<sup>285</sup> Consequently, at this point the two researches are meeting: the decrease in the numbers of museum visitors seems to be affected by the time schedule of the museums due to the difficulty of the government to operate the increasing number of assets.

The assessment of the case studies in chapter six showed that all the museums managed to improve their services. This aspect of investments is a very important progress for the museum policy in Greece. Fahy has supported that *“the public perception of the museum is based upon the services provided by museums.”*<sup>286</sup> The services are also very important because they welcome the visitors, they provide incentives to the public to visit museums and they create a friendly user environment. Although in the market world the importance of services has been discussed since 1970’s, the non-profit sector such as the cultural heritage sector only lately shifted towards this direction. This happened due to the dominant perception of museum managers that the quality in museums is determined by the

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<sup>285</sup> Αναστασία Δοξανάκη, “Τα αρχαιολογικά Μουσεία της Αθήνας και η Επικοινωνία τους με το Κοινό,” 218-223, 225-226.

<sup>286</sup> Anne Fahy, “New Technologies for Museum Communication,” in *Museums, Media, Message*, ed. Eilean Hooper-Greenhill, (London and New York: Routledge, 1995), 83.

collections rather than services.<sup>287</sup> All the case studies that were researched in this paper showed that they invested their EU RP budgets in the development of services related to infrastructures and ‘soft’ services such as technology, improving much their image comparing to the before the investments period. The **Table 7- 3** shows that most of the case studies nowadays provide most of the services offered in Greek museums. As it was discussed in the previous part of this chapter (see chapter 7.3) the museums managed to develop in many cases modern services such as technology services (interactive services, public computer, digital services and so on). However, the way they invested their budgets reveals that they do not have specific priorities for the services that they developed. For example, most of the museums developed several digital services inside their exhibitions in order to make them attractive and user friendly but on the other hand they did not invest in web-pages in order to help the visitors find information about the museum prior to the visit. It is already mentioned that the HMOC provides a web-page with information for all the museums, however this web-page is identical for all museums without revealing the special character of each museum and without containing much information. The absence of such a service, except the museums of Ioannina and Pella that they developed web-pages, shows once again the gap in accountability concerning the increase of the number of visitors and revenues. The museums seem to consider themselves accountable for the ‘inside the museum experience’ but they are not that much accountable on how to increase the number of visitors and disseminate information. Therefore, they do not develop a strategic plan for the attraction of visitors which would include a strategic approach to the development of

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<sup>287</sup> Graham Black, *The Engaging Museum: Developing Museums for Visitor Involvement* (USA and Canada: Routledge, 2005), 97-99.

services. Such an approach would consider important the dissemination of information about the museum and would invest in services that would be able to reach the audiences and allow visitors to access information about the museum. In Doxanaki's research 40% of the respondents answered that information about museum exhibitions affect decision to visit museums.<sup>288</sup> The two researches meet also at this point. The supply side does not meet the needs of the demand side for better information on museum exhibition and services.

The research also detected more problems in the utilization of the assets. EU RP rules about ex-ante evaluation target to monitor advantages, disadvantages and challenges for development through OPs in respect to the regions' needs.<sup>289</sup> The ex-ante evaluation in regional museums monitored lack of services such as cafes.<sup>290</sup> The OP Culture which had an objective to increase the supply and demand of goods and services in museums<sup>291</sup> provided the Pella and the Ioannina museum with budgets for the establishment of museum cafés. However, both of the cafés do not operate. As discussed in the previous chapters, the museums do not incorporate revenue generating services in their management policies. Those services are managed by the ARF. The ARF for the museum cafés executes property leasing after a Public Call to Tender. The museums do not interfere in this process. The museums just publicize the announcement of the ARF for the procedure and the date of the auction.<sup>292</sup> In the case of the Ioannina Archaeological Museum the ARF organized

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<sup>288</sup> *Ibid.*, 226.

<sup>289</sup> *Chapter III, art. 41*, Council Regulation (EC) No 1260/1999 of 21 June 1999

<sup>290</sup> Υπουργείο Πολιτισμού, ΕΠ Πολιτισμός 2000-2006, Τελική Έκθεση Εκτέλεσης, 96-97.

<sup>291</sup> *Ibid.* p.15

<sup>292</sup> Konstandinos Soueref.

three calls to Tender but the market did not respond yet.<sup>293</sup> In the case of the Pella Museum the lessee stopped the contract because the revenue that could generate was not enough to cover the needs and the rent was considerably high.<sup>294</sup> Again this point reveals the issues of accountability in management policy for the museums' assets. The museums cannot supply policies to all of their assets and additionally they do not have incentives to increase the number of visitors because they do not directly profit from the revenues they produce. If the museums had incentives and would be accountable for their economic performance they would be more aware of increasing the flow of visitors and operating all services including the cafés. On the other hand the ARF is only accountable of managing revenues but not accountable to apply policies for museums in order to increase the flow of visitors. The result of this policy shows that the poor planning about the capability of cafés to operate and generate revenue within the regional museums and the management mechanism of regional museums that refrains museums from adopting a management policy for their total assets, led to wastage of the invested budgets in such services.

## **7.5 The synergy between preservation and utilization**

This thesis showed that the institutional framework of the museum policy focuses in preservation. The EU RP invested in museums in order to increase their utilization and advance their role in local development by contributing in employment and economy. The EU RP funding was mobilized to the museums through the institutional framework of the Greek museum policy and as a result the outcome of the investments focused in

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<sup>293</sup> *Ibid.*

<sup>294</sup> Maria Lilibaki Akamati.

preservation aspects with limited evidence of utilization. The cases studies show that the investment policy of the HMOC which targets in preservation creates problems to the operation of the museums because the carrying capacity of the HMOC to run museums exceeded its limits and cannot meet the new needs for operation and maintenance of the assets. Moreover the current management policy which also targets in preservation cannot satisfy the needs for increase in the use value of museums because there are actors with overlapping responsibilities causing issues of accountability such as ‘who should be accountable to increase the flow of visitors in museums in order to increase the revenues.’

The dependency of museums on the HMOC and their limitations in the management of their revenue generating assets creates deresponsibilization of human resources regarding the issue of accountability. The museums seem to be interested to increase the flow of visitors however they do not have incentives, strategy and know-how to accomplish such a mission. They seem to consider themselves accountable for the operation of their exhibitions rather than the dissemination of information to the public. On the other hand the Central Service of the HMOC cannot successfully succeed such goal because it operates at central level and is mainly preoccupied to coordinate the activities in state museums. The management policy of the Central Service is identical and cannot satisfy the needs of the variation of the regional museums. The ARF which is a management organization to support the operation of the Central Service is only responsible to manage revenues and revenue generating services such as museum shops and museum cafés and has no legal rights to apply policies for the increase of utilization of museums but is responsible for the utilization of those assets. Therefore there is no clear accountability ‘who should increase

the utilization of those assets' since they are managed by different authorities that they face limitations to apply policies and lack of incentives.

The current changes in the 2014 Organization of the HMOC, set along with preservation the concept of utilization as a new mission of the HMOC. The Ministry that already accepted the EU RP funding with the preconditions to increase the utilization of the assets recently made the first changes in its institutional structure by introducing some policies that are the first steps towards this new mission. However, those policies as already discussed are still at superficial level and they need deeper changes because the system operates still in favor of preservation.

The museums as parts of the cultural heritage policy they are also required under the existing framework and circumstances to increase their utilization values. However, the statistical data show that the number of visitors is shrinking. The museums should accomplish their new mission and should satisfy also the goals of the investments that targeted to increase their utilization. This is also an ethical obligation of the museums towards the EU and the public because they accepted the public funding under specific preconditions with specific policy goals. The EU mainly focused in the development role of the museums in their locations and mainly this development role of the museums is regarded by the EU through the lens of their capacity to produce economic values.

However, the museums traditionally operate for social reasons and they are dedicated to the public benefit. Therefore, they should not forget this traditional role. The Greek museums mainly focus in ideology and preservation of heritage and their institutional

setting with no structures of devolution and an identical management policy for all museums keeps them away from several of their social obligations such as their communication with their communities. Therefore the Greek regional museums should crossover and open up to the society. The new mission of utilization can be also a good opportunity to update their role and focus in the needs of the public and increase the flow of visitors. Therefore they should apply policies in order to create a balance between their traditional role “preservation” and their new mission “utilization.” As a result a synergy between preservation and utilization, or a synergy between the social role of museum and its potentiality to contribute in development could bring more public benefits such as cohesion, which also a main target of EU RP. Some researchers call such a synergy Social Capital meaning the mobilization of economic and cultural capital under networking activities in order to produce public benefit and contribute to common good.<sup>295</sup> This term is not quite acceptable among the researchers of cultural policy since it is mainly connected with neoliberal practices that by nature clash with cultural values.<sup>296</sup> In any case, cultural policy should mobilize various resources such as cultural, economic, and human in order to stimulate creativity and create sustainable communities.<sup>297</sup> Greek museum policy should take advantage of the current shift towards utilization of the assets and revise its opportunity to balance the production of cultural values and community wellbeing by increasing access in museums, succeeding effective communication with the public and at

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<sup>295</sup> Socratis M. Koniordos, “Social Capital Contested,” *International Review of Sociology*, Vol. 18, No.2, (July 2008): 318-321.

<sup>296</sup> Martin Dowling, “Fiddling for Outcomes Traditional Music, Social Capital and Arts Policy in Northern Ireland,” *International Journal of cultural policy*, Vol. 14, No. 2, (May 2008): 180-181.

<sup>297</sup> M. Sharon Jeannotte, “Singing alone? The Contribution of Cultural Capital to Social Cohesion and Sustainable Communities,” *International Journal of cultural policy*, Vol. 9, No. 1, (2003): 36;46-48.



the same time contributing to development by creating bridges with the creative sector of the economy.

## **CHAPTER 8. Conclusions**

### **8.1 Summary of findings**

This thesis showed that the national museum policy implementation process has limited competency to contribute to utilization of the assets in order to maximize the profit from the EU RP which is related to utilization of museums. Greek museum policy was developed within the framework of heritage policy since 1834, which targets to preserve antiquities mainly for ideological reasons regarding national identity and international status. The institutional structures such as bureaucracies, decision making processes, the legal framework for the protection of antiquities and the utilization of assets accompanied by an archaeological leadership and mind-set, directly contribute to the mission of the HMOC for preservation rather than the EU RP objectives for utilization. The two policies have major inconsistencies and they cannot easily meet. The major inconsistency is that RP is economic policy with short term objectives and Greek cultural policy is long-term policy with social objectives. Therefore the a common objective for the development of assets is difficult to attain and considering that EU has no jurisdiction in national level, mainly the funding satisfy the national policy objectives rather than the RP ones.

The EU RP invested in museums in order to improve their services and give them the opportunity to be important actors in the development of their locations. The case studies showed that the museums before the CSFs and the NSRF almost had no services for their visitors. With the funding they managed to achieve development but they still cannot move forward due to the inflexible management mechanism that cannot contribute to such an

objective. The way that museums are organized within the regional services as departments with no administrative structures and human and financial resources places museums at the bottom of the organization as weak institutions mainly contributing to the general mission of the HMOC. Additionally the absence of multi-stakeholdership cannot contribute to the expected outcomes since the EU RP objectives need coordination of complex activities among many stakeholders or similar interest stakeholders. The case of the merger between the HMOC and the Ministry of Tourism showed that although the Greek government showed interest in achieving some of the objectives the real implementation of such policies cannot that easily be achieved. The synergy among many stakeholders with similar objectives but different public policy institutional structures, goals and ideologies cannot be attained in the case of Greece since museums have a very specific mission within the society and are not about to generate income but they are about to generate values. In this regard the partnership agreements would be a very important tool for the HMOC in order to design mainly the future programs because many actors could contribute expressing the multiple needs of the society and try to find common grounds how to fit those needs within the framework of the museum policy.

The EU RP targets in multiple values creation due to the promotion of multi-stakeholdership and multilevel governance but the Greek museum policy regarding regional museums cannot incorporate under the current framework those multiple values, especially the economic ones because Greek museum management differentiates the production of income values from the production of social values. The management mechanism of regional museums is divided between the Ministry and the ARF and there are not common

grounds for synergies among the two structures. Additionally there are very important gaps in accountability issues among the HMOC, the museums and the ARF considering the management policies for the flow of visitors and the generation of revenues. The management of museums does not include a mechanism that can create promotion policies regarding the total of the museum services. Therefore, the EU RP cannot find good application in Greek regional museums. Moreover, the museums' management mechanism creates an identical management approach since decision making is executed at the central service and is implemented to all museums without taking into account the regional needs that EU RP wants to promote. Moreover, as the research showed in the case studies and the institutional structures of the management mechanism, the cases of investments in revenue generating services such as cafes have limited competency to attain RP goals. Regional museums have limitations to disseminate information due to deficits in accountability that affects the strategy for the generation of services and fails to promote communication and connectivity with the market.

The whole mix of inconsistencies between the RP objectives and institutional structures of the HMOC such as legal framework, bureaucracies, mind-sets, leadership, policy objectives and planning for investments resulted in operational problems in museums. The HMOC channeled the funding through its own policy framework that has objectives which target in preservation without considering the EU RP objectives that need more progressive management approaches for such kind of growth within the museum sector. Consequently, Greece increased the number of operating assets and on the other hand its financing capability is decreasing. The carrying capacity of the HMOC exceeded its limitations and

currently creates operational issues to regional museums and the Central Service that coordinates the activities in the total of regional museums.

The current changes in heritage policy do not contribute to a more flexible framework for the museums. The Ministry of culture expanded its mission to include the concept of promotion and in institutional level this was only accompanied from the establishment of the Office for Promotion and Utilization, however, without making any other changes to the management mechanism and the institutional structure of state regional museums. Additionally there is no clear strategy regarding the leadership level for the new office since there are no specific requirements for who and how will organize this new mission. Moreover, the promotion will be executed at central level which contributes neither to multi-stakeholdership nor to devolution in order to succeed the EU RP objectives. Additionally, according to the new developments in the 2014 Organization of the HMOC, the internal structures such as the museums and the monuments are merged to one department causing more centralization to institutional level than previously. As a result, the HMOC becomes more centralized, the museums become smaller units losing their institutional structures and along with the protectionist policies that refrain the connectivity with market and communities the new mission for promotion is not competent to attain the EU RP goals for utilization.

## **8.2 Policy Implication**

As it was shown in this research there are major inconsistencies among the two policies regarding museums. But examining the objectives of the programs, both actors, Greek state

and EU, agreed that museums produce multiple values such as: they play a very important role in livability of peripheries because they offer opportunities of cultural consumption to local populations, they create opportunities for the cultural life of young generations helping thus to prevent immigration from periphery to bigger urban centers, they preserve local and national identities, they preserve memory and local history, they preserve and safeguard collections, they increase attractiveness of regions and safeguard local heritage, they contribute in the flow of tourism and they contribute to direct and indirect employment. The development and upgrading of regional archaeological museums was a target of the Greek government since 1970's along with projects of decentralization and local development. The EU regional policy gave the opportunity for the materialization of this target however, as shown in this study the structural issues of Greek museum policy refrain museums from achieving the EU RP goal for increase in utilization.

The survival of regional museums under the current economic crises is a challenge for the Greek government and Greek society. Museum policy is in a transition period due to its need to safeguard the museums and to justify the need for their existence and public funding. In order to do so, museums need to become active players within their locations. Considering the findings of the research, this thesis aims to highlight the areas that the Greek government should concentrate in order to increase the use value of museums creating thus a balance between preservation and utilization.

Firstly, Greece should reconsider the opportunities of partnership. Although some features of Greek museum policy are difficult to tackle, such as devolution and multi-

stakeholdership due to the legal position of the cultural heritage with the only sovereign stakeholder the HMOC, the partnership agreement can be an arena for collaboration during the next programming periods among common interest stakeholders such as market and regional actors. Moreover, such collaboration can achieve implementation of programs that satisfy the multiple needs of the society and sectors of the economy and can succeed sound financial management of the budgets avoiding side effects such as budget wastage as the case of museum cafes. The experience of the merger between the Ministry of Tourism and the HMOC showed that a shift to the objectives of cultural policy cannot be easily achieved. Therefore, the partnership agreement can be a ‘soft’ way to discuss and implement new policies and slowly step towards new value creation for museums. The partnership agreements can slowly start a debate among similar interest actors and can show the way how to improve the utilization of museums and how to convert them as active institutions contributing to the development in their locations. The experiences of partnership in the case of museums should be transferred to the COM that can advise the Minister on how to update the museums policy. The COM which is a core organ in the policy making process should adopt new orientations creating policies for the promotion of museums. Considering its progressive role comparing to the CAC, the COM can easier consider the need for communication between museums and their audiences.

Additionally, since Greece has accepted the EU RP funding, which has specific objectives for utilization, should work towards the satisfaction of those objectives otherwise can be easily accused for adopting opportunist policies, solely satisfying its own needs without proper planning and finally creating negative consequences for the management

capacity of the growing museum system. Therefore, Greece should adopt policies that will generate income to museums and balance the preservation aspects of the museum policy with the needs for utilization. In order to achieve such goals should shift focus of new investments from hard infrastructures because they maintain high cost for preservation and operation, causing side effects to whole museum mechanism. Greece should invest the future budgets for the development of 'soft' tools that can network the museums with the society and economy. For example the research in case studies showed that the museums even the significant ones such Delphi and Olympia, do not have webpages. In a world that information moves too fast the museums need to adapt. Therefore the HMOC should put emphasis on how to invest budgets that will succeed a wider dissemination of information in order to incentivize visitors to enter the museums.

In order to create balance between preservation and utilization the HMOC should follow the 'spirit' of the new law '2014 Organization of the HMOC' which took several steps towards this goal. The HMOC should work further on the institutional framework by improving some aspects of the new law such as to specify the criteria for the new office for the Promotion and Utilization of Cultural Heritage. What will be the mission, how it will execute this mission from central level and who will manage it.

Moreover, in order to improve utilization several laws should be softened and simplified such as the laws for the use of museum spaces and the production of services by the private sector. The current framework puts a lot of obstacles to utilization keeping museums



isolated from their communities and limiting their role to ‘help’ the market and the generation of creativity and jobs.

Additionally, a very important aspect of the museum policy that should be updated is the leadership. In this paper it was shown that the leadership positions that are affiliated with the management of museums are executed by archaeologists. The Greek law does not require managerial education for leaders. This policy mainly contributes to preservation because archaeologists are educated on how to preserve and research assets. The Greek law in order to create a balance between preservation and utilization should hire managers with multidisciplinary education combining archaeology and management in order to effectively protect and utilize the assets. Such an approach in leadership would also create motivation to the staff of the whole structure of the HMOC to increase their multidisciplinary skills and contribute to the new mission for utilization and preservation.

A very important aspect that should be updated is the issue of accountability concerning the management policy between the ARF and the HMOC. The new mission of the HMOC for preservation and utilization requires very clear objectives in accountability. The current system creates management deficits because no specific authority is accountable for increasing the visitors and increasing the revenue of museums. This is reasonable to some extent because until recently the only mission of the HMOC in the field of cultural heritage was the preservation of the assets. Therefore, there were no special provisions for the increase of the utilization aspects. However, recently the HMOC updated its mission and also the circumstances demand for action because the museums ‘lose’ their visitors and at

the same time they see their budget decreasing. The ARF is an organization that roots back to the 19<sup>th</sup> century. The HMOC should seriously consider whether the museums of the 21<sup>st</sup> century should operate under the principles and management policies of the 19<sup>th</sup> century. Apparently a Fund such the ARF that operates in central level should not be accountable neither to increase revenues nor to apply management policies in order to increase the flow of visitors. The museums should be accountable for this mission. The museums currently lack of incentives to increase their visitors because they do not have direct profit from the income they produce and they cannot manage the whole set of their assets such as their revenue generating services. The HMOC should seriously consider whether this management policy works in the benefit of museums. Museums should have incentives and should be able to choose their management strategies. Stopping the operation of ARF will probably be a difficult choice that requires changes in many structures of the government, but the HMOC should transfer some authorities to the museums and should provide them with important incentives such as returning back the revenues or part of the revenues they produce and being able to apply management policies for other services such as their cafes and museum shops. At the moment the cafes operate within the museum but the contracts are between the lessees and the ARF. As a result the museums have no legal right over those services. Creating a clear framework in accountability issues will also push museums to look closer to the needs of their communities. The current management policy is totally identical for all museums. It regards all regional museums and communities' needs through the same lens without promoting the diversity of regional museums and without adopting policies to satisfy the special needs of each local society. Increasing accountability in the

fields that were discussed previously will increase also responsibility of local museums towards their communities. The museums will be responsible on how to engage the local audiences within their activities. As a result, museums can update their management policies according to their own needs and promoting their special character.

Finally, creating balance between preservation and utilization requires also equilibrium between the strategy to establish new museums and the staff to operate the museums. This research shows that the HMOC exceeded its carrying capacity by establishing new museums and at the same time reducing the staff to operate the museums. This ‘mismatch’ in strategy resulted in difficulties to operate the new assets. The HMOC should create a clear strategy when establishing new museums for the future operation and funding. In other words before investing should ensure and guaranty the future of the assets.

An update of the policy in those fields could create a balance between utilization and preservation satisfying the new mission of the HMOC and succeeding the goals of the recent EU RP investments. Such a policy update would set a new direction of museums closer to the needs of their communities creating bridges and networks of communication, trust and cooperation with their local societies and the creative sector in order to produce social benefits and contribute to development.

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## TABLES

TABLE 2- 1 WORKFORCE OF THE HELLENIC MINISTRY OF CULTURE  
(DEVELOPED BY THE AYTHOR BASED ON: PD 191/2003 ORGANIZATION OF THE MINISTRY OF CULTURE,  
OFFICIAL JOURNAL OF THE HELLENIC REPUBLIC ( FEK 146/A'/23.6.2003) AND PD 104/2014 ORGANIZATION  
OF THE MINISTRY OF CULTURE AND SPORTS (FEK A'/171/28.8/2014)

		Archaeologists	Guards/ security	conservators	architects/ civil engineers	officers/ accountants	others	Total
2003	Number of employees	1106	2692	626	696	1230	2605	8955
	Share in the total workforce	12%	30%	7%	8%	14%	29%	
2014	Number of employees	948	1803	582	459	1210	2322	7324
	Share in the total workforce	13%	25%	8%	6%	17%	32%	

Table 2- 2 GEOGRAPHICAL DISSEMINATION OF GREEK STATE REGIONAL MUSEUMS  
 (DEVELOPED BY THE AYTHOR BASED ON: HMOCS, *CATALOGUE OF STATE MUSEUMS AND COLLECTIONS*  
 (*INTERNAL DOCUMENT*), UPDATED IN MARCH 2014; HMOCS, ΟΔΥΣΣΕΥΣ, <http://odysseus.culture.gr/h/1/gh10.jsp> )

Periphery	Number of regional museums	Percentage %
Attica	16	9
Central Greece	14	8
Central Macedonia	15	9
Crete	10	6
East Macedonia and Thrace	10	6
Epirus	5	3
Ionian Islands	8	5
North Aegean	11	7
Peloponnese	25	15
South Aegean	33	20
Thessaly	4	2
West Greece	12	7
West Macedonia	5	3

Table 3- 1 EU RP BUDGETS FOR CULTURE IN EUROPE AND GREECE  
 (DEVELOPED BY THE AYTHOR BASED ON: EUROPEAN COMMISSION, REGIONAL POLICY INFOREGIO <https://cohesiondata.ec.europa.eu/>; MINISTRY OF ECONOMY AND FINANCE, HELLAS COFINANCED DEVELOPMENT PROGRAMS <http://www.hellaskps.gr/>; HMoC, SPECIAL AGENCY OF CULTURE; COMMISSION OF THE EUROPEAN COMMUNITIES, *COMMISSION WORKING DOCUMENT APPLICATION OF ARTICLE 151(4) OF THE EC TREATY: USE OF THE STRUCTURAL FUNDS IN THE FIELD OF CULTURE DURING THE PERIOD 1994-1999*; EUROPEAN COMMISSION, DG EMPLOYMENT, SOCIAL AFFAIRS AND EQUAL OPPORTUNITIES, DG REGIONAL POLICY , COHESION POLICY 2007-2013: CULTURE; EUROPEAN COMMISSION, *THE EUROPEAN SOCIAL FUND: CULTURE AND TOURISM*, BACKGROUND REPORT , BELGIUM: EU, 2010)

	a	b	c	d	e	f	g	h	
Programing period	EU RP Total Budget	Total EU RP budget for culture In Europe	Culture's share of the budget  (b/a)	Greece's EU RP budget (without national and private participation)	Greece's share of the EU RP budget  (d/a)	EU RP budget for Greek culture (including national participation)	EU RP budget for Greek culture (without national participation)	Greek Culture's share of Greece's EU RP budget  (g/d)	Greek culture's share of the EU RP budget for culture in Europe  (g/b)
2nd CSF 1994-1999	168.000.000	n/a	n/a	17.700.000	11%	422.607	n/a	2,3%	n/a
3d CSF 2000-2006	213.000.000	5.039.000	2,3%	22.707.000	11%	1.159.363	869.522	5,1%	17%
NSRF 2007-2013	347.000.000	5.965.888	1,7%	20.400.000	6%	736.586	483.445	3,6%	8%
NSRF 2014-2020	351.800.000	n/a	n/a	15.521.900	4%	n/a	n/a	n/a	n/a

Table 5- 1 BUDGETS AND PROJECTS FOR MUSEUMS PER PROGRAMING PERIOD AND OPERATIONAL PROGRAM (1994-2013)

(DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE; COMMISSION OF THE EUROPEAN COMMUNITIES, *COMMISSION WORKING DOCUMENT APPLICATION OF ARTICLE 151(4) OF THE EC TREATY: USE OF THE STRUCTURAL FUNDS IN THE FIELD OF CULTURE DURING THE PERIOD 1994-1999*)

Programing period	OP	number of projects in culture per program	number of projects in museums	Museums' share of projects	budget for culture (in thousand euros)	budget for museums (in thousand euros)	Museums' share of budget
2 <sup>nd</sup> CSF 1994-1999	OP T&C	64	10	16%	211.408	36.741	17%
	ROPs	191	21	11%	195.798	48.000	25%
	INTERREG II	23	N/A	N/A	15.401	N/A	N/A
	<b>Total 2<sup>nd</sup> CSF</b>	<b>278</b>	<b>31</b>	<b>11%</b>	<b>422.607</b>	<b>84.741</b>	<b>20%</b>
3 <sup>rd</sup> CSF 2000-2006	OP Culture	268	65	24%	679.288	281.574	41%
	OP IS	240	44	18%	106.643	25.758	24%
	OP PECT	N/A	N/A	N/A	53.000	N/A	N/A
	OP ECSD	N/A	N/A	N/A	10.000	N/A	N/A
	ROPS	303	50	17%	303.407	73.748	24%
	INTERREG III	14	2	14%	7.025	1.399	20%
	<b>Total 3d CSF</b>	<b>825</b>	<b>161</b>	<b>20%</b>	<b>1.159.363</b>	<b>382.481</b>	<b>33%</b>
NRSF 2007-2013	OP CE	64	17	27%	121.213	56.511	47%
	OP DC	92	31	34%	71.235	15.272	21%
	OP HRD	70	18	26%	12.092	2.501	21%
	OP ELL	9	0	0	7.945	0	0
	OP PAR	2	0	0	1.645	0	0
	OP TSI	4	0	0	2.078	0	0
	ROPS	377	50	13%	520.379	185.371	36%
	INTERREG IV	N/A	N/A	N/A	N/A	N/A	N/A
	<b>Total NSRF</b>	<b>618</b>	<b>116</b>	<b>19%</b>	<b>736.586</b>	<b>259.656</b>	<b>35%</b>
<b>TOTAL</b>	<b>1721</b>	<b>308</b>	<b>18%</b>	<b>2.318.348</b>	<b>726.876</b>	<b>31%</b>	

Table 5- 2 BUDGETS AND PROJECTS FOR REGIONAL MUSEUMS PER PROGRAMING PERIOD AND OPERATIONAL PROGRAM (1994-2013)

(DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE; COMMISSION OF THE EUROPEAN COMMUNITIES, *COMMISSION WORKING DOCUMENT APPLICATION OF ARTICLE 151(4) OF THE EC TREATY: USE OF THE STRUCTURAL FUNDS IN THE FIELD OF CULTURE DURING THE PERIOD 1994-1999*)

Programing period	OP	number projects museums of in	Number projects regional museums of in	regional museums' share of projects	Number museums developed per program	Number regional museums developed per program	budget for museums (in thousand euros)	budget for regional museums (in thousand euros)	regional museums' share of budget
2 <sup>nd</sup> CSF 1994-1999	OP T&C	10	4	40%	10	4	36.741	N/A	N/A
	ROPs	21	13	62%	21	13	48.000	N/A	N/A
	INTERREG II	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	<b>Total 2<sup>nd</sup> CSF</b>	<b>31</b>	<b>17</b>	<b>55%</b>	<b>31</b>	<b>17</b>	<b>84.741</b>	<b>N/A</b>	<b>N/A</b>
3 <sup>d</sup> CSF 2000-2006	OP Culture	65	29	45%	61	30	281.574	120.460	43%
	OP IS	44	8	18%	40	5	25.758	12.013	47%
	ROPS	50	40	80%	50	40	73.748	49.846	68%
	INTERREG III	2	2	100%	2	2	1.399	1.399	100%
	<b>Total 3<sup>d</sup> CSF</b>	<b>161</b>	<b>79</b>	<b>49%</b>	<b>124</b>	<b>71</b>	<b>382.481</b>	<b>183.719</b>	<b>48%</b>
NSRF 2007-2013	OP CE	17	16	94%	14	13	56.511	48.816.290	86%
	OP DC	31	7	23%	29	7	15.272	3.397.898	22%
	OP HRD	18	0	0	16	0	2.501	0	0
	ROPS	50	32	64%	45	31	185.371	96.133.697	52%
	<b>Total NSRF</b>	<b>116</b>	<b>55</b>	<b>47%</b>	<b>80</b>	<b>46</b>	<b>259.656</b>	<b>148.347.885</b>	<b>57%</b>
<b>TOTAL</b>	<b>308</b>	<b>151</b>	<b>49%</b>		<b>99</b>	<b>726.876</b>	<b>332.067</b>	<b>46%</b>	

Table 5- 3 DEVELOPMENT PROJECTS IN REGIONAL MUSEUMS PER PERIPHERY

(DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE; COMMISSION OF THE EUROPEAN COMMUNITIES, *COMMISSION WORKING DOCUMENT APPLICATION OF ARTICLE 151(4) OF THE EC TREATY: USE OF THE STRUCTURAL FUNDS IN THE FIELD OF CULTURE DURING THE PERIOD 1994-1999*; HMOCS, *CATALOGUE OF STATE MUSEUMS AND COLLECTIONS (INTERNAL DOCUMENT)*, UPDATED IN MARCH 2014; HMOCS, ODYSSEUS, <http://odysseus.culture.gr/h/1/gh10.jsp> )

Greek peripheries	Regional museums per periphery		2nd CSF 1994-1999		3d CSF 2000-2006		NSRF 2007-2013		TOTAL EU RP 1994-2013		% of museums developed per periphery under EU RP 1994-2013
	Number of regional museums	Peripheries' share of museums (%)	Regional Museums	Projects	Regional Museums	Projects	Regional Museums	Projects	Total number of regional museums developed per periphery	Total number of projects in regional museums per periphery	
Attica	16	9	1	1	4	4	2	2	7	7	33
Central Greece	14	8	2	2	5	8	3	4	6	14	43
Central Macedonia	15	9	0	0	7	8	4	6	9	14	53
Crete	10	6	1	1	1	1	7	11	8	13	80
East Macedonia and Thrace	10	6	2	2	6	6	3	4	8	12	80
Epirus	5	3	3	3	4	5	4	4	4	12	80
Ionian Islands	8	5	1	1	2	2	2	2	4	5	44
North Aegean	11	7	2	2	6	7	2	2	8	11	73
Peloponnese	25	15	3	3	14	12	8	8	18	23	72
South Aegean	33	20	1	1	8	8	4	4	12	13	36
Thessaly	4	2	0	0	3	3	1	1	3	4	75
West Greece	12	7	1	1	8	10	4	5	8	16	67
West Macedonia	5	3	0	0	3	5	2	2	4	7	80
<b>TOTAL</b>	<b>168</b>		<b>17</b>	<b>17</b>	<b>71</b>	<b>79</b>	<b>46</b>	<b>55</b>	<b>99</b>	<b>151</b>	<b>56</b>

Table 6- 1 CRITERIA FOR THE SELECTION OF THE CASE STUDIES: CASE STUDIES' FUNDING FROM EU RP PROGRAMS 1994-2013

		Museums of International and National Significance		Museums of National and regional Significance		Museums of Regional Significance	
		Olympia Archaeological Museum	Delphi Archaeological Museum	Pella Archaeological Museum	Dion Archaeological Museum	Volos Archaeological Museum	Ioannina Archaeological Museum
2 <sup>nd</sup> CSF 1994 - 1999	OP Tourism-Culture		√				
	ROPs	√					
3d CSF 2000 - 2006	OP Culture	√	√	√	√	√	√
	Other OPs	√	√				
	ROPs	√	√				√
NRSF 2007-2013	ROPs			√			√
	Other OP		√				



Table 6- 2 THE ARCHAEOLOGICAL MUSEUM OF DELPHI, FLOW OF SERVICES UNDER THE EU RP INVESTMENTS  
(BASED ON QUESTIONNAIRE SURVEY IN AUTHOR’S FIELD RESEARCH)

		Stock of services before the 3d CSF	Flow of services under the 3d CSF	Flow of services after the 3d CSF
Basic infrastructure	parking	√		√
	WC for people with disabilities		√	√
	Access for people with disabilities		√	√
	Museum shop	√	√	√
	Museum cafe	√	√	
Special services	Audiovisual/lecture hall			
	Educational programs		√	√
	Public computers			
	Digital services			√
	Audio guide			
	Braille system services			√

Table 6- 3 THE ARCHAEOLOGICAL MUSEUM OF OLYMPIA, FLOW OF SERVICES UNDER THE EU RP INVESTMENTS  
(BASED ON QUESTIONNAIRE SURVEY IN AUTHOR’S FIELD RESEARCH)

		Stock of services before the 3d CSF	Flow of services under the 3d CSF	Flow of services after the 3d CSF
Basic infrastructure	parking	√	√	
	WC for people with disabilities		√	
	Access for people with disabilities		√	
	Museum shop		√	
	Museum cafe		√	
Special services	Audiovisual/lecture hall			
	Educational programs			√
	Public computers			
	Digital services		√	
	Audio guide			
	Braille system services			

Table 6- 4 THE ARCHAEOLOGICAL MUSEUM OF PELLAI, FLOW OF SERVICES UNDER THE EU RP INVESTMENTS  
(BASED ON QUESTIONNAIRE SURVEY IN AUTHOR’S FIELD RESEARCH)

		Stock of services before the 3d CSF (old museum)	Flow of services under the 3d CSF (new museum)	Flow of services after the 3d CSF (new museum)
Basic infrastructure	parking	√	√	
	WC for people with disabilities		√	
	Access for people with disabilities	√	√	
	Museum shop		√	
	Museum cafe		√	
Special services	Audiovisual/lecture hall		√	
	Educational programs			√
	Public computers		√	
	Digital services		√	
	Audio guide			
	Braille system services			

Table 6- 5 THE ARCHAEOLOGICAL MUSEUM OF DION, FLOW OF SERVICES UNDER THE EU RP INVESTMENTS  
(BASED ON QUESTIONNAIRE SURVEY IN AUTHOR’S FIELD RESEARCH)

		Stock of services before the 3d CSF (old museum)	Flow of services under the 3d CSF (new museum)	Flow of services after the 3d CSF (new museum)
Basic infrastructure	parking	√	√	
	WC for people with disabilities		√	
	Access for people with disabilities	√	√	
	Museum shop		√	
	Museum cafe		√	
Special services	Audiovisual/lecture hall		√	
	Educational programs			√
	Public computers		√	
	Digital services		√	
	Audio guide			
	Braille system services			

Table 6- 6 THE ARCHAEOLOGICAL MUSEUM OF VOLOS, FLOW OF SERVICES UNDER THE EU RP INVESTMENTS  
(BASED ON QUESTIONNAIRE SURVEY IN AUTHOR’S FIELD RESEARCH)

		Stock of services before the 3d CSF	Flow of services under the 3d CSF	Flow of services after the 3d CSF
Basic infrastructure	parking			
	WC for people with disabilities		√	
	Access for people with disabilities		√	
	Museum shop		√	
	Museum cafe			
Special services	Audiovisual/lecture hall		√	
	Educational programs		√	√
	Public computers		√	√
	Digital services		√	√
	Audio guide		√	√
	Braille system services			√

Table 6- 7 THE ARCHAEOLOGICAL MUSEUM OF IOANNINA, FLOW OF SERVICES UNDER THE EU RP INVESTMENTS  
(BASED ON QUESTIONNAIRE SURVEY IN AUTHOR’S FIELD RESEARCH)

		Stock of services before the 3d CSF	Flow of services under the 3d CSF	Flow of services after the 3d CSF
Basic infrastructure	parking			
	WC for people with disabilities		√	
	Access for people with disabilities	√		
	Museum shop		√	√
	Museum cafe		√	
Special services	Audiovisual/lecture hall		√	
	Educational programs		√	√
	Public computers		√	√
	Digital services		√	√
	Audio guide			√
	Braille system services			√

Table 6- 8 CASE STUDIES' RANKING IN TERMS OF ANNUAL VISITS IN STATE RUN MUSEUMS WITH TICKET FEE (INCLUDING NATIONAL MUSEUMS) 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

Year	Olympia Archaeological Museum	Delphi Archaeological Museum	Pella Archaeological Museum	Dion Archaeological Museum	Volos Archaeological Museum	Ioannina Archaeological Museum	Number of State Museums	Total Visits in state museums
2000	5	4	22	16	34	61	91	1,876,660
2001	5	4	20	16	33	52	93	1,756,137
2002	5	2	19	21	25	52	98	2,279,692
2003	N/A	N/A	N/A	N/A	N/A	N/A	N/A	1,372,859
2004	N/A	N/A	N/A	N/A	N/A	N/A	104	1,767,222
2005	5	2	26	15	17	N/A	104	2,329,349
2006	5	3	27	18	20	N/A	104	2,364,104
2007	4	3	25	20	40	N/A	104	2,078,918
2008	4	3	20	N/A	35	92	105	1,636,279
2009	5	3	58	17	38	43	118	1,612,036
2010	8	4	29	18	45	32	150	1,300,488
2011	6	4	32	21	28	52	150	1,456,855
2012	7	3	30	21	14	25	167	1,693,439
2013	6	3	28	27	13	21	167	2,097,723

Table 6- 9 CASE STUDIES' SHARE OF VISITS AS PERCENTAGE OF THE TOTAL VISITS IN STATE RUN MUSEUMS WITH TICKET FEE (INCLUDING NATIONAL MUSEUMS) 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

Year	Olympia Archaeological Museum	Delphi Archaeological Museum	Pella Archaeological Museum	Dion Archaeological Museum	Volos Archaeological Museum	Ioannina Archaeological Museum	Number of State Museums	Total Visits in state museums
2000	6%	8%	0.5%	0.8%	0.3%	0.09%	91	1,876,660
2001	7%	9%	0.6%	0.9%	0.3%	0.1%	93	1,756,137
2002	9%	12%	0.8%	0.8%	0.6%	0.2%	98	2,279,692
2003	N/A	N/A	0.9%	0.8%	N/A	N/A	98	1,372,859
2004	N/A	N/A	0.3%	0.5%	0.5%	N/A	104	1,767,222
2005	7%	10%	0.6%	1%	0.9%	N/A	104	2,329,349
2006	7%	11%	0.6%	0.9%	0.8%	N/A	104	2,364,104
2007	6%	10%	0.8%	1%	0.4%	N/A	104	2,078,918
2008	7%	9%	1%	N/A	0.4%	N/A	105	1,636,279
2009	6%	9%	0.2%	1%	0.3%	0.2%	118	1,612,036
2010	4%	8%	0.6%	1%	0.3%	0.4%	150	1,300,488
2011	4%	8%	0.5%	0.9%	0.6%	0.2%	150	1,456,855
2012	4%	7%	0.5%	0.7%	1.3%	0.7%	167	1,693,439
2013	5%	7%	0.6%	0.6%	1.3%	0.8%	167	2,097,723



Table 6- 10 CASE STUDIES' SHARE OF REVENUE FROM TICKET FEES AS PERCENTAGE OF THE TOTAL REVENUE IN STATE RUN MUSEUMS WITH TICKET FEE (INCLUDING NATIONAL MUSEUMS) 2000-2013  
(DEVELOPED BY THE AYTHOR BASED ON: HELLENIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

<b>Year</b>	<b>Olympia Archaeological Museum</b>	<b>Delphi Archaeological Museum</b>	<b>Pella Archaeological Museum</b>	<b>Dion Archaeological Museum</b>	<b>Volos Archaeological Museum</b>	<b>Ioannina Archaeological Museum</b>	<b>Number of State Museums</b>	<b>Total Visits in state museums</b>
<b>2000</b>	3%	4%	0.09%	0.1%	0.04%	0.01%	91	6,956,606
<b>2001</b>	3%	4%	0.1%	0.1%	0.04%	0.01%	93	6,473,867
<b>2002</b>	11%	16%	0.5%	0.5%	0.2%	0.04%	98	7,058,812
<b>2003</b>	N/A	N/A	N/A	N/A	N/A	N/A	98	3,883,917
<b>2004</b>	N/A	N/A	N/A	N/A	N/A	N/A	104	5,129,982
<b>2005</b>	7%	15%	0.5%	0.7%	0.07%	N/A	104	8,277,065
<b>2006</b>	8%	15%	0.5%	0.6%	0.09%	N/A	104	8,120,722
<b>2007</b>	11%	16%	0.5%	0.6%	0.1%	N/A	104	7,825,769
<b>2008</b>	12%	16%	0.6%	0.04%	0.1%	N/A	105	7,226,622
<b>2009</b>	10%	15%	0.1%	0.7%	0.1%	0.05%	118	6,953,798
<b>2010</b>	6%	14%	0.6%	0.7%	0.1%	0.08%	150	5,738,393
<b>2011</b>	7%	14%	0.6%	0.6%	0.2%	0.05%	150	5,700,190
<b>2012</b>	7%	10%	0.7%	0.6%	0.1%	0.07%	167	4,859,865
<b>2013</b>	7%	11%	0.6%	0.6%	0.2%	0.07%	167	5,912,186

Table 7- 1 COMPATIBILITY OF EU REGIONAL POLICY WITH GREEK MUSEUM POLICY

	<b>EU RP for Museums</b>	<b>Greek Museum Policy</b>
Stakeholders	Multi-stakeholdership/ Multi-level governance	National Government State-centric governance
Institutional arrangement	EU Treaty RP Structural Funds	Archaeological law Organization of the HMOC
Policy goals	Economic values –utilization	Bequest, historical and existence values – preservation.
Policy orientation	Demand oriented	Supply oriented
Incentives	Museums are drivers for economic development	Museums preserve and communicate heritage. No profit making objectives. Limited connectivity with market
Opportunities	Increase of demand and supply of cultural goods and services, stimulation of market	Renewal of infrastructures & new museums
Framework for utilization	Support for ‘Soft’ regulation – incentives for utilization	‘Hard’ regulation-restrictions in utilization
Ideology	Promotion of multi-identities/ regional identities	Promotion of national identity
Needs	Local variations/needs	management with no local considerations
Policy Implementation	Support for ‘Devolution’	‘Centralization’
Policy structure	Short-term policies	Long-term policy

Table 7- 2 NUMBER OF GUARDS AND NUMBER OF ASSETS

(DEVELOPED BY THE AYTHOR BASED ON: PD 191/2003 ORGANIZATION OF THE MINISTRY OF CULTURE FEK 146/A'/23.6.2003; PD 104/2014 ORGANIZATION OF THE MINISTRY OF CULTURE AND SPORTS FEK A'/171/28.8/2014; HELLEINIC STATISTICAL AUTHORITY [http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

	<b>Number of guards</b>	<b>Number of museums</b>	<b>Number of heritage sites and monuments</b>
<b>2003</b>	<b>2692</b>	<b>116</b>	<b>71</b>
<b>2014</b>	<b>1083</b>	<b>166</b>	<b>116</b>

Table 7- 3 CASE STUDIES' TOTAL INVESTMENTS IN SERVICES\*  
 (BASED ON QUESTIONNAIRE SURVEY IN AUTHOR'S FIELD RESEARCH)

		Stock of services before the 3 <sup>rd</sup> CSF	Flow of services under the 3 <sup>rd</sup> CSF	Flow of services after the 3 <sup>rd</sup> CSF
<b>Basic infrastructure</b>	parking	••••	•••	•
	WC for people with disabilities		••••••	•
	Access for people with disabilities	••	•••••	•
	Museum shop	••	••••••	••
	Museum cafe	•	••••	
<b>Special services</b>	Audiovisual/lecture hall		••••	
	Educational programs		•••	••••••
	Public computers		••••	•••
	Digital services		••••	••••
	Audio guide		•	•••
	Braille system services			••••

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\*Each bullet refers to one museum. For example before the 3<sup>rd</sup> CSF four of the case studies had parking. During the 3<sup>rd</sup> CSF three of the case studies invested in new parking or the development of the existing one, and so on.

## FIGURES

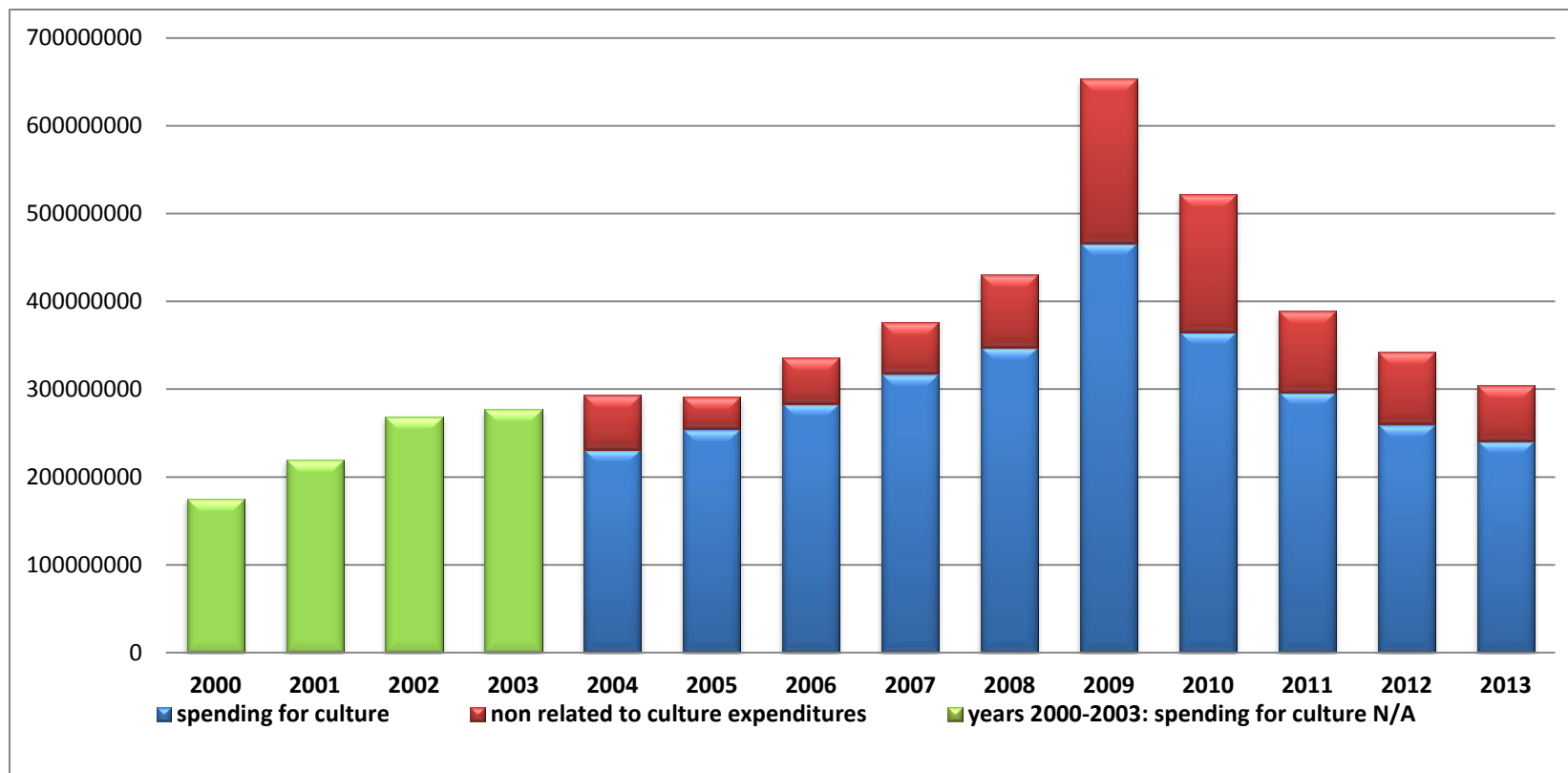


Figure 2- 1 HELLENIC MINISTRY OF CULTURE, ANNUAL ORDINARY BUDGET (IN EUROS).  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLENIC MINISTRY OF FINANCE,  
<http://www.minfin.gr/portal/el/resource/contentObject/contentTypes/genericContentResourceObject,fileResourceObject,arrayOfFileResourceTypeObject/topicNames/budget/resourceRepresentationTemplate/contentObjectListAlternativeTemplate>

\*The budget refers only to the traditional structures of the HMOC. It does not include the budget for other structures during the merger periods such as Ministry of Tourism.

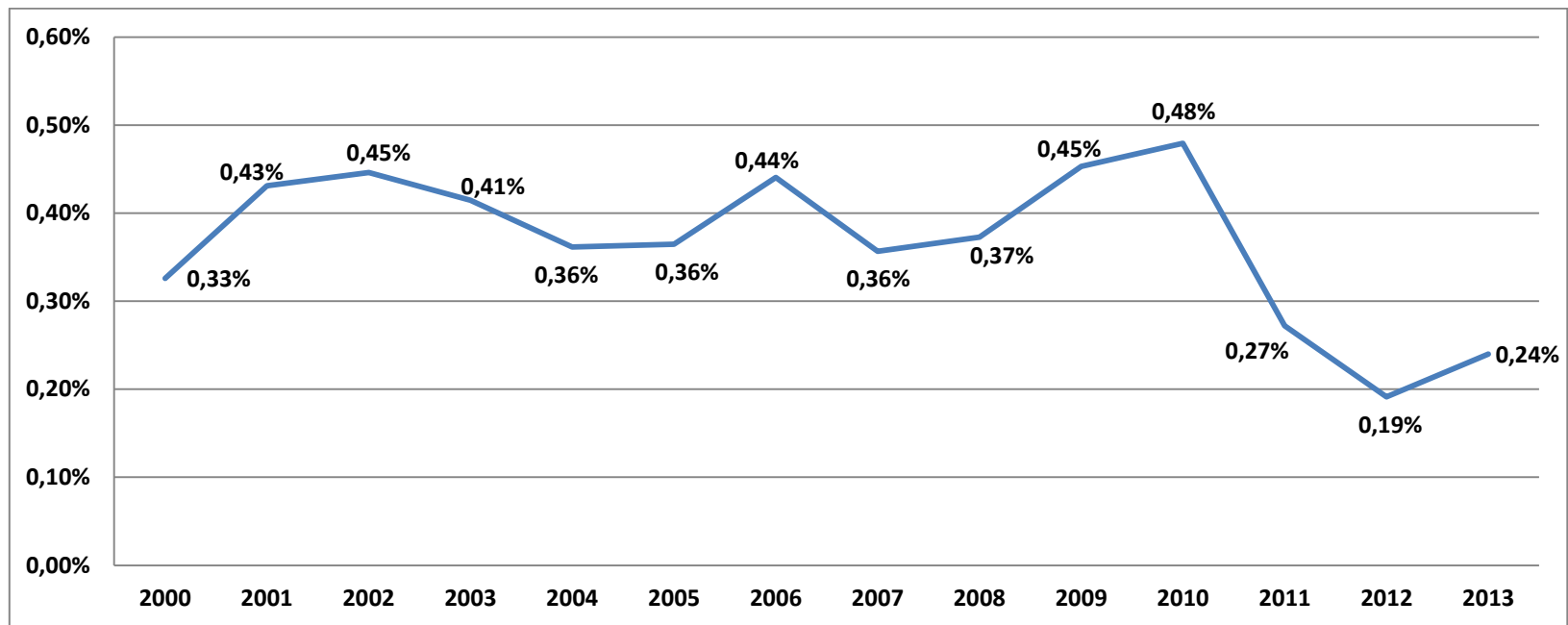


Figure 2- 2 HELLENIC MINISTRY OF CULTURE AND SPORTS, SHARE OF THE ANNUAL ORDINARY BUDGET

(DEVELOPED BY THE AYTHOR BASED ON: HELLENIC MINISTRY OF FINANCE, <http://www.minfin.gr/portal/el/resource/contentObject/contentTypes/genericContentResourceObject,fileResourceObject,arrayOfFileResourceTypeObject/topicNames/budget/resourceRepresentationTemplate/contentObjectListAlternativeTemplate>)

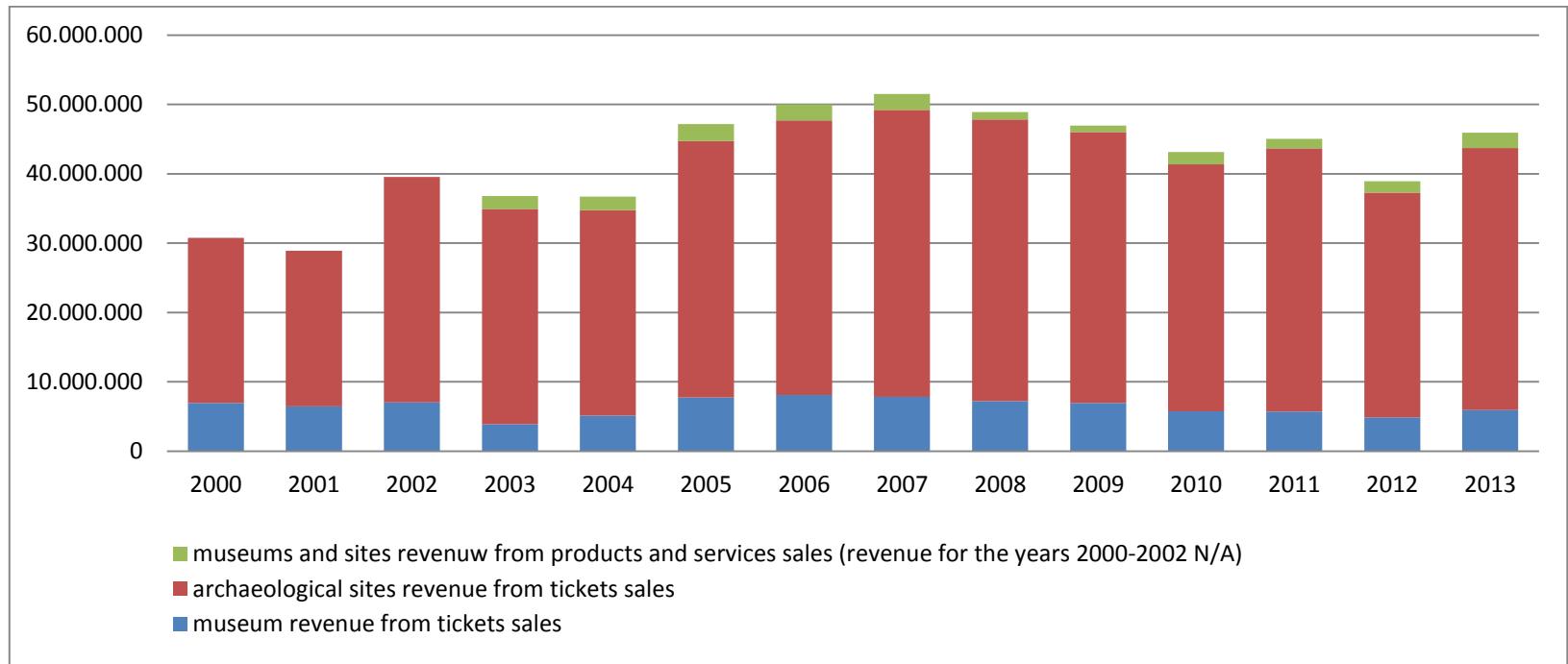


Figure 2- 3 ARCHAEOLOGICAL RECEIPTS FUND: ANNUAL REVENUE FROM TICKETS, PRODUCTS AND SERVICES SALES IN MUSEUMS AND ARCHAEOLOGICAL SITES  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLENIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))



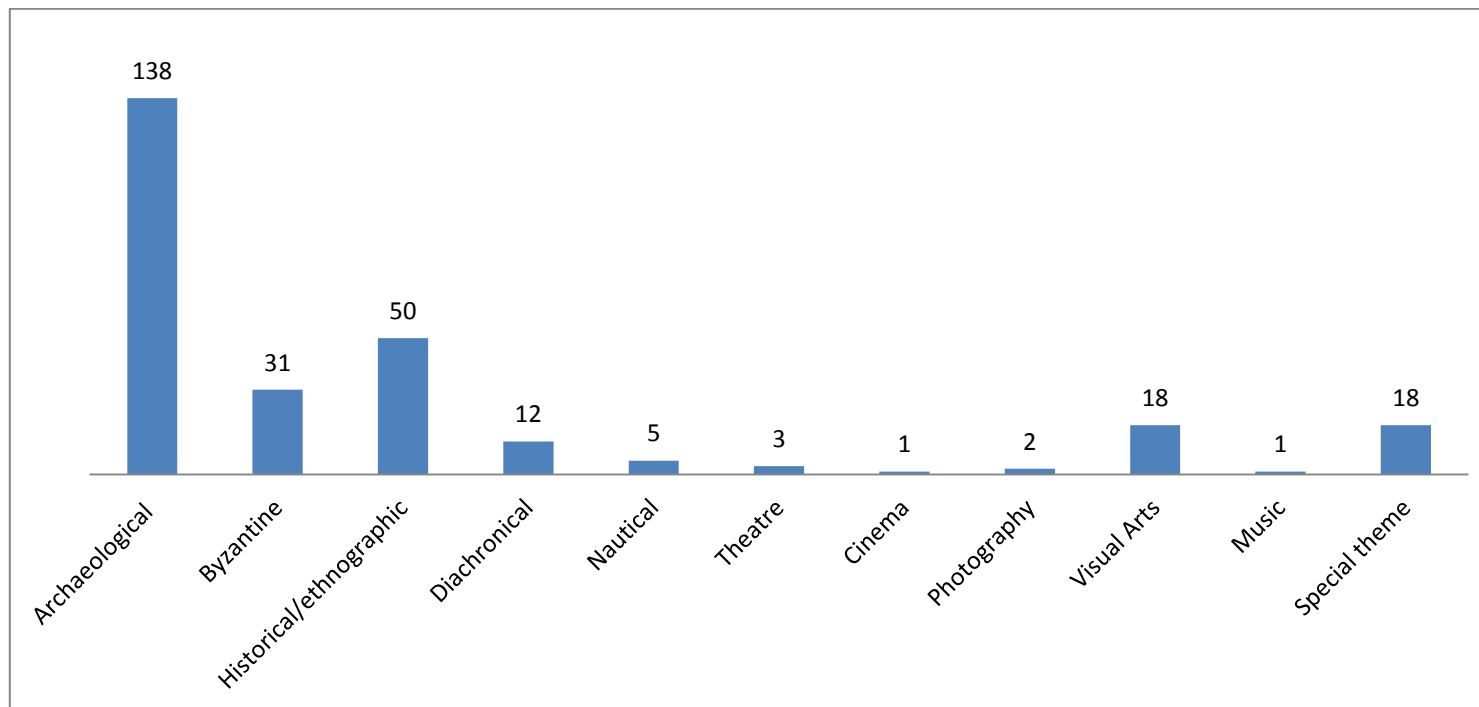


Figure 2- 4 NUMBER OF MUSEUMS IN GREECE BY THEMATIC CATEGORY  
 (DEVELOPED BY THE AYTHOR BASED ON: HMOCS, *CATALOGUE OF STATE MUSEUMS AND COLLECTIONS (INTERNAL DOCUMENT)*, UPDATED IN MARCH 2014, & HMOCS, ΟΔΥΣΣΕΥΣ, <http://odysseus.culture.gr/h/1/gh10.jsp> )

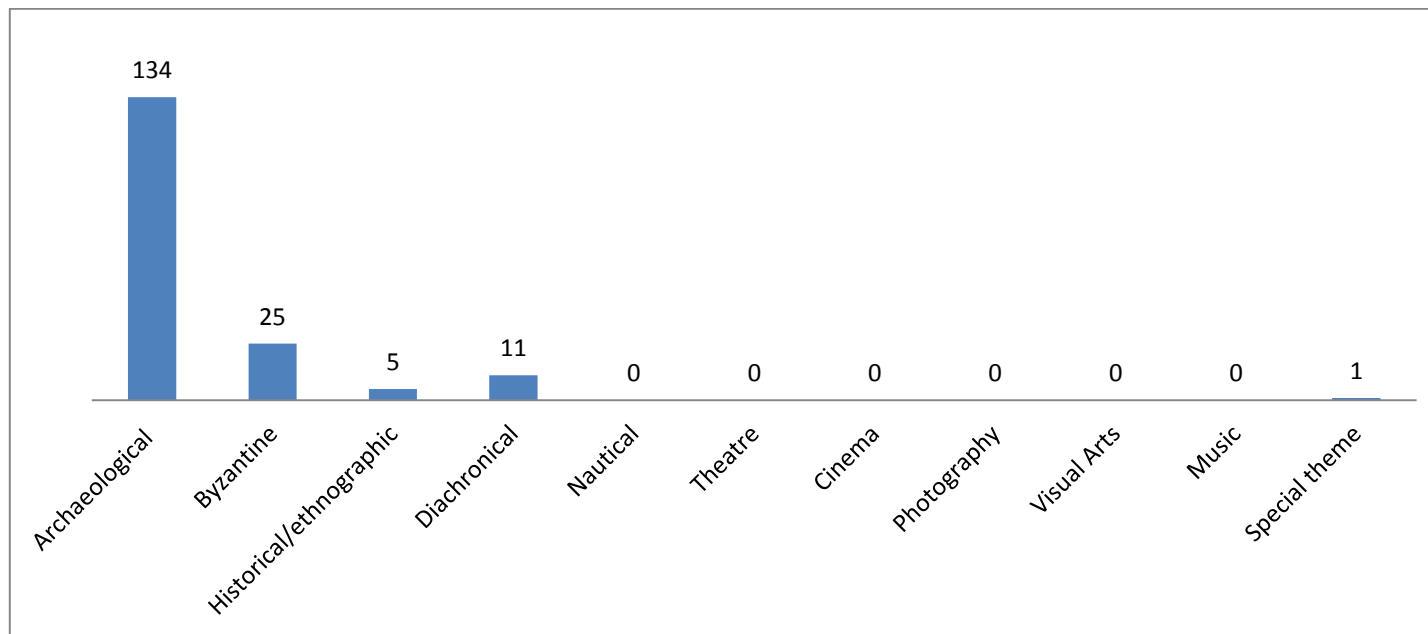


Figure 2- 5 NUMBER OF STATE MUSEUMS IN GREECE BY THEMATIC CATEGORY  
 (DEVELOPED BY THE AYTHOR BASED ON: HMOCS, *CATALOGUE OF STATE MUSEUMS AND COLLECTIONS (INTERNAL DOCUMENT)*, UPDATED IN MARCH 2014, & HMOCS, ΟΔΥΣΣΕΥΣ, <http://odysseus.culture.gr/h/1/gh10.jsp> )

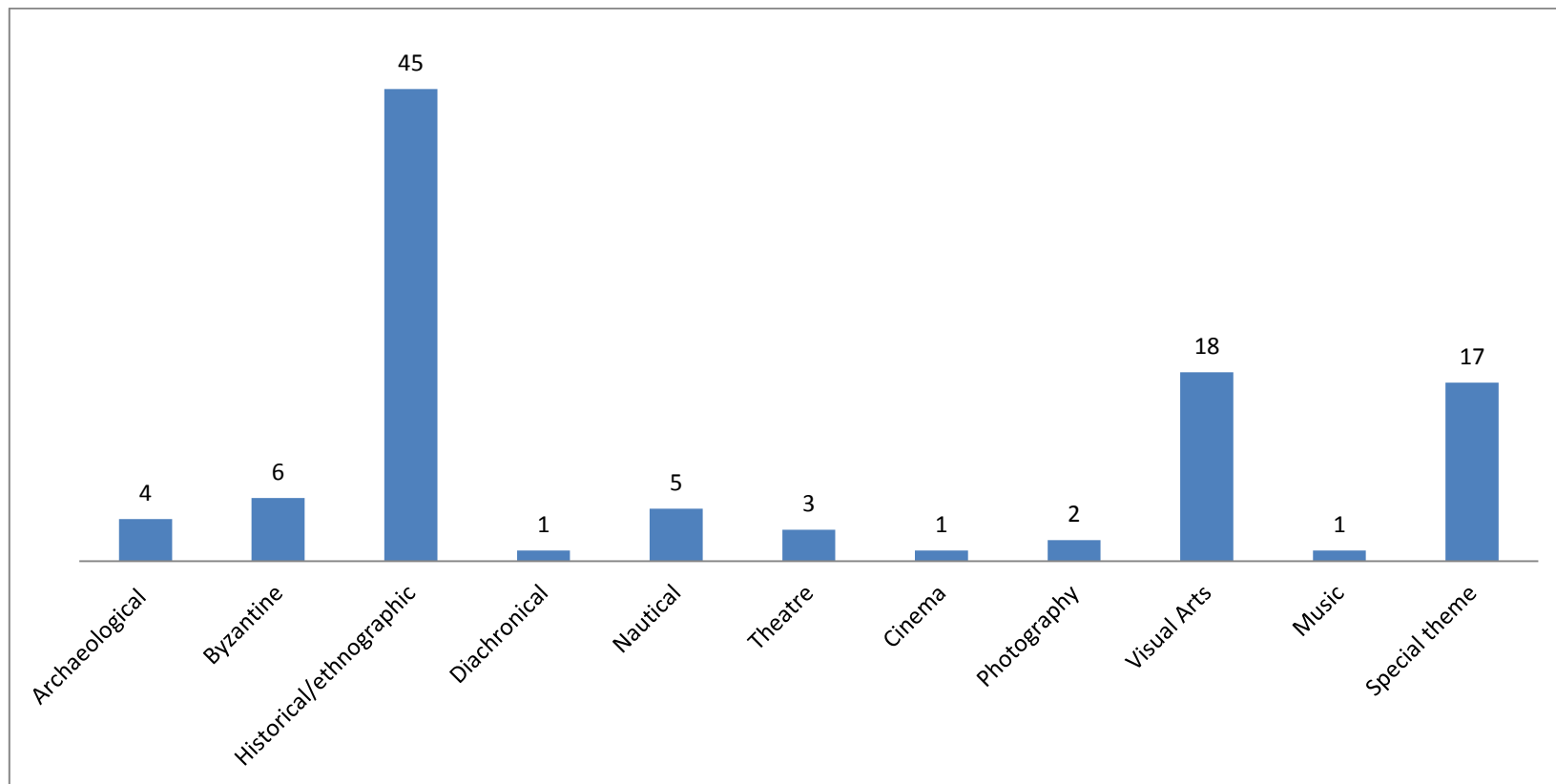


Figure 2- 6 NUMBER OF NON-STATE RUN MUSEUMS IN GREECE BY THEMATIC CATEGORY  
 (DEVELOPED BY THE AYTHOR BASED ON: HMOCS, *CATALOGUE OF STATE MUSEUMS AND COLLECTIONS (INTERNAL DOCUMENT)*, UPDATED IN MARCH 2014, & HMOCS, ΟΔΥΣΣΕΥΣ, <http://odysseus.culture.gr/h/1/gh10.jsp> )

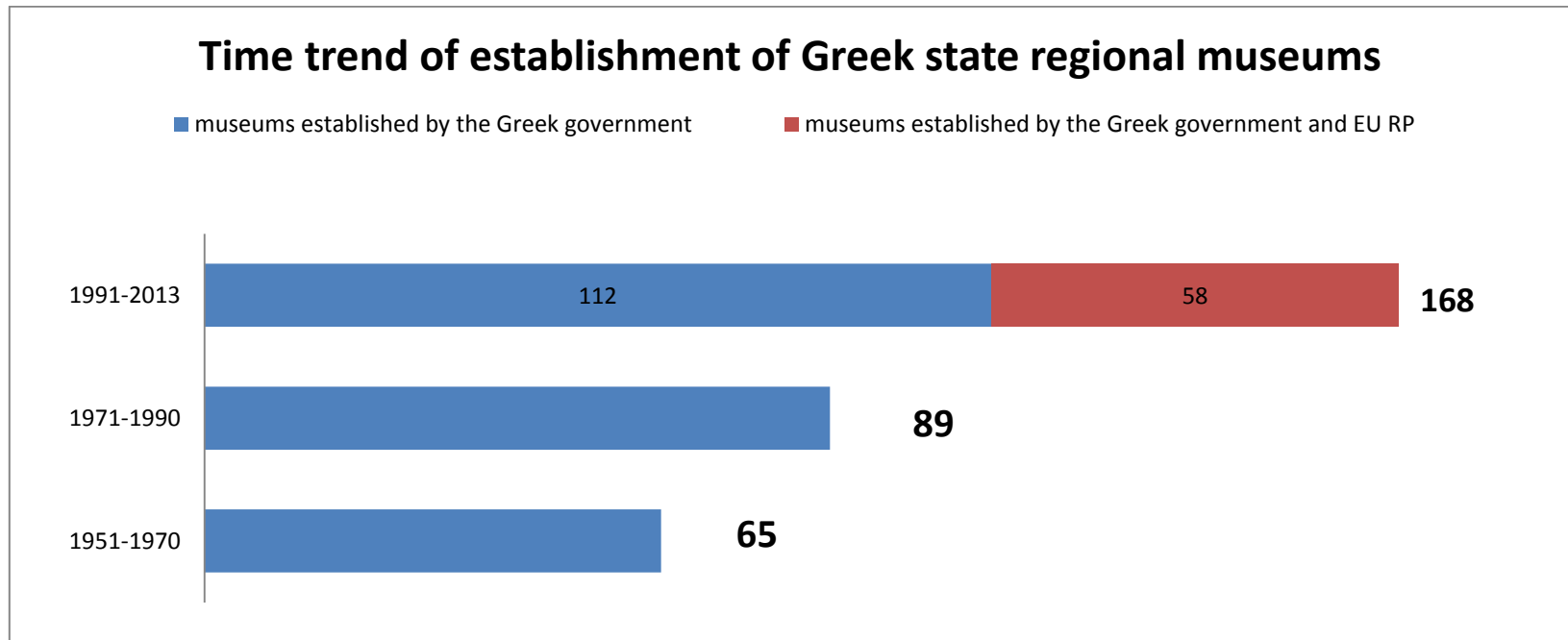


Figure 2- 7 TIME TREND: ESTABLISHMENT OF STATE REGIONAL MUSEUMS IN GREECE  
 (DEVELOPED BY THE AYTHOR BASED ON: HMOCS, *CATALOGUE OF STATE MUSEUMS AND COLLECTIONS (INTERNAL DOCUMENT)*, UPDATED IN MARCH 2014, & HMOCS, ΟΔΥΣΣΕΥΣ, [HTTP://ODYSSEUS.CULTURE.GR/H/1/GH10.JSP](http://odysseus.culture.gr/h/1/gh10.jsp), & ΥΠΠΟ, ΤΜΗΜΑ ΜΟΥΣΕΙΩΝ ΕΚΘΕΣΕΩΝ ΚΑΙ ΕΚΠΑΙΔΕΥΤΙΚΩΝ ΠΡΟΓΡΑΜΜΑΤΩΝ, ΤΜΗΜΑ ΔΗΜΟΣΙΩΝ ΑΡΧΑΙΟΛΟΓΙΚΩΝ ΜΟΥΣΕΙΩΝ ΚΑΙ ΣΥΛΛΟΓΩΝ, (2008), *ΑΡΧΑΙΟΛΟΓΙΚΑ ΜΟΥΣΕΙΑ ΚΑΙ ΣΥΛΛΟΓΕΣ ΣΤΗΝ ΕΛΛΑΔΑ*, ΑΘΗΝΑ: ΥΠΠΟ )

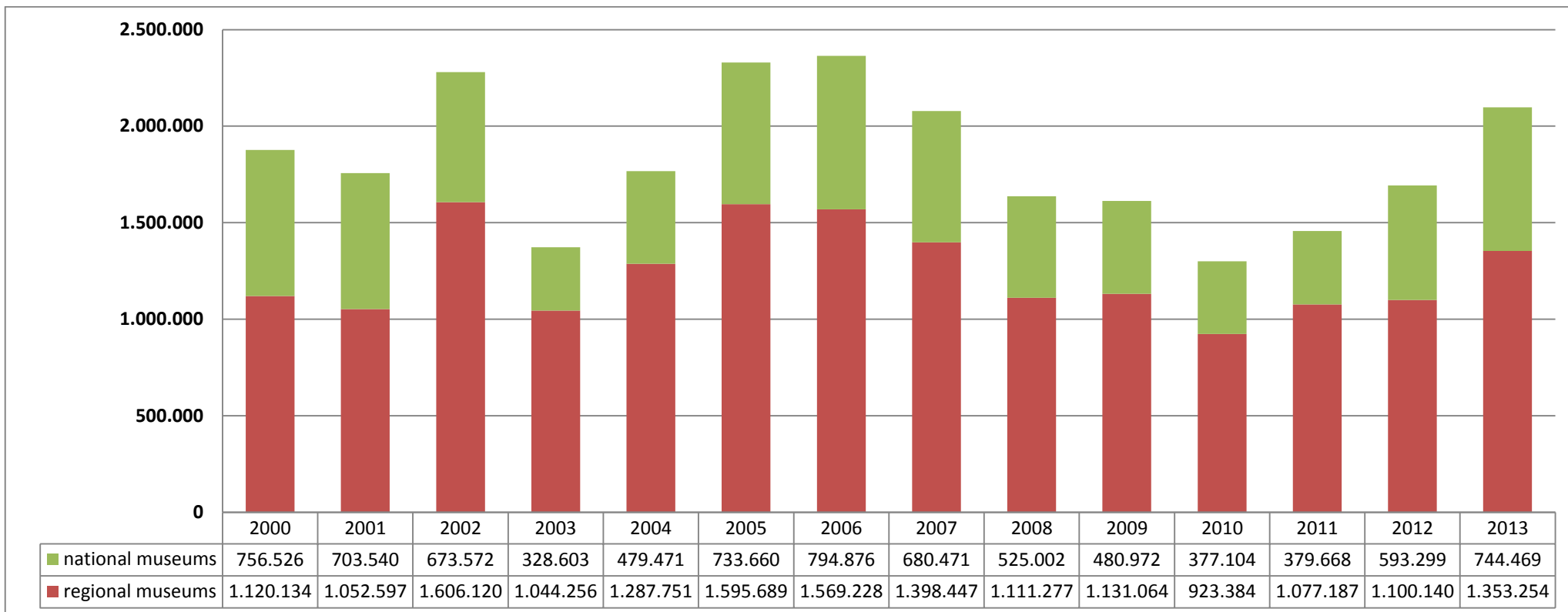


Figure 2- 8 NUMBER OF VISITS IN GREEK STATE MUSEUMS 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
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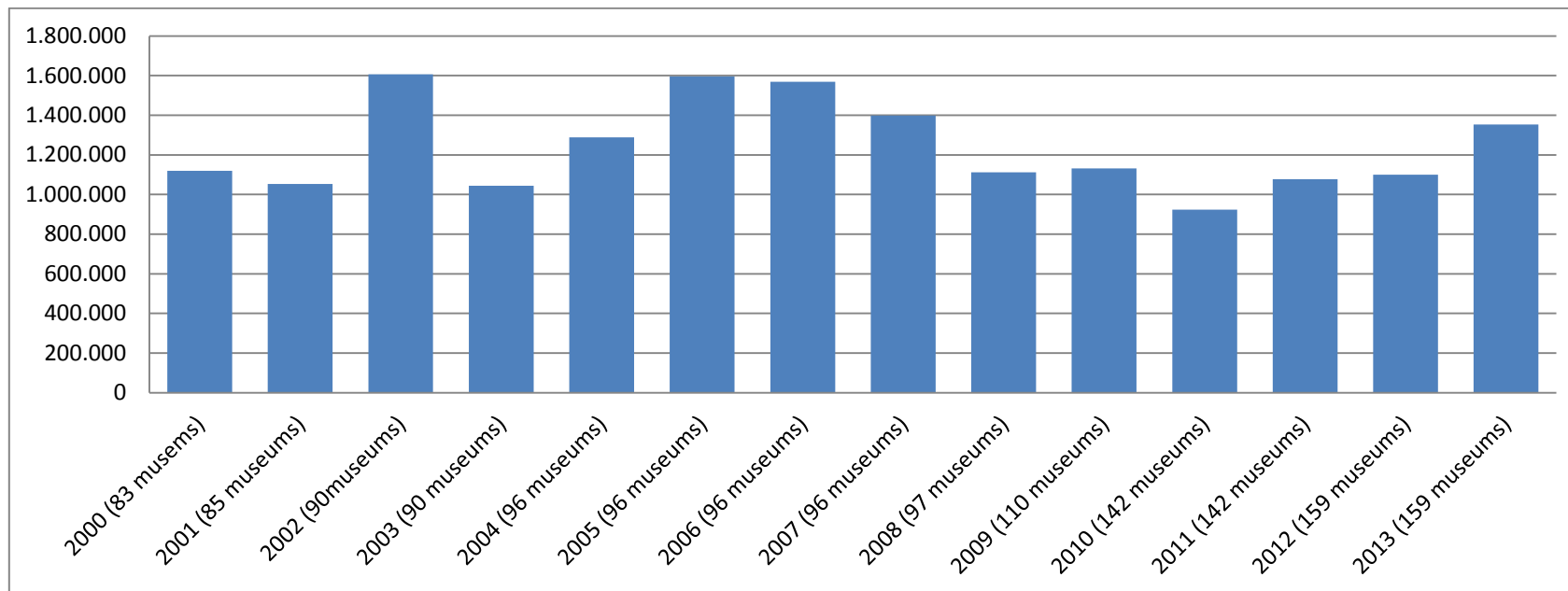


Figure 2- 9 NUMBER OF VISITS IN REGIONAL MUSEUMS AND NUMBER OF REGIONAL MUSEUMS PER YEAR (2000-2013)  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

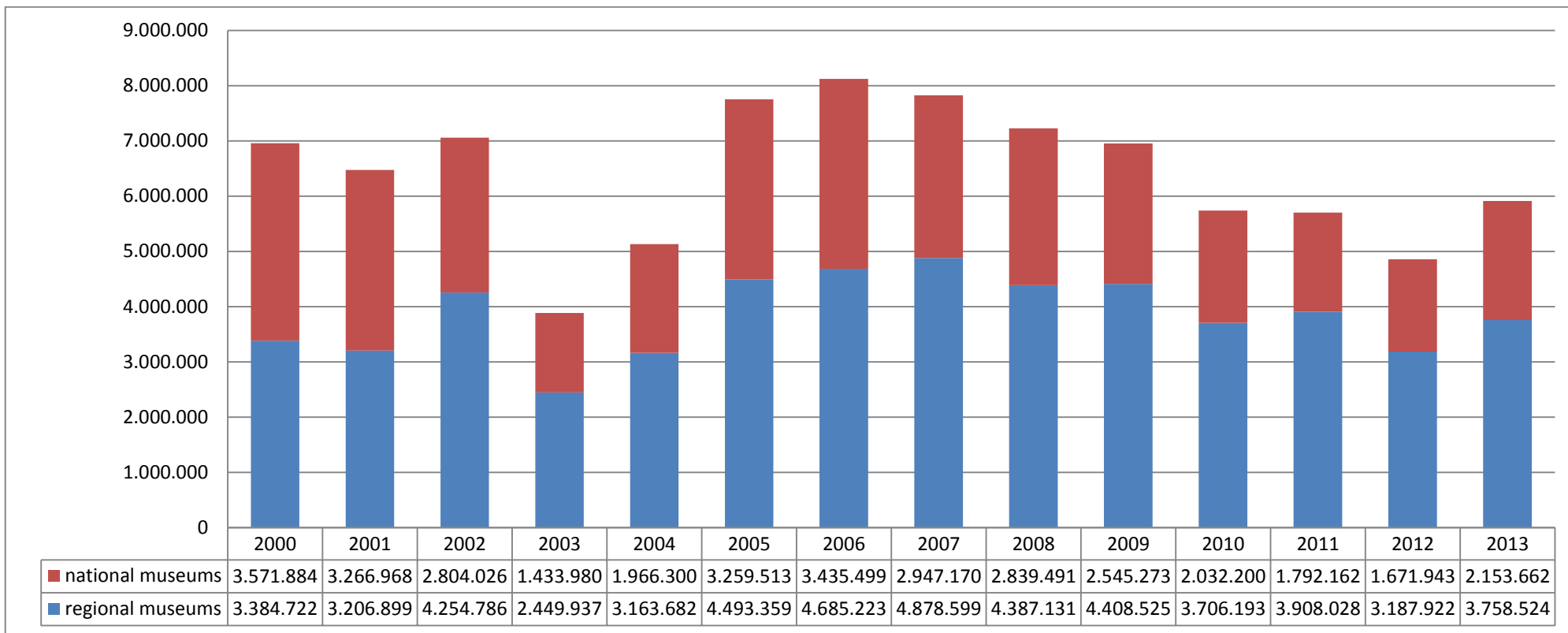


Figure 2- 10 TICKET SALES REVENUE IN GREEK STATE MUSEUMS (IN EURO) 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

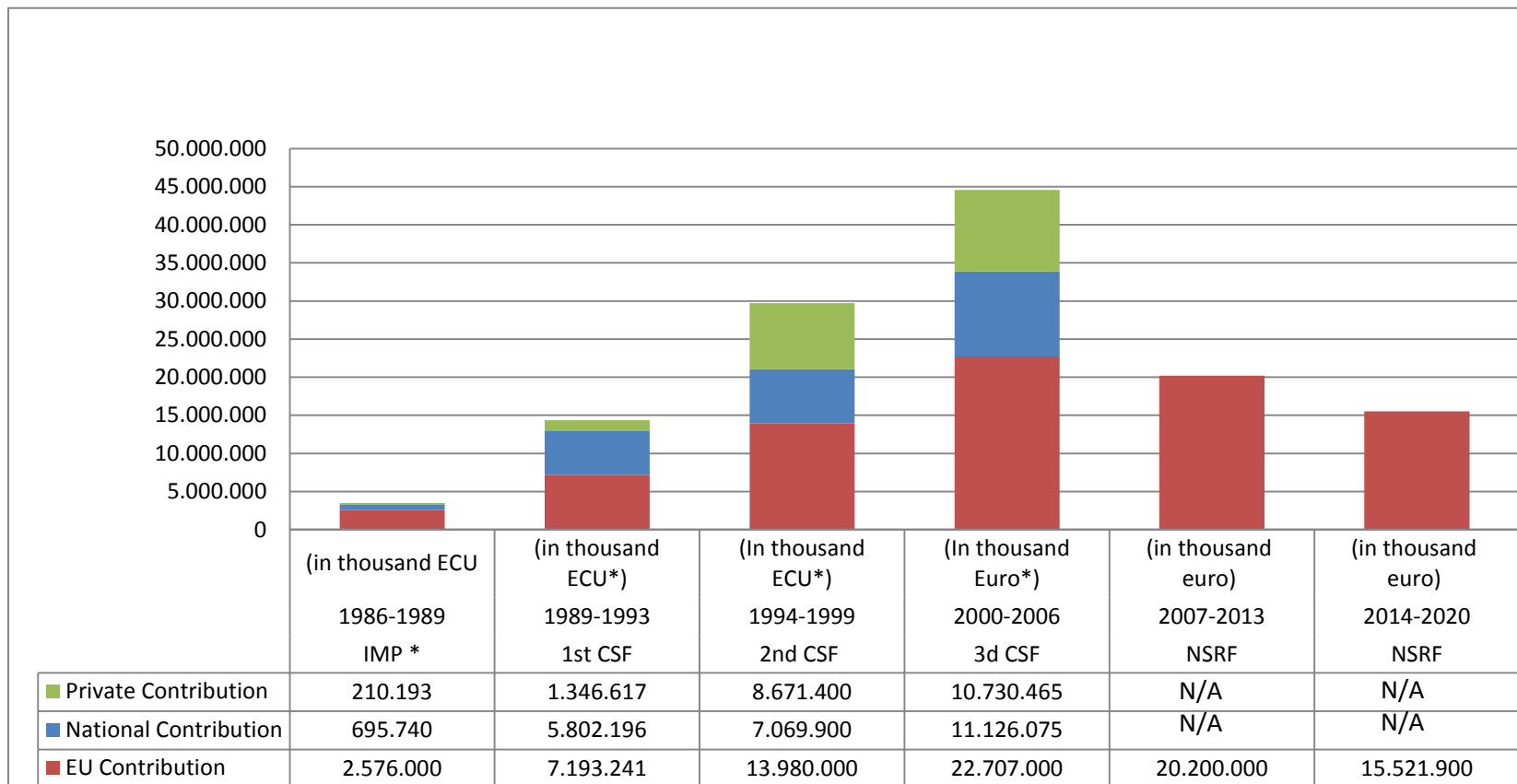


Figure 4- 1 EU REGIONAL POLICY PROGRAMS FOR GREECE 1986-2020 (INITIAL BUDGET ALLOCATION)  
(DEVELOPED BY THE AYTHOR BASED ON: MINISTRY OF ECONOMY AND FINANCE, HELLAS COFINANCED  
DEVELOPMENT PROGRAMS, <http://www.hellaskps.gr/>)

\*1 ECU=1 EURO



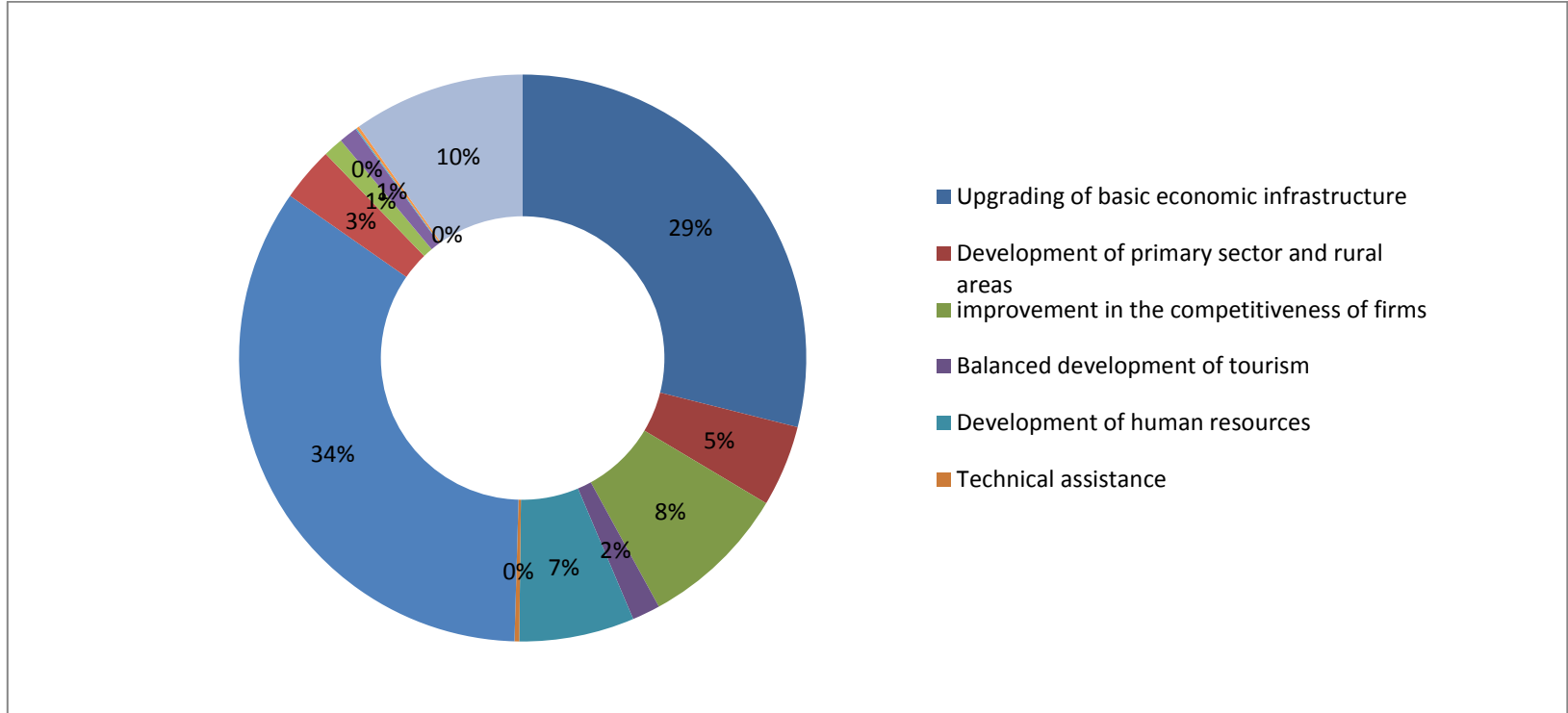


Figure 4- 2 1<sup>st</sup> CSF 1989-1993: BUDGET ALLOCATION TO PRIORITIES FOR GREECE  
 (DEVELOPED BY THE AYTHOR BASED ON: COMMISSION OF THE EUROPEAN COMMUNITIES, COMMUNITY SUPPORT FRAMEWORK 1989-93 FOR THE DEVELOPMENT AND STRUCTURAL ADJUSTMENT FOR THE REGIONS WHOSE DEVELOPMENT IS LAGGING BEHIND (OBJECTIVE 1) GREECE, DOCUMENT)

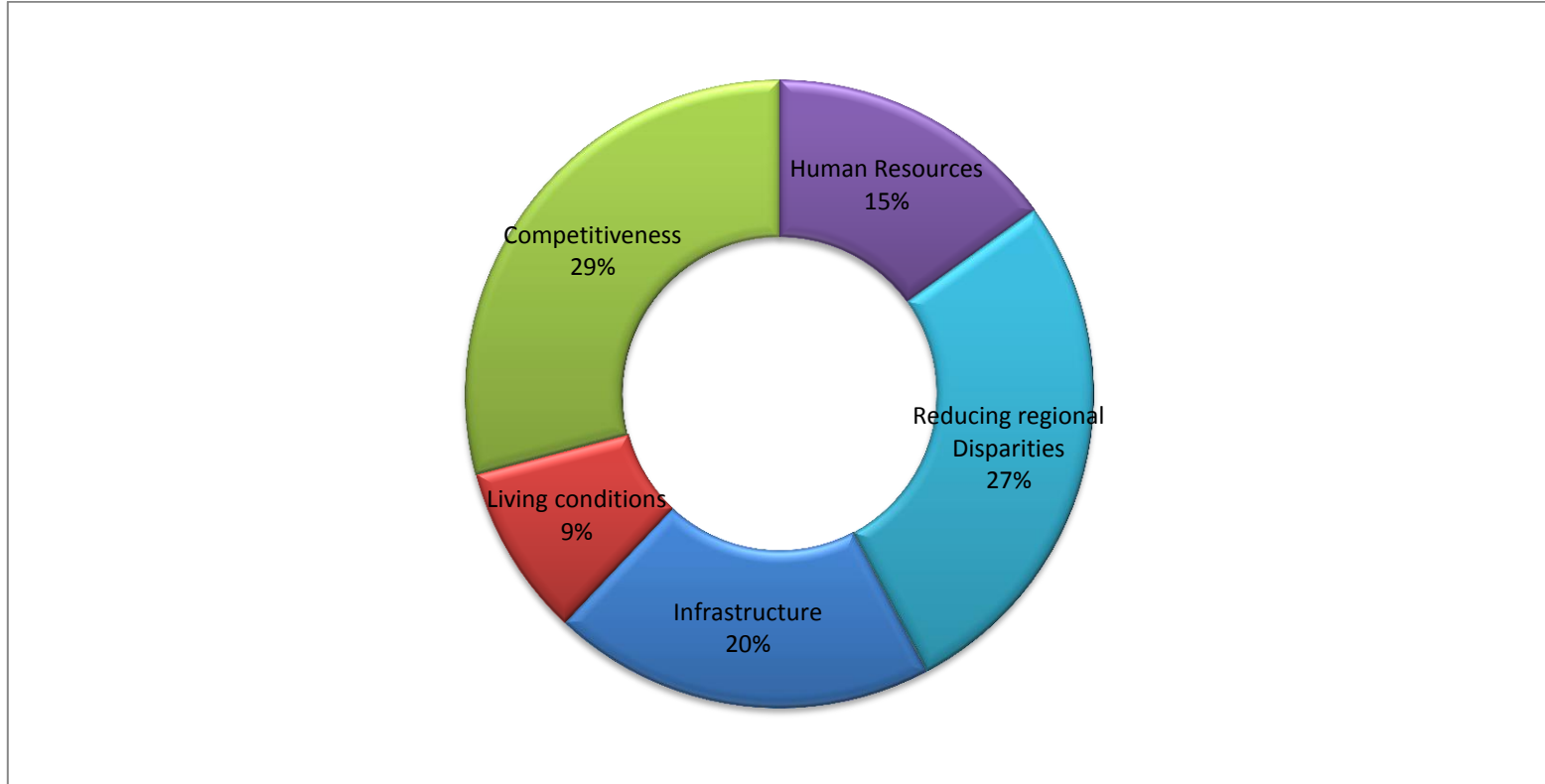


Figure 4- 3 2<sup>nd</sup> CSF 1994-1999: BUDGET ALLOCATION TO PRIORITIES FOR GREECE  
(DEVELOPED BY THE AYTHOR BASED ON: EUROPEAN COMMISSION, EC STRUCTURAL FUNDS, GREECE  
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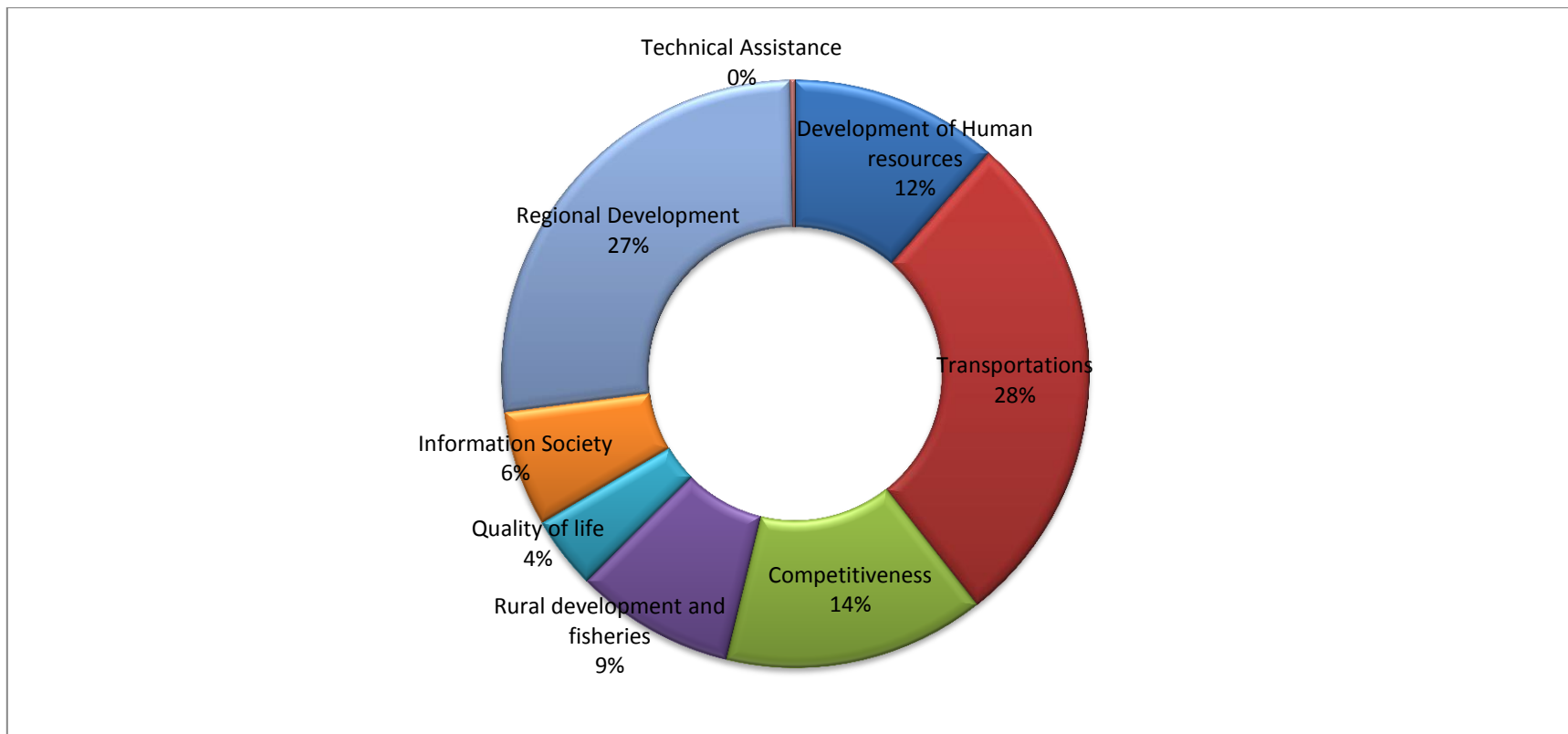


Figure 4- 4 3<sup>rd</sup> CSF 2000-2006: BUDGET ALLOCATION TO PRIORITIES FOR GREECE  
 (DEVELOPED BY THE AYTHOR BASED ON: GREEK MINISTRY OF ECONOMY AND FINANCE, GENERAL SECRETARIAT OF INVESTMENT AND DEVELOPMENT, MANAGING AUTHORITY OF THE COMMUNITY SUPPORT FRAMEWORK, STRUCTURAL INTERVENTIONS IN GREECE, POLICY, RESULTS, PERSPECTIVES, INFORMATION REPORT 2005)

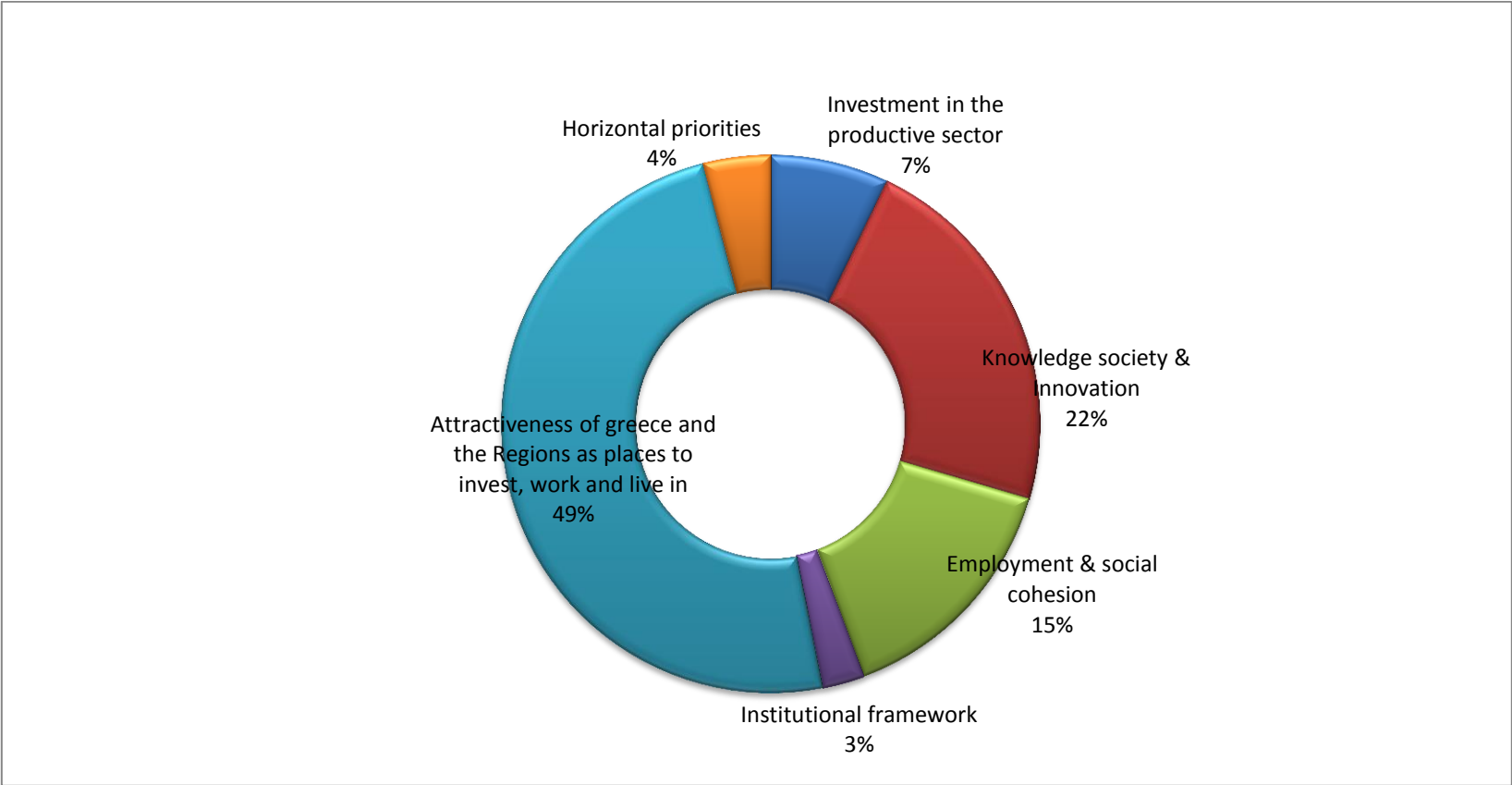


Figure 4- 5 NSRF 2007-2013: BUDGET ALLOCATION TO PRIORITIES FOR GREECE  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLENIC REPUBLIC, MINISTRY OF ECONOMY AND FINANCE,  
 GENERAL SECRETARIAT OF INVESTMENT AND DEVELOPMENT, NATIONAL STRATEGIC REFERENCE  
 FRAMEWORK 2007-2013, ATHENS, JANUARY 2007)

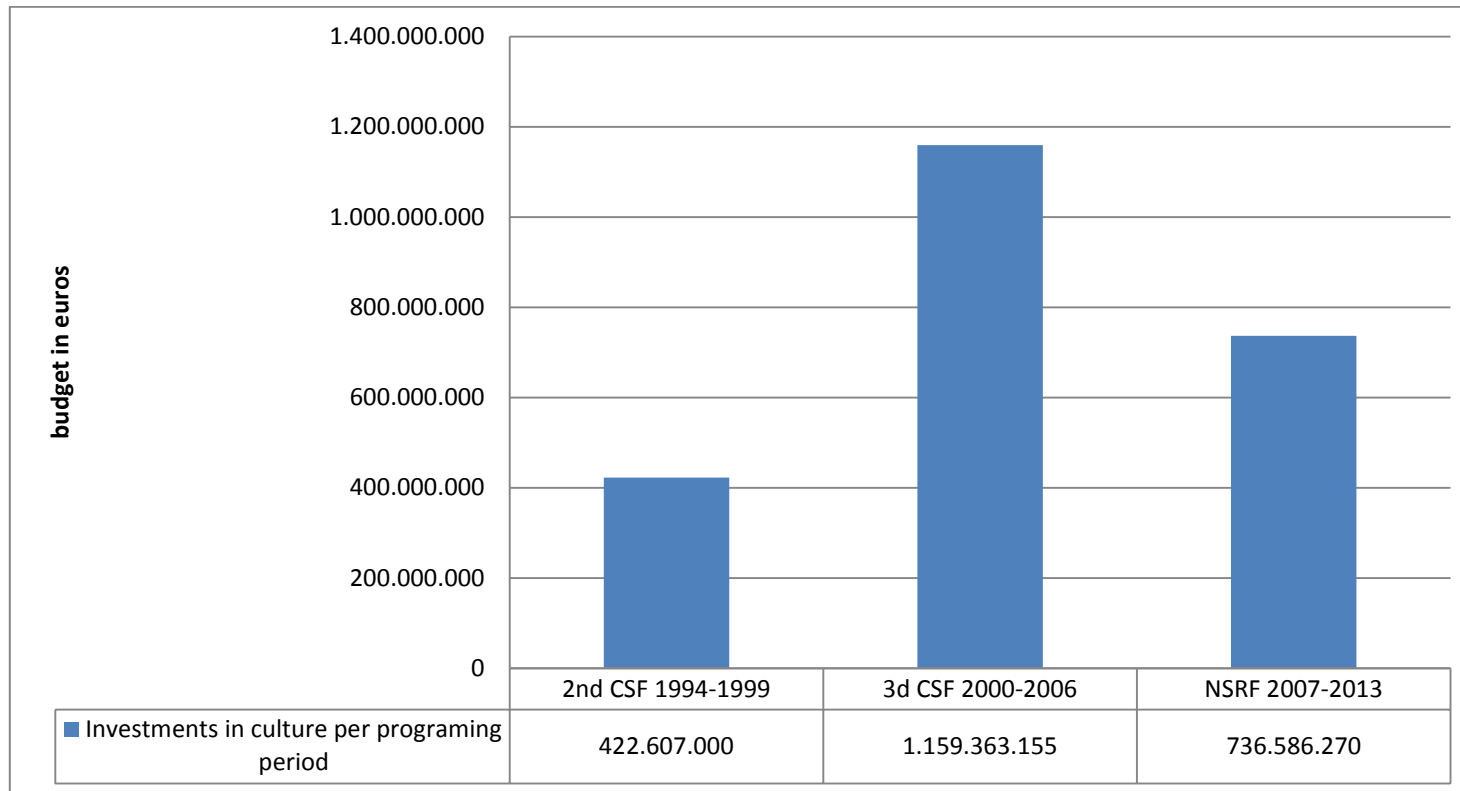


Figure 5- 1 EU REGIONAL POLICY FOR GREECE 1994-2013: INVESTMENTS IN CULTURE (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE AND COMMISSION OF THE EUROPEAN COMMUNITIES, COMMISSION WORKING DOCUMENT APPLICATION OF ARTICLE 151(4) OF THE EC TREATY: USE OF THE STRUCTURAL FUNDS IN THE FIELD OF CULTURE DURING THE PERIOD 1994-1999)

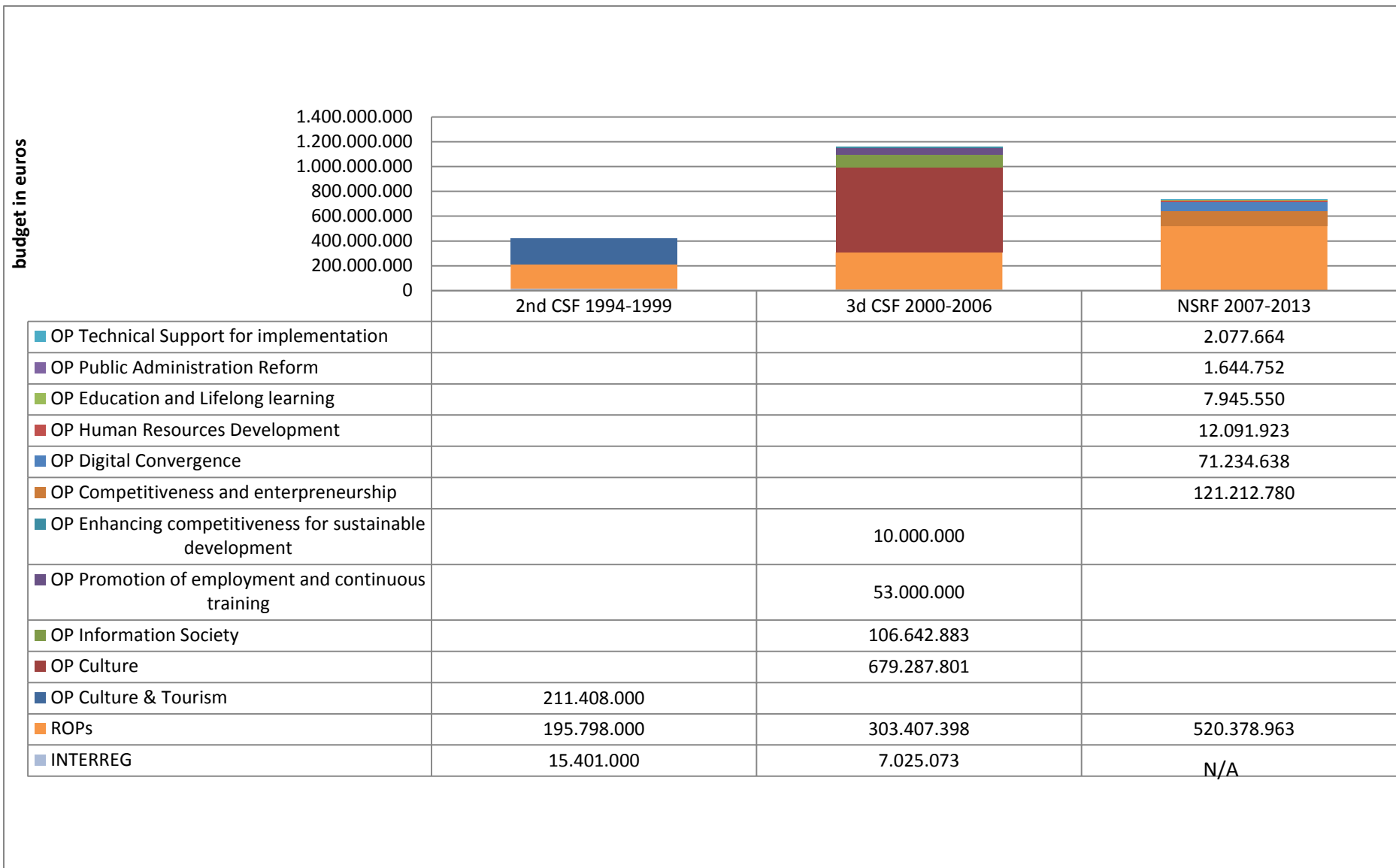


Figure 5- 2 EU REGIONAL POLICY FOR GREECE: INVESTMENTS IN CULTURE PER OP PROGRAM 1994-2013 (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE AND COMMISSION OF THE EUROPEAN COMMUNITIES, COMMISSION WORKING DOCUMENT APPLICATION OF ARTICLE 151(4) OF THE EC TREATY: USE OF THE STRUCTURAL FUNDS IN THE FIELD OF CULTURE DURING THE PERIOD 1994-1999)

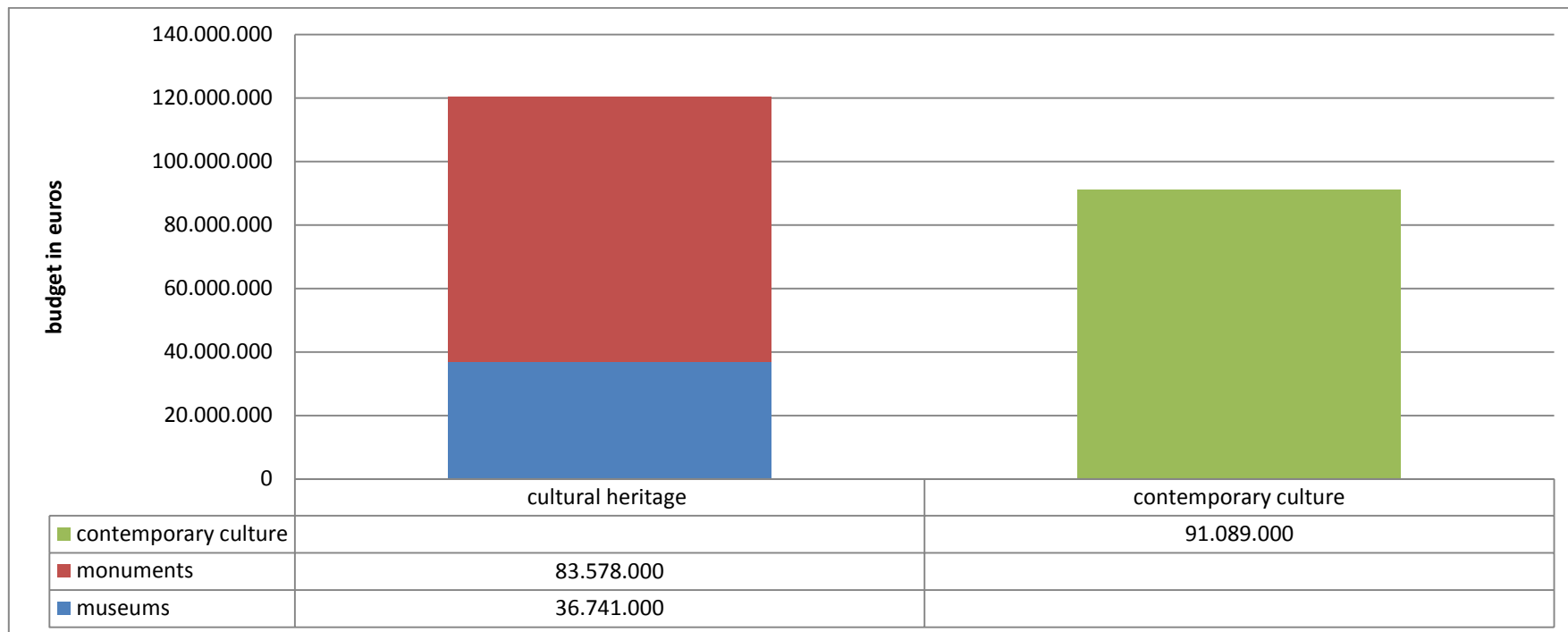


Figure 5- 3 2<sup>ND</sup> CSF 1994-1999 OP TOURISM AND CULTURE, SUB-PROGRAM CULTURE: INVESTMENTS PER SECTOR (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: COMMISSION OF THE EUROPEAN COMMUNITIES, *COMMISSION WORKING DOCUMENT APPLICATION OF ARTICLE 151(4) OF THE EC TREATY: USE OF THE STRUCTURAL FUNDS IN THE FIELD OF CULTURE DURING THE PERIOD 1994-1999*)

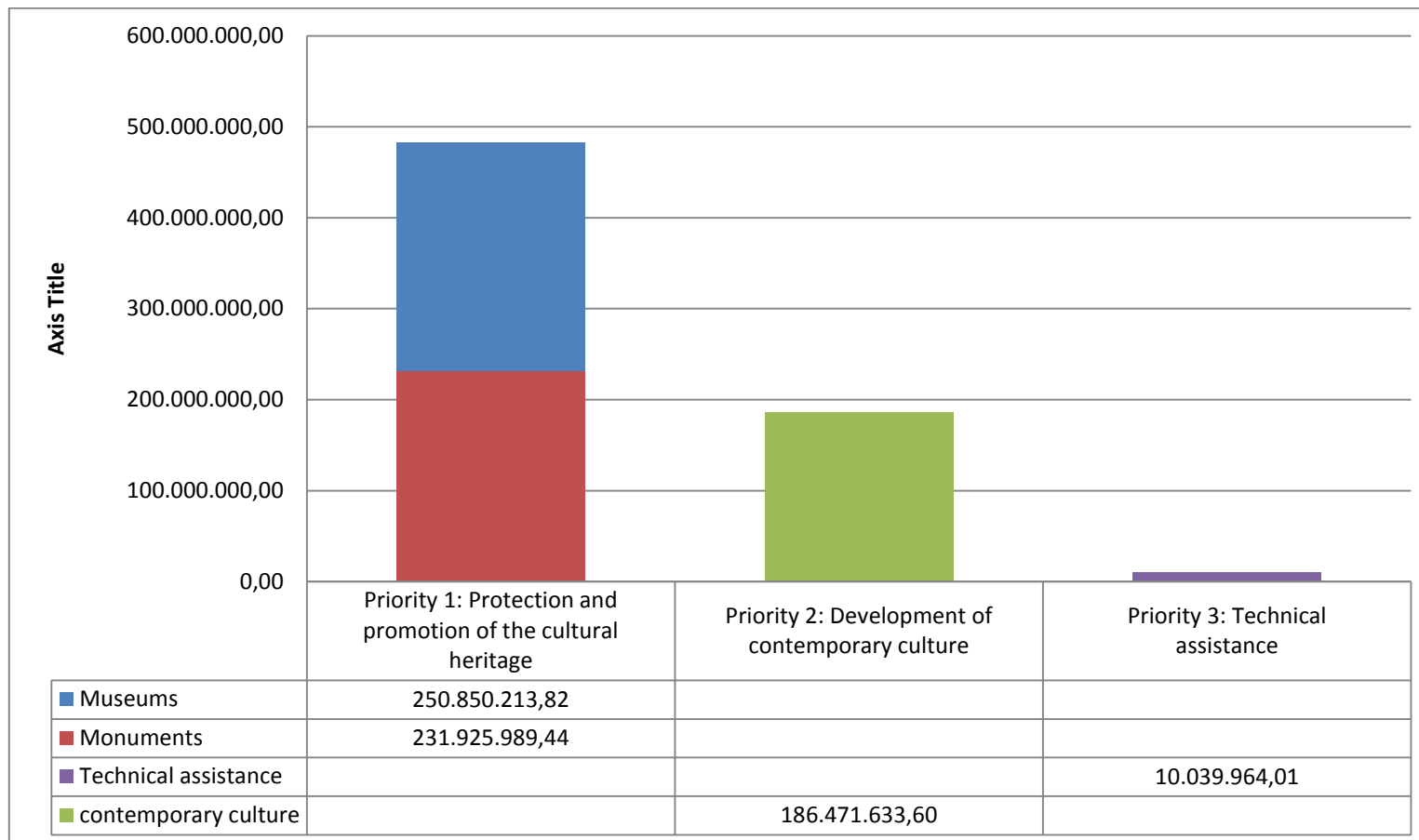


Figure 5- 4 3<sup>RD</sup> CSF 2000-2006 OP CULTURE INVESTMENTS IN GREEK CULTURAL SECTORS (IN EURO) (DEVELOPED BY THE AYTHOR BASED ON: HMoC, SPECIAL AGENCY OF CULTURE)



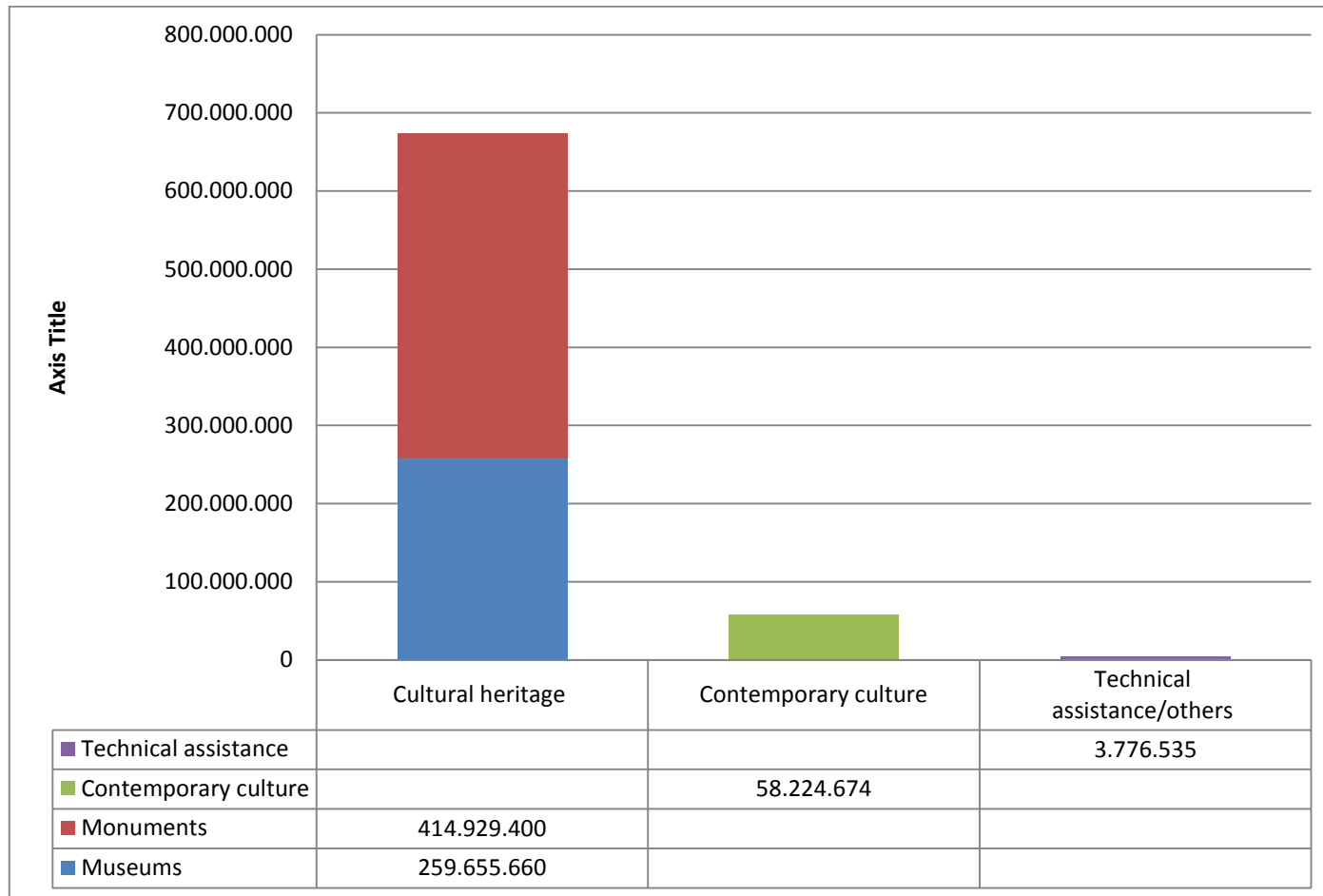


Figure 5- 5 NSRF 2007-2013 BUDGET DISTRIBUTION IN CULTURAL SECTORS (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE)

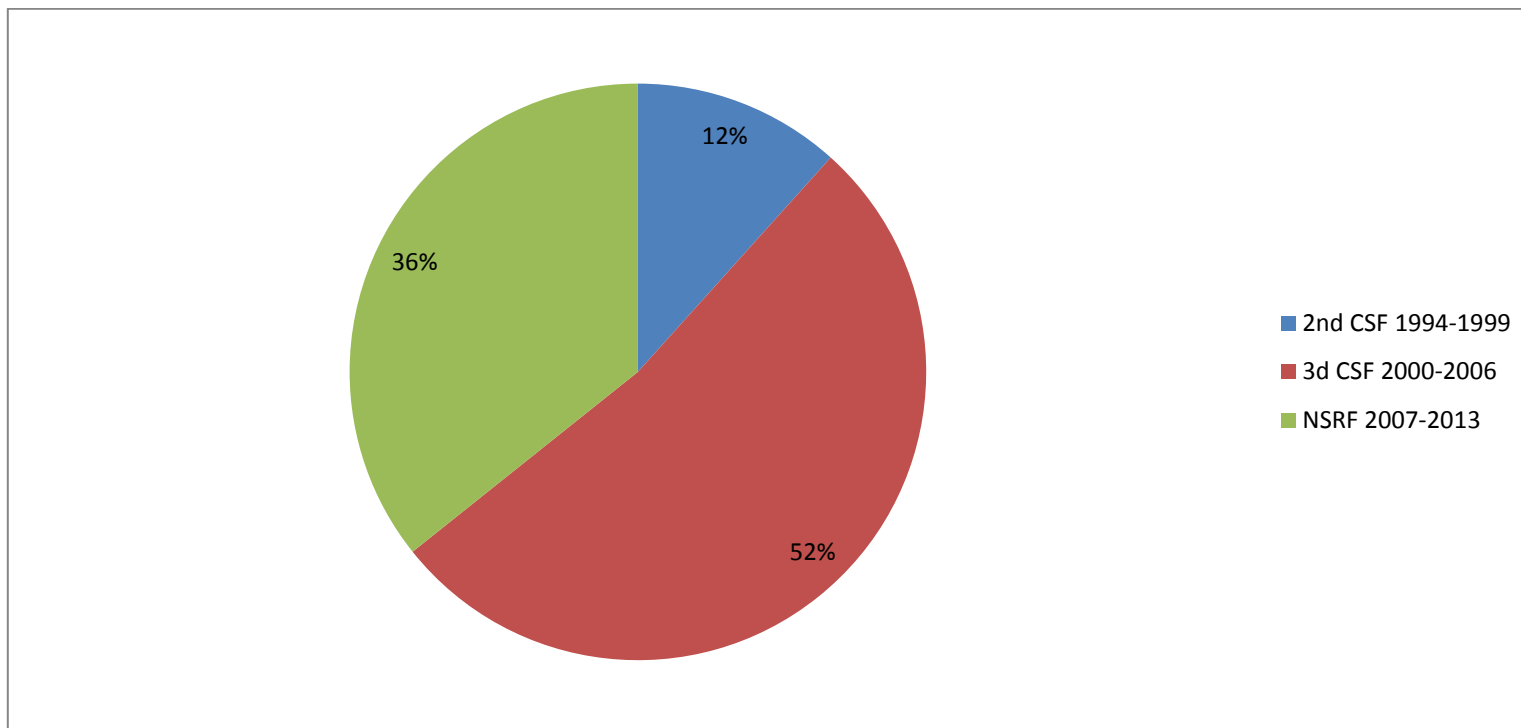


Figure 5- 6 EU REGIONAL POLICY FOR CULTURE IN GREECE 1994-2013: INVESTMENTS IN MUSEUMS PER PROGRAMING PERIOD

(DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE AND COMMISSION OF THE EUROPEAN COMMUNITIES, *COMMISSION WORKING DOCUMENT APPLICATION OF ARTICLE 151(4) OF THE EC TREATY: USE OF THE STRUCTURAL FUNDS IN THE FIELD OF CULTURE DURING THE PERIOD 1994-1999*)

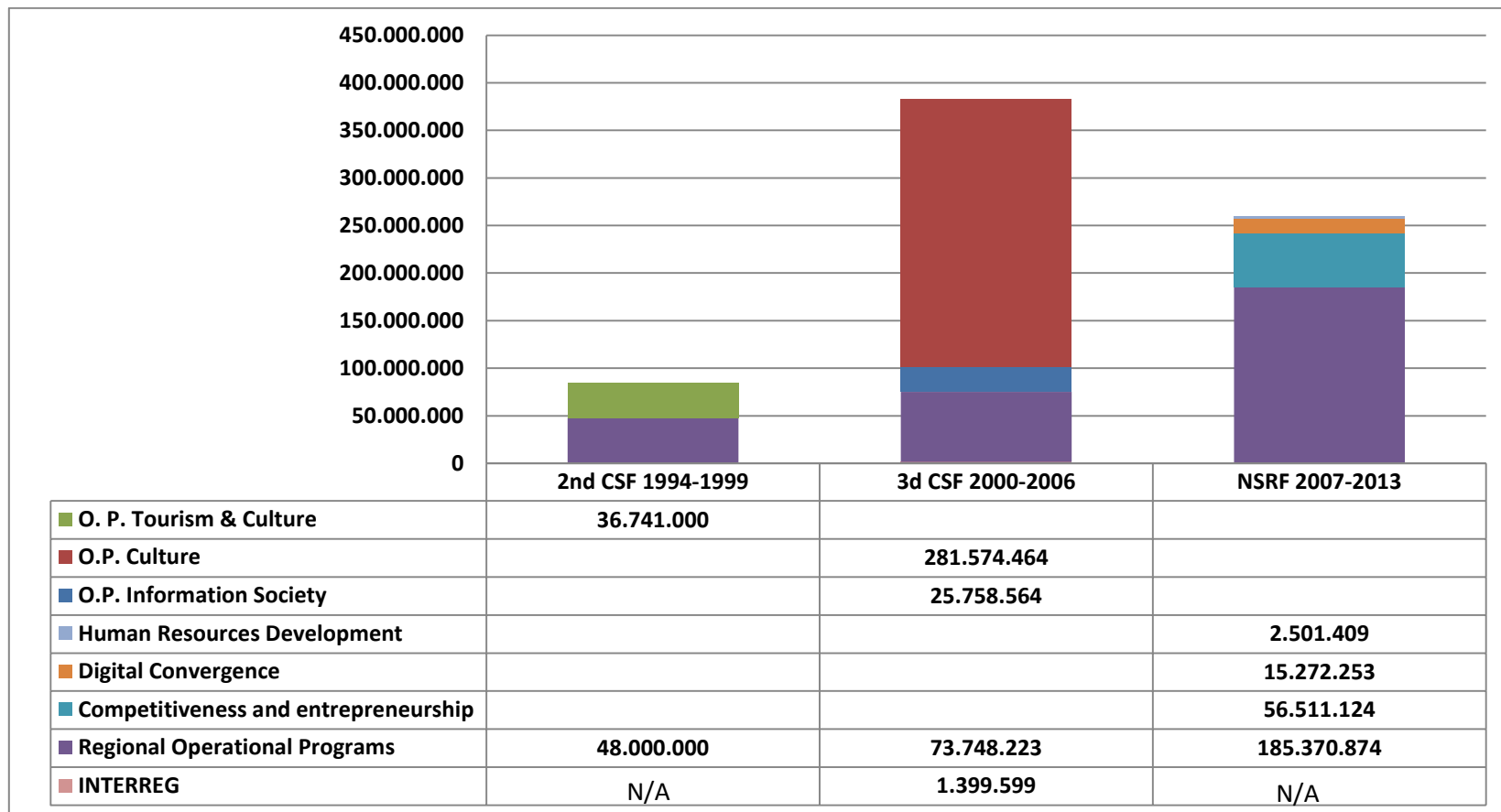


Figure 5- 7 EU REGIONAL POLICY FOR GREECE 1994-2013: INVESTMENTS IN MUSEUMS PER OP PROGRAM 1994-2013 (IN EURO)

(DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE AND COMMISSION OF THE EUROPEAN COMMUNITIES, *COMMISSION WORKING DOCUMENT APPLICATION OF ARTICLE 151(4) OF THE EC TREATY: USE OF THE STRUCTURAL FUNDS IN THE FIELD OF CULTURE DURING THE PERIOD 1994-1999*)

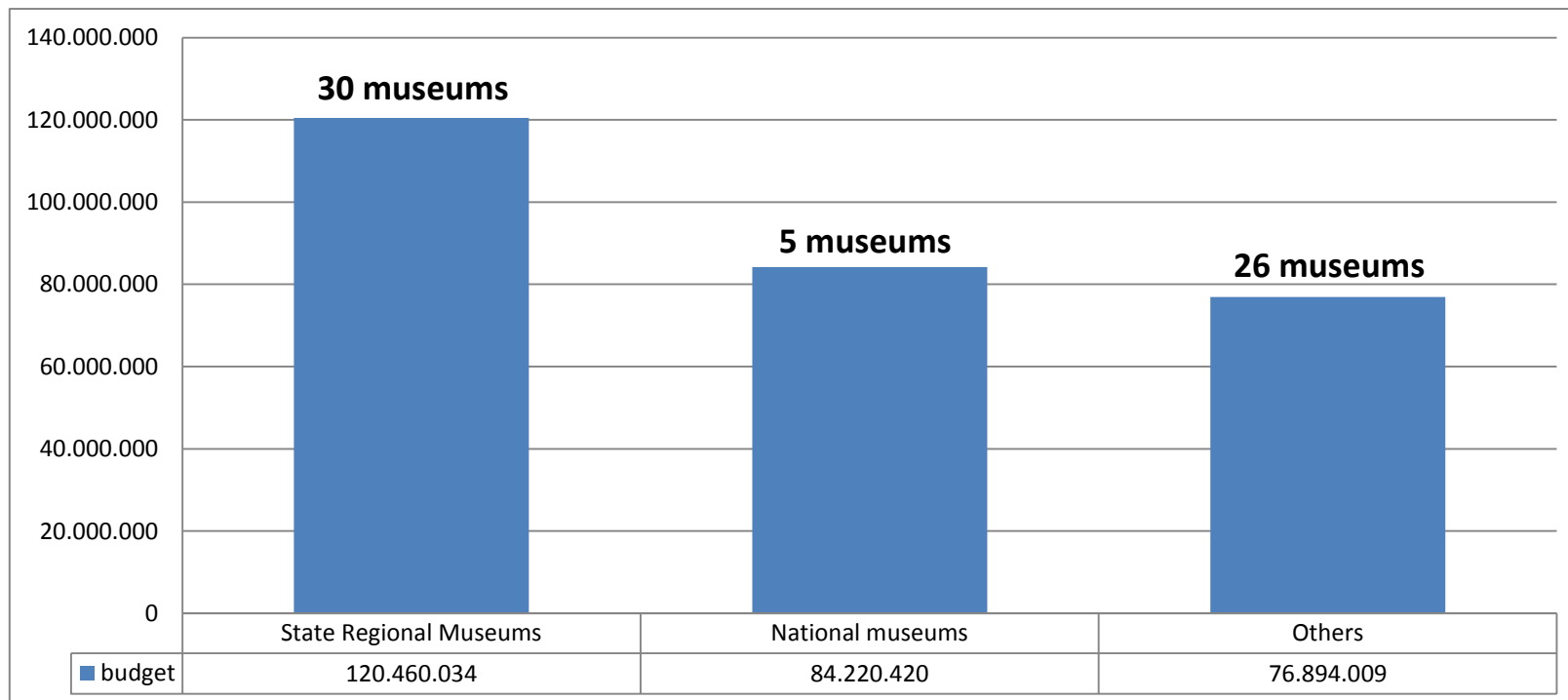


Figure 5- 8 3<sup>RD</sup> CSF 2000-2006 OP CULTURE: BUDGET ALLOCATION TO MUSEUMS (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE)

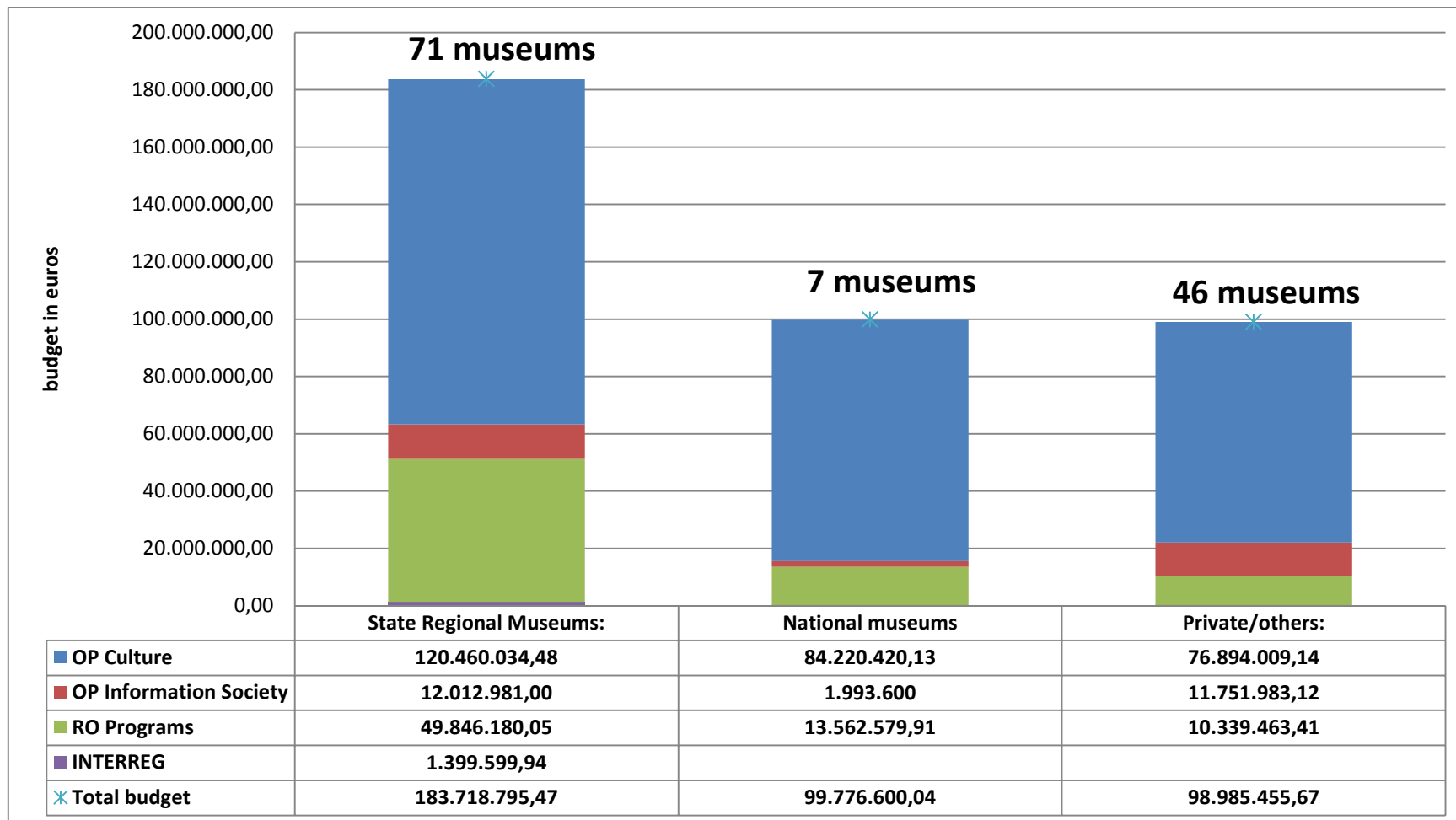


Figure 5- 9 3<sup>RD</sup> CSF 2000-2006 CONTRIBUTION TO MUSEUM DEVELOPMENT PER PROGRAM (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE)

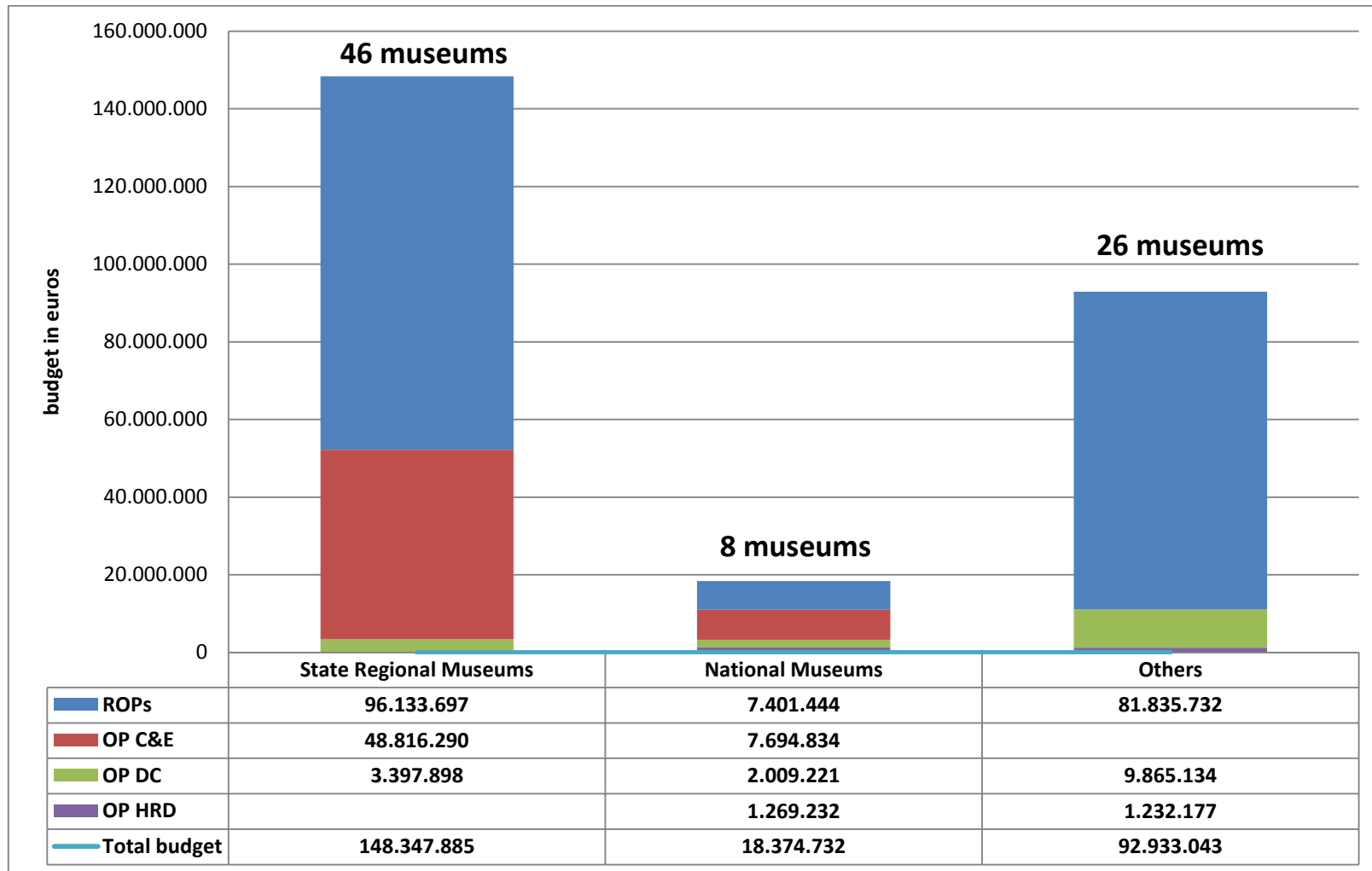


Figure 5- 10 NSRF 2007-2013 CONTRIBUTION TO DEVELOPMENT OF MUSEUMS PER OP PROGRAM (DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE)

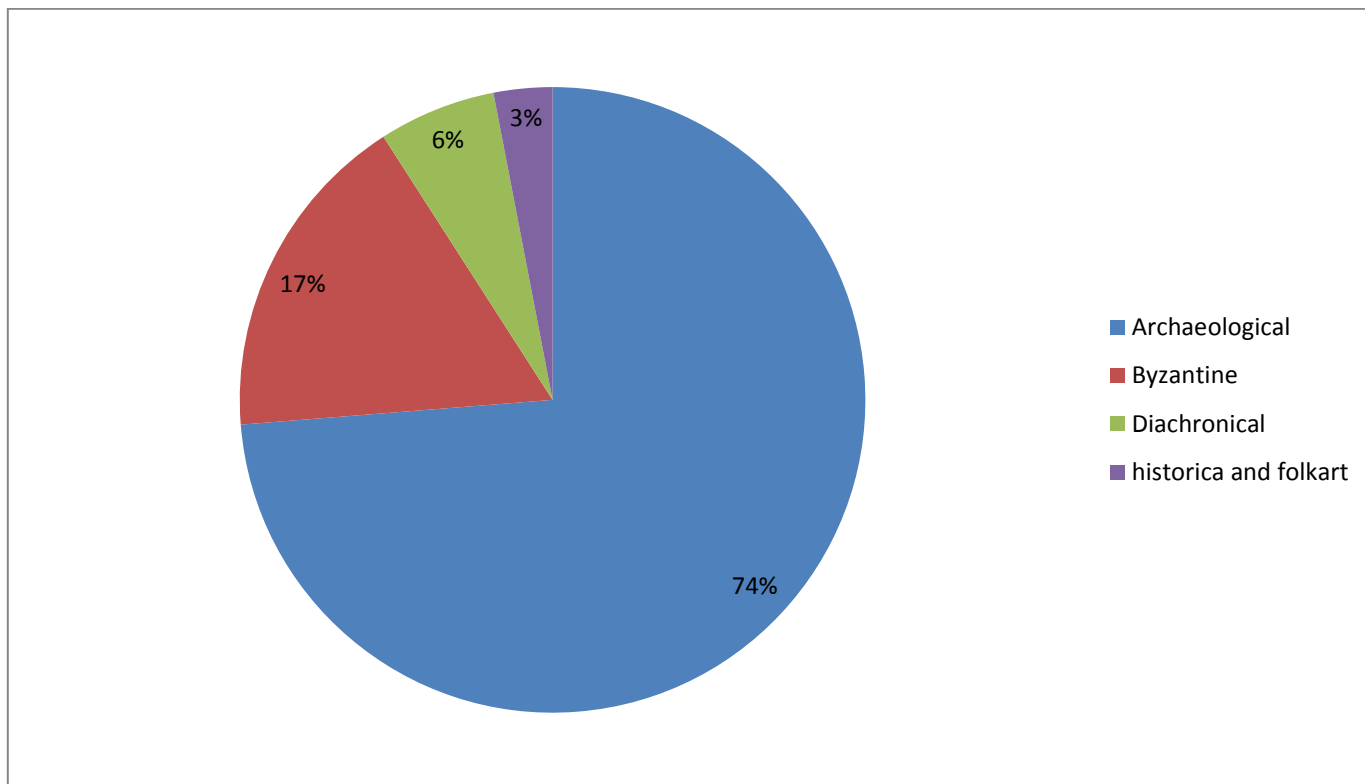


Figure 5- 11 TYPES OF MUSEUMS THAT WERE DEVELOPED WITH REGIONAL POLICY FUNDING 1994-2013  
(DEVELOPED BY THE AYTHOR BASED ON: HMOC, SPECIAL AGENCY OF CULTURE)

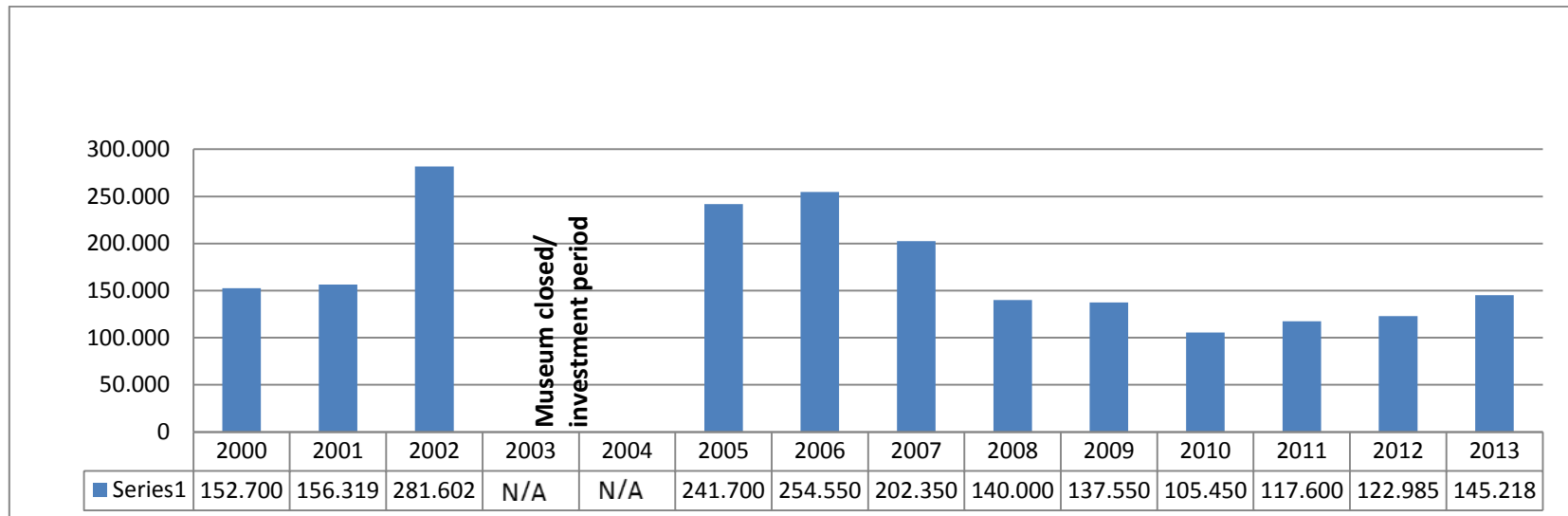


Figure 6- 1 NUMBER OF VISITS IN THE ARCHAEOLOGICAL MUSEUM OF DELPHI 2000-2013  
 (DEVELOPED BY THE AUTHOR BASED ON: HELLENIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))



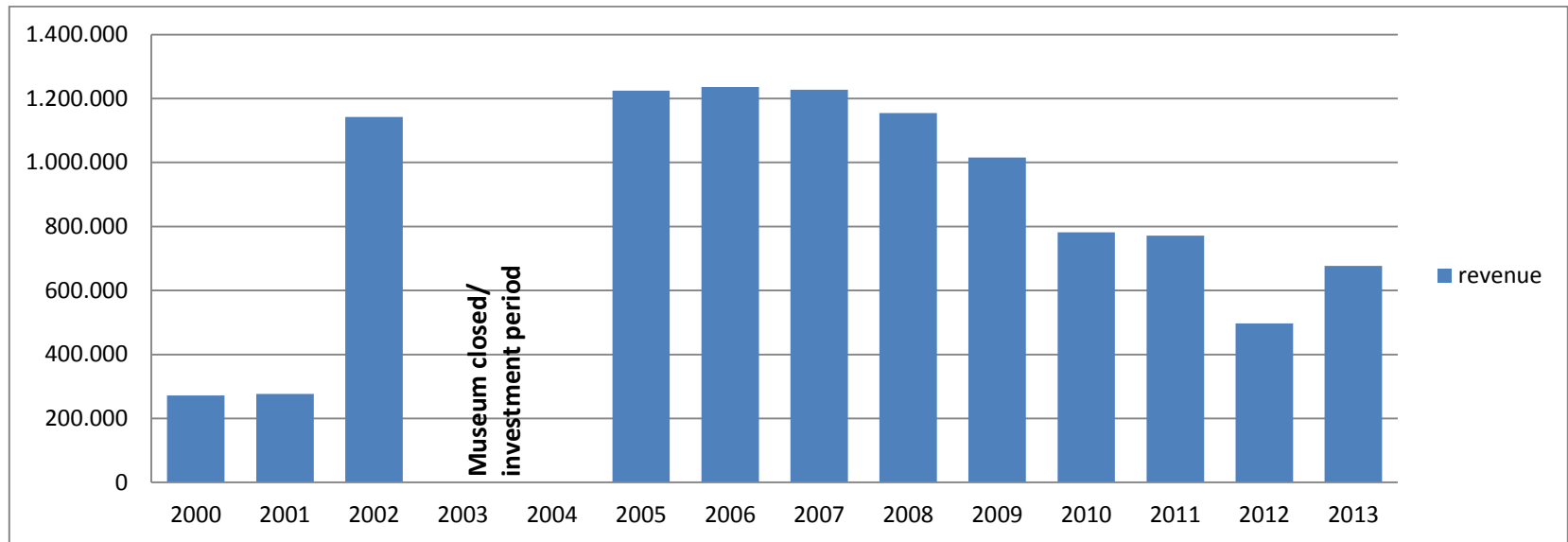


Figure 6- 2 ANNUAL REVENUE FROM TICKET SALES IN THE ARCHAEOLOGICAL MUSEUM OF DELPHI 2000-2013 (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

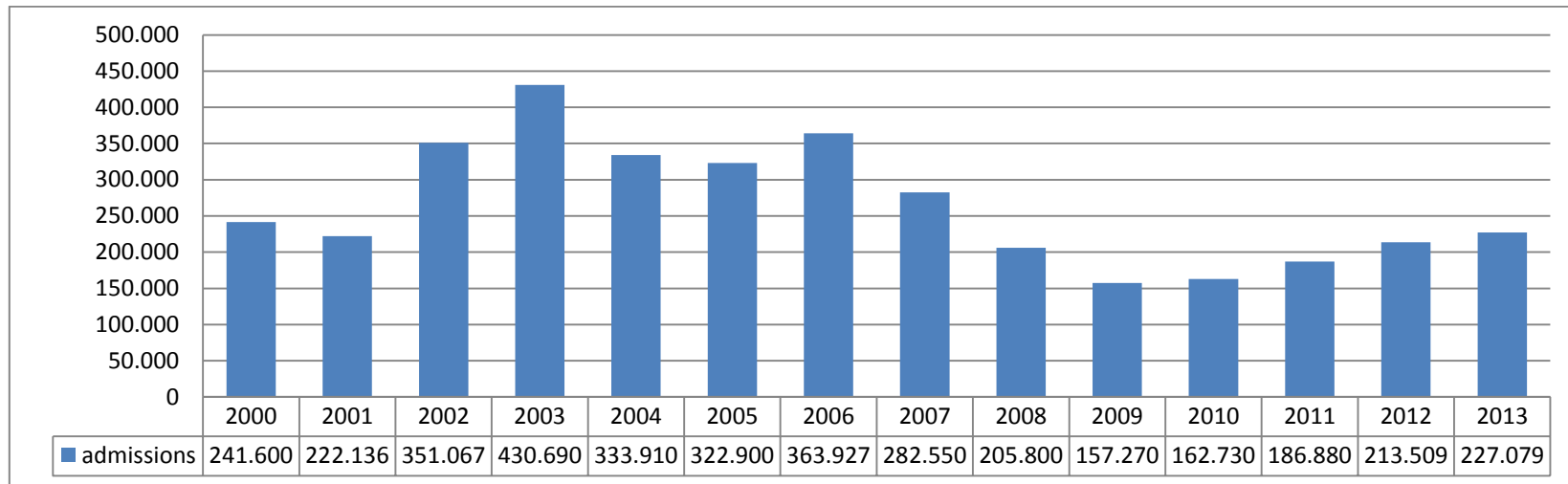


Figure 6- 3 ANNUAL NUMBER OF VISITS IN THE ARCHAEOLOGICAL SITE OF DELPHI 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

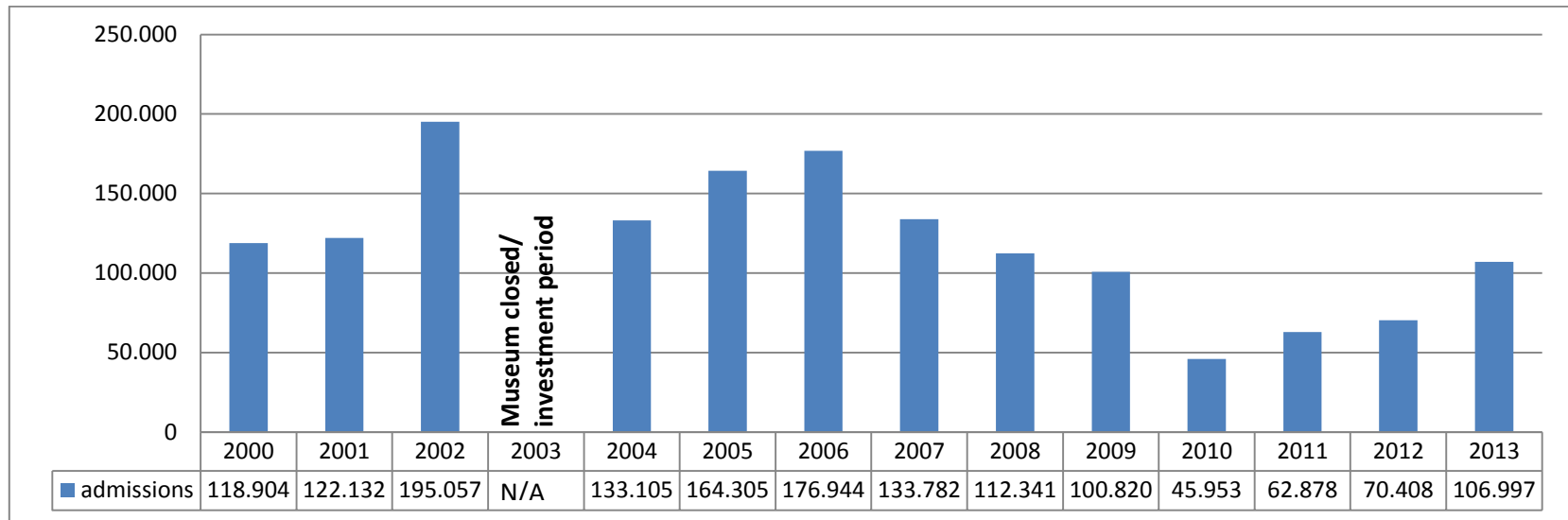


Figure 6- 4 ANNUAL NUMBER OF VISITS IN THE ARCHAEOLOGICAL MUSEUM OF OLYMPIA 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

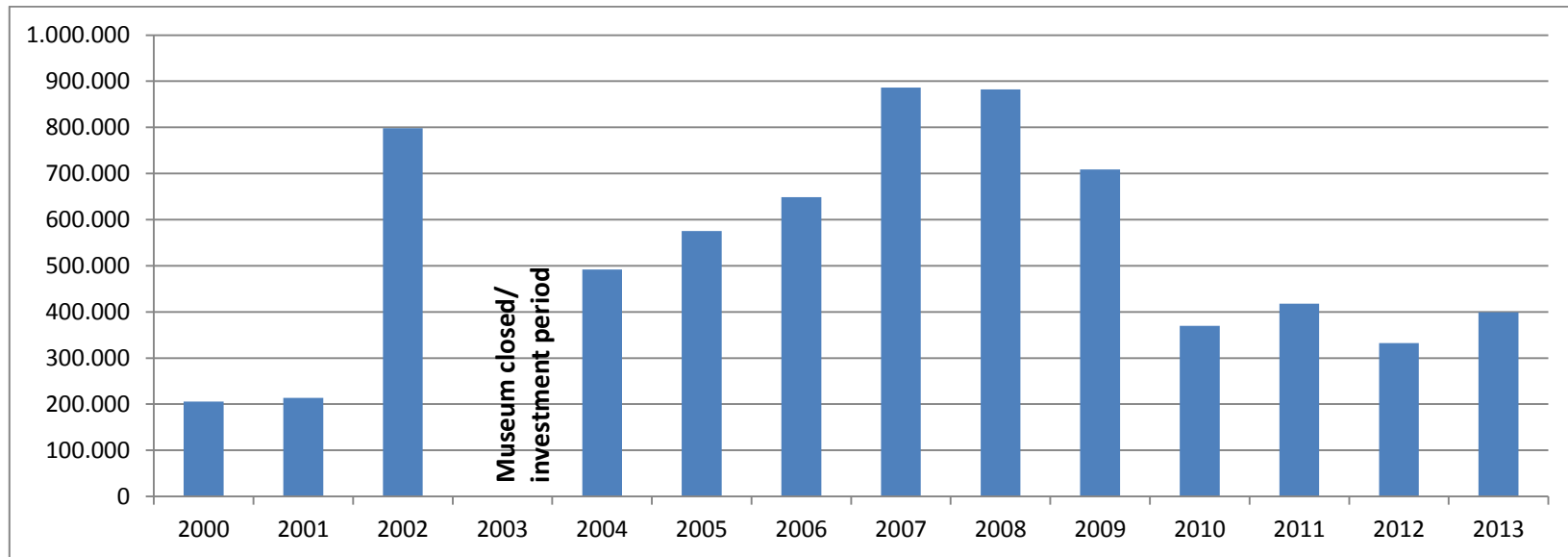


Figure 6- 5 ANNUAL REVENUE FROM TICKET SALES IN THE ARCHAEOLOGICAL MUSEUM OF OLYMPIA 2000-2013 (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLENIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

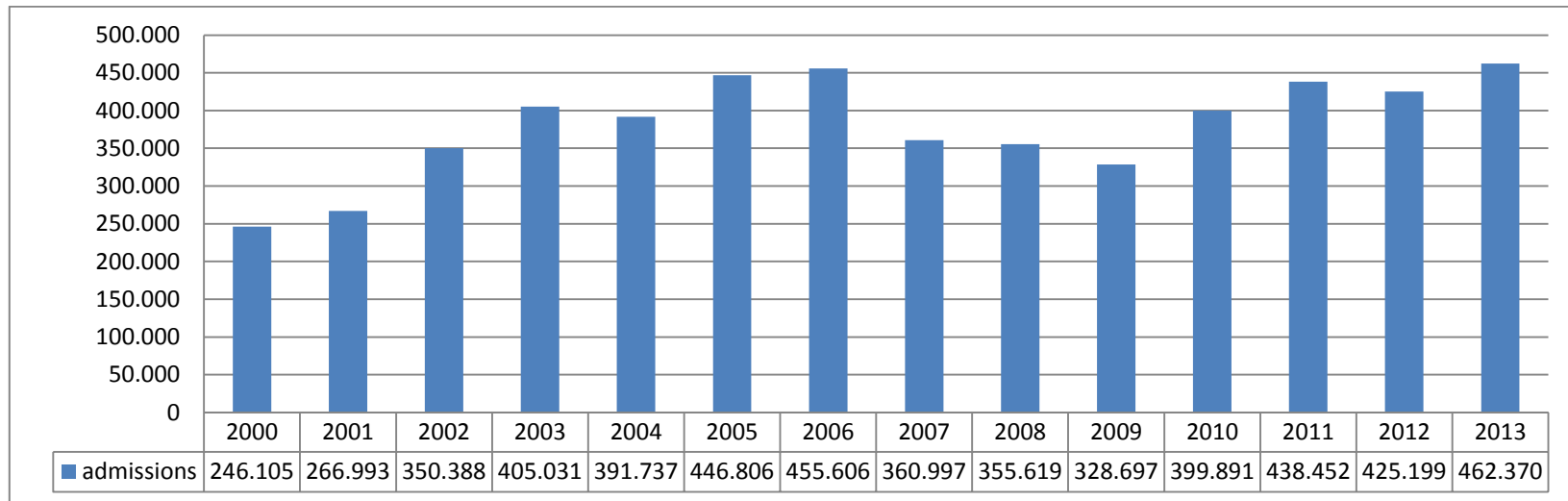


Figure 6- 6 NUMBER OF VISITS IN THE ARCHAEOLOGICAL SITE OF OLYMPIA 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
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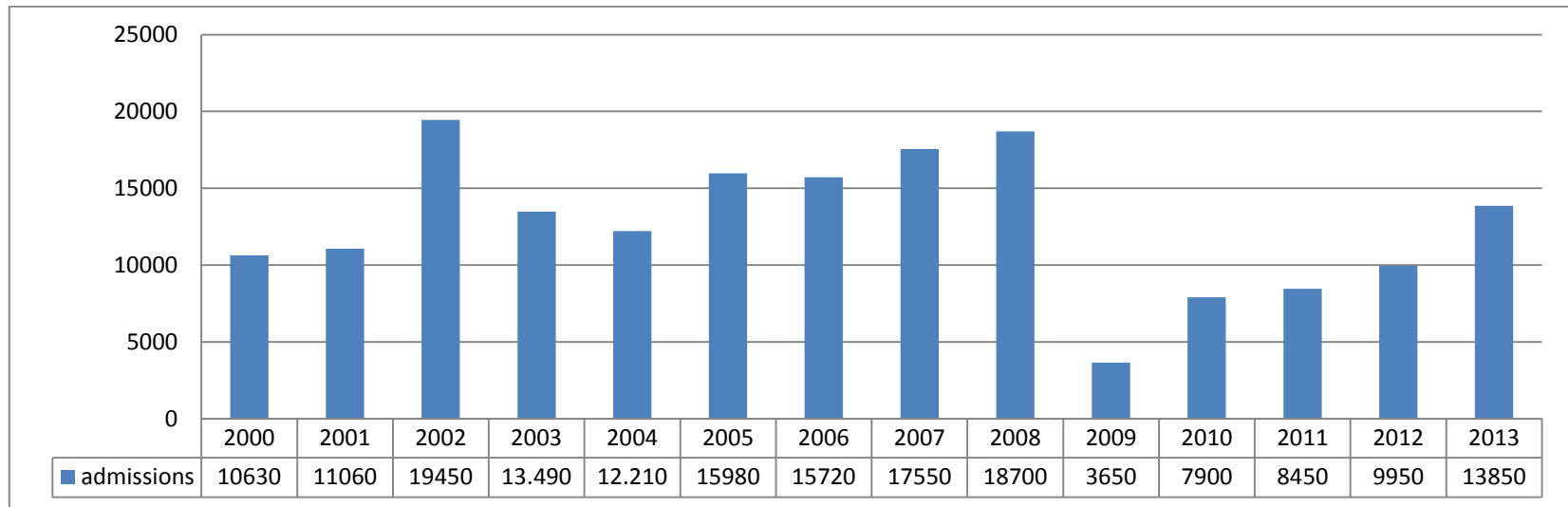


Figure 6- 7 ANNUAL NUMBER OF VISITS IN THE ARCHAEOLOGICAL MUSEUM OF PELLA 2000-2013  
 (DEVELOPED BY THE AUTHOR BASED ON: HELLENIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

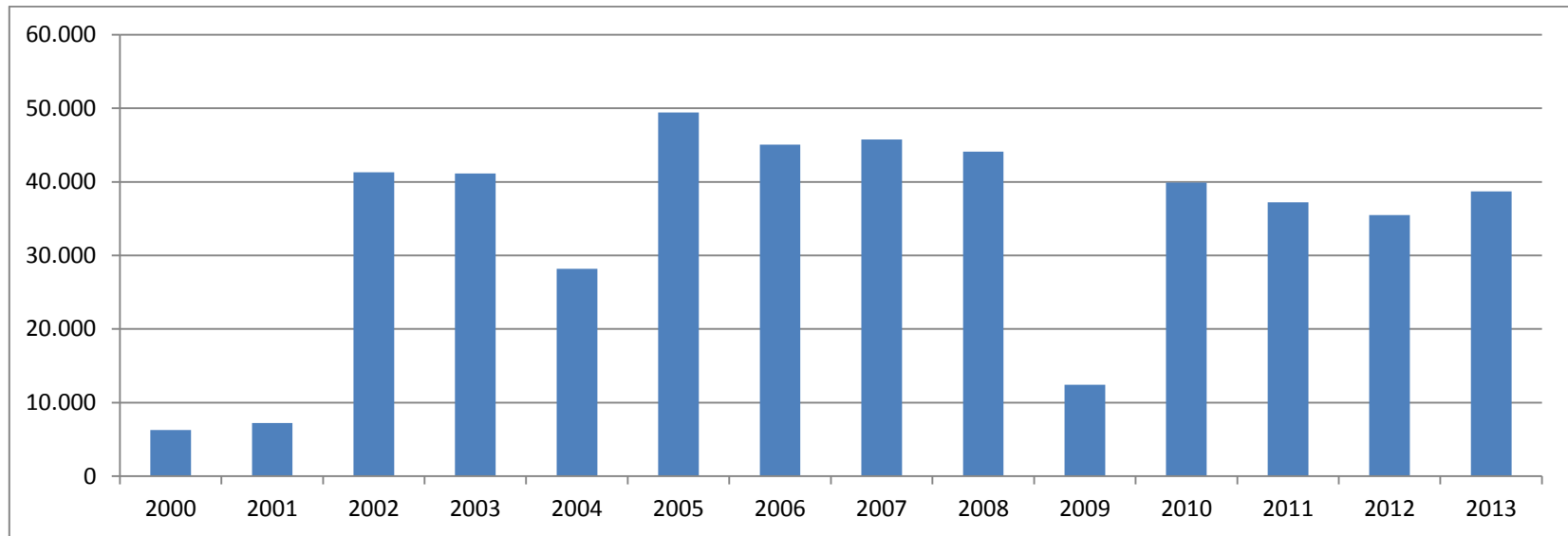


Figure 6- 8 ANNUAL REVENUE FROM TICKET SALES IN THE ARCHAEOLOGICAL MUSEUM OF PELLA 2000-2013 (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
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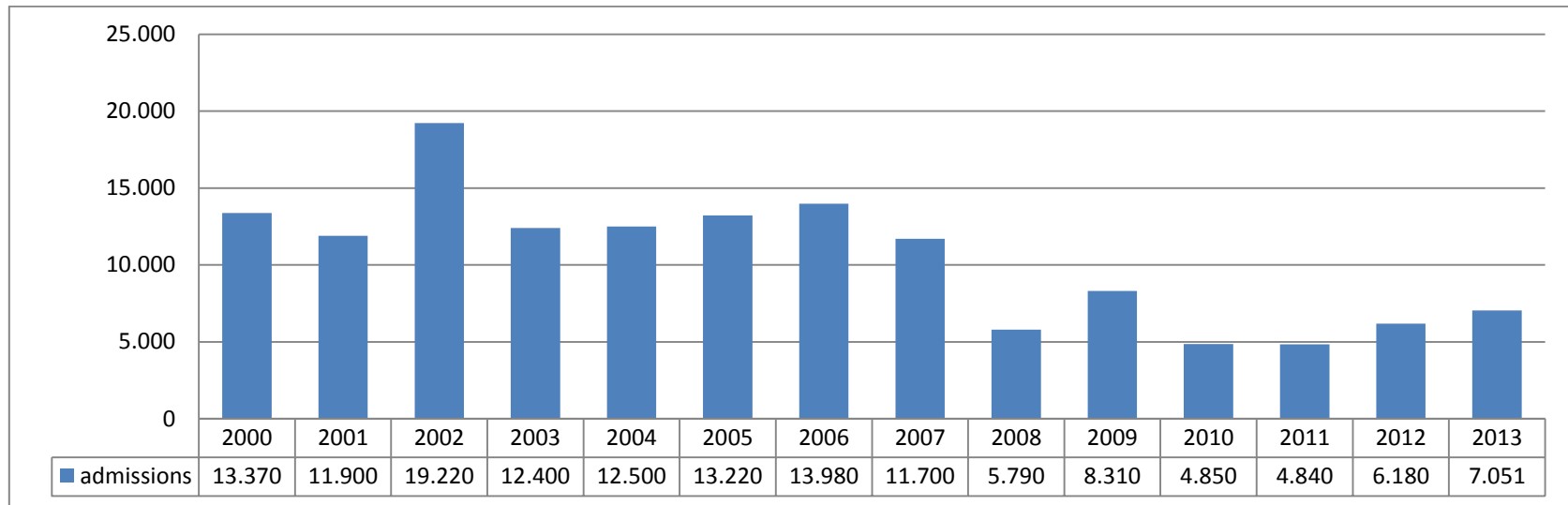


Figure 6- 9 ANNUAL NUMBER OF VISITS IN THE ARCHAEOLOGICAL SITE OF PELLA 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
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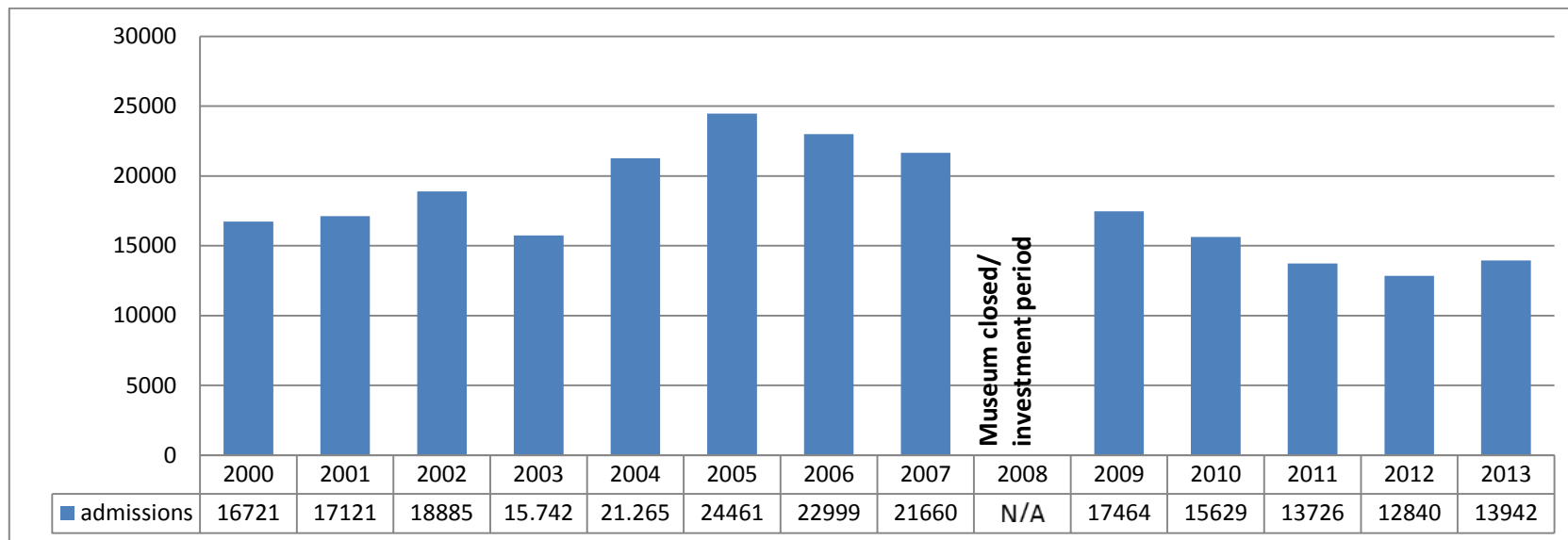


Figure 6- 10 NUMBER OF VISITS IN THE ARCHAEOLOGICAL MUSEUM OF DION 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
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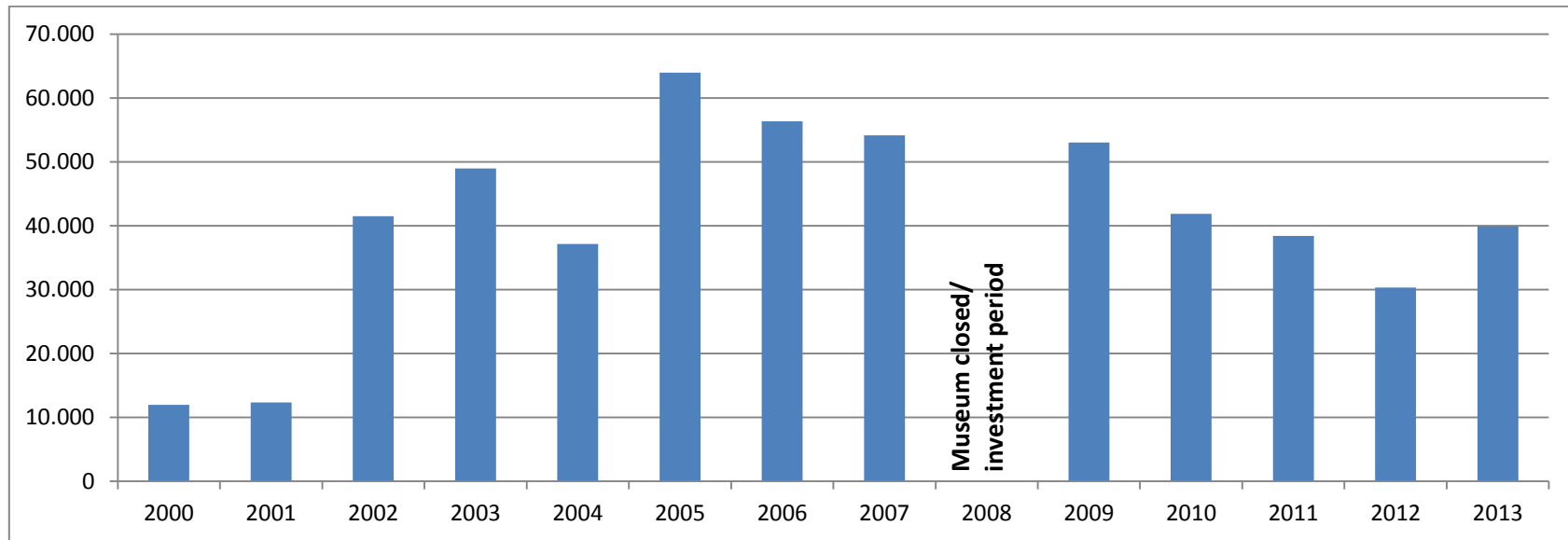


Figure 6- 11 ANNUAL REVENUE FROM TICKET SALES IN THE ARCHAEOLOGICAL MUSEUM OF DION 2000-2013 (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLENIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

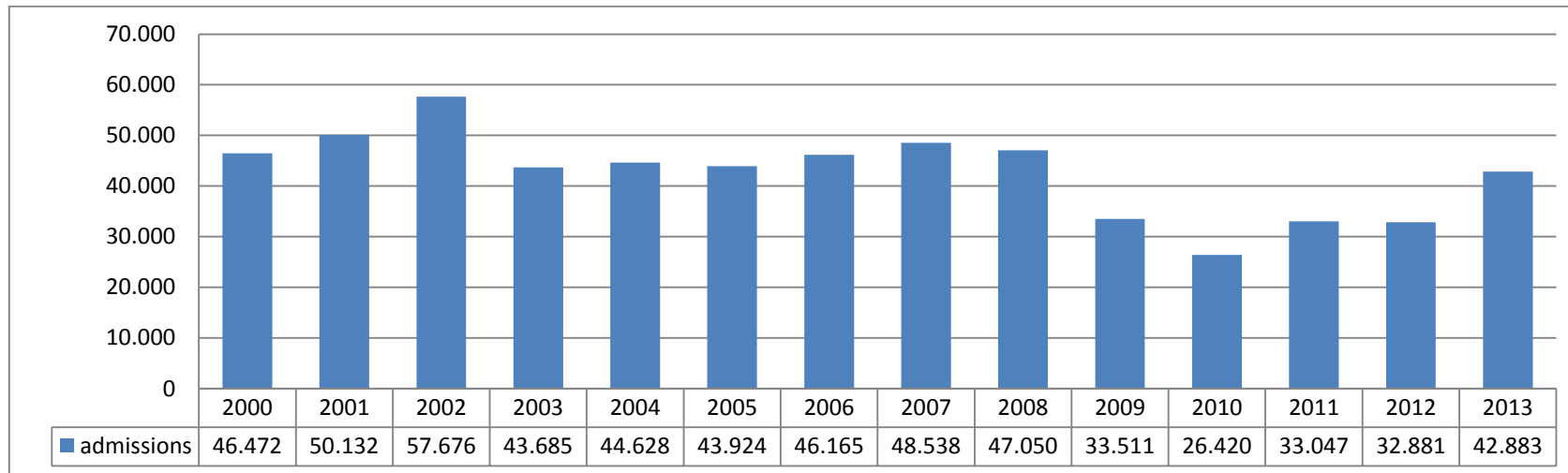


Figure 6- 12 ANNUAL NUMBER OF VISITS IN THE ARCHAEOLOGICAL SITE OF DION 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
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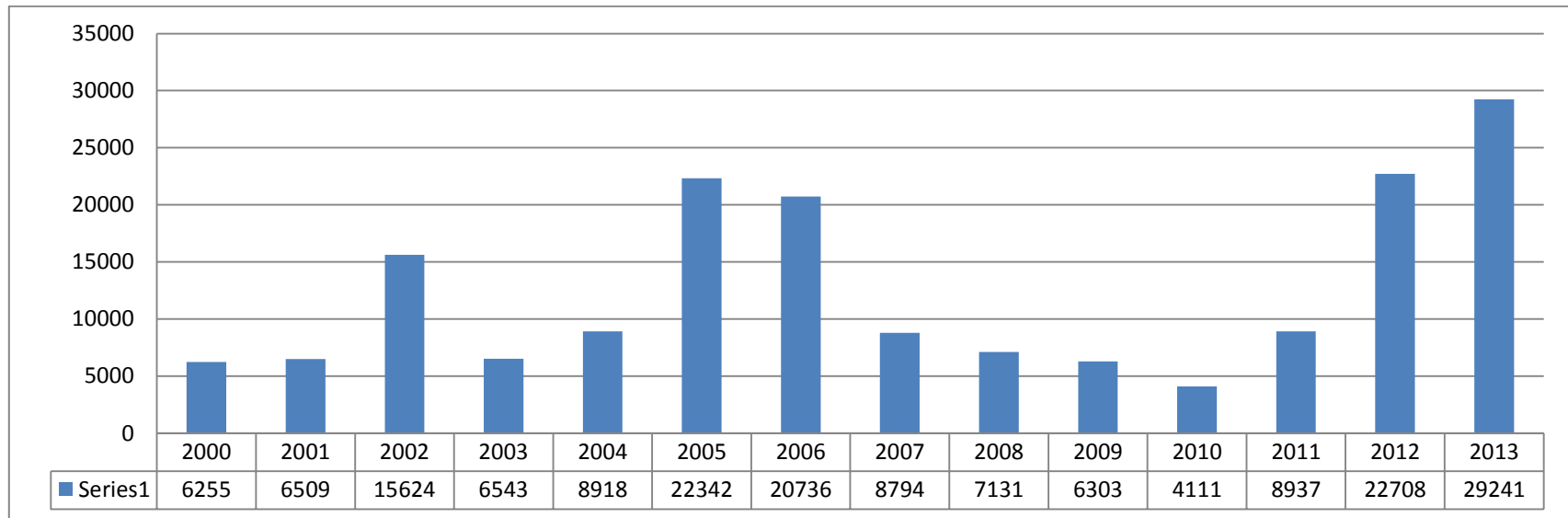


Figure 6- 13 ANNUAL NUMBER OF VISITS IN THE ARCHAEOLOGICAL MUSEUM OF VOLOS 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

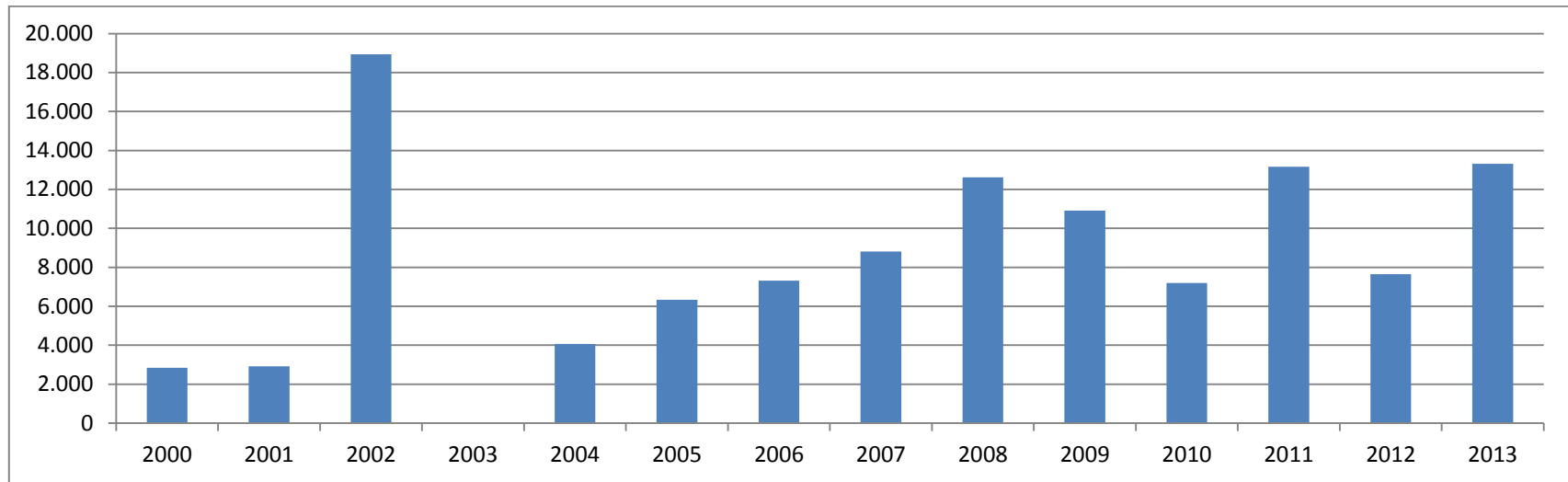


Figure 6- 14 ANNUAL REVENUE FROM TICKET SALES IN THE ARCHAEOLOGICAL MUSEUM OF VOLOS 2000-2013 (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

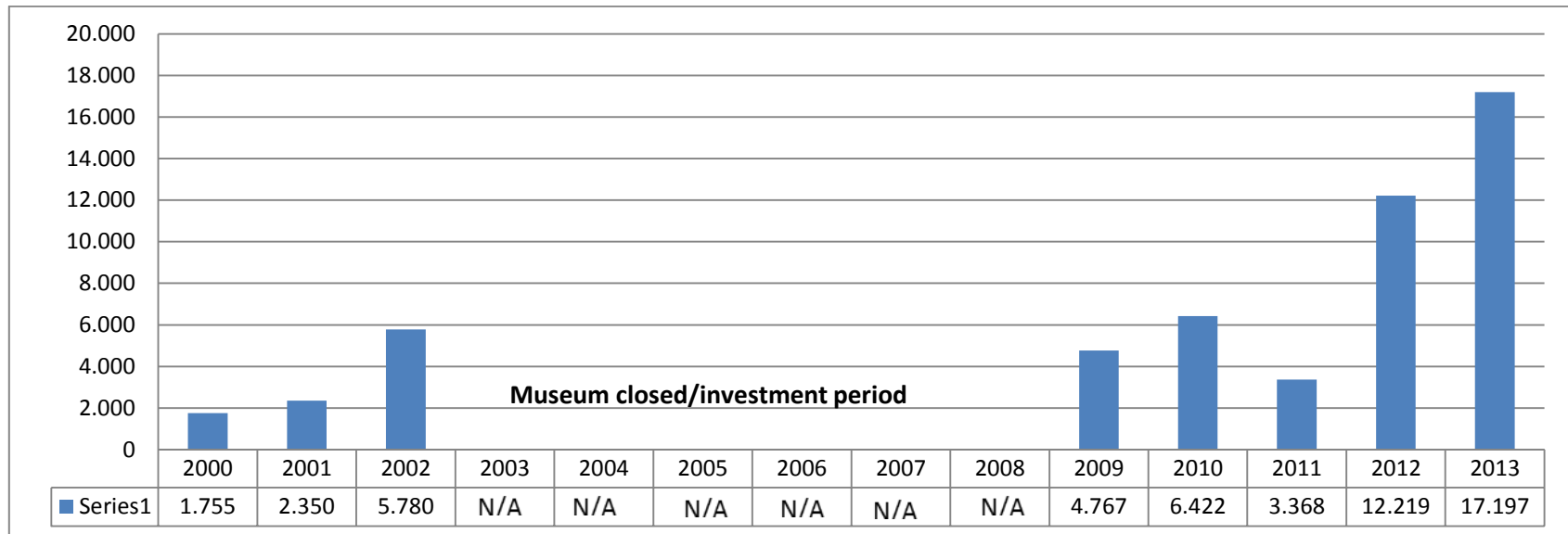


Figure 6- 15 ANNUAL NUMBER OF VISITS IN THE ARCHAEOLOGICAL MUSEUM OF IOANNINA 2000-2013  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))

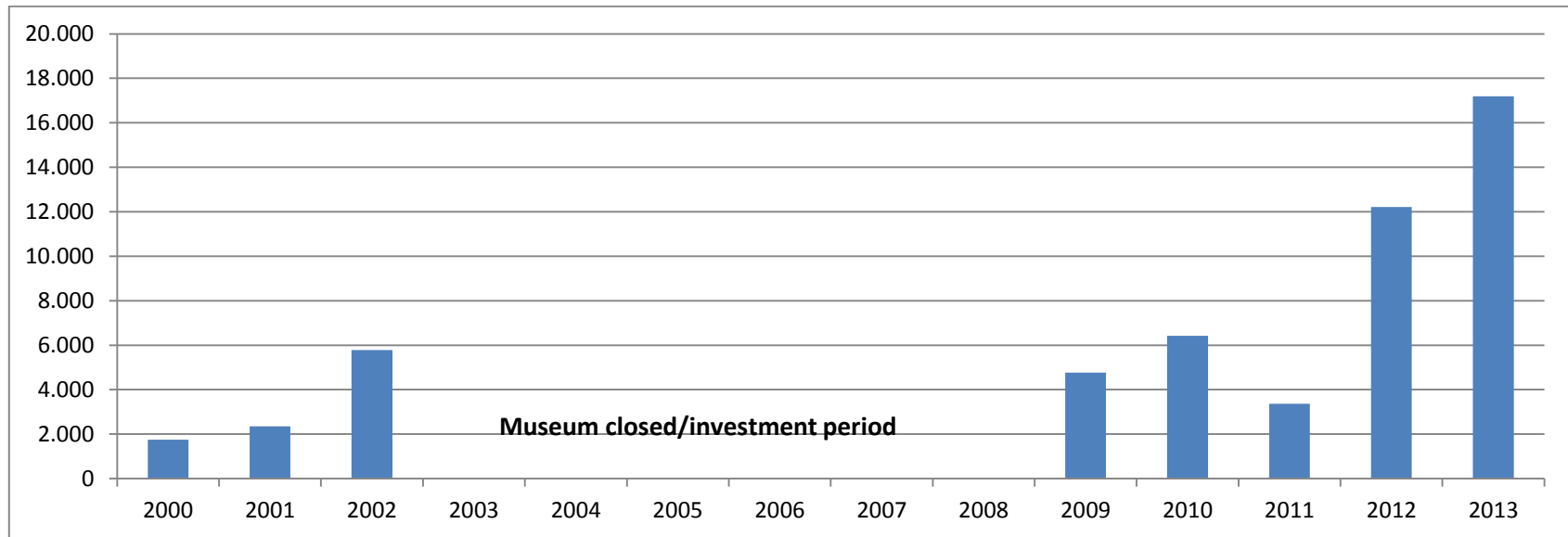


Figure 6- 16 ANNUAL REVENUE FROM TICKET SALES IN THE ARCHAEOLOGICAL MUSEUM OF IOANNINA 2000-2013 (IN EURO)  
 (DEVELOPED BY THE AYTHOR BASED ON: HELLEINIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))



Figure 7- 1 NUMBER OF VISITS IN REGIONAL MUSEUMS AND TOURISM ARRIVALS 2000-2013  
 (GREEK ASSOCIATION OF TOURISM ENTERPRISES [www.sete.gr](http://www.sete.gr) and HELLENIC STATISTICAL AUTHORITY  
[http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p\\_param=A1802](http://www.statistics.gr/portal/page/portal/ESYE/PAGE-themes?p_param=A1802))



## DIAGRAMS

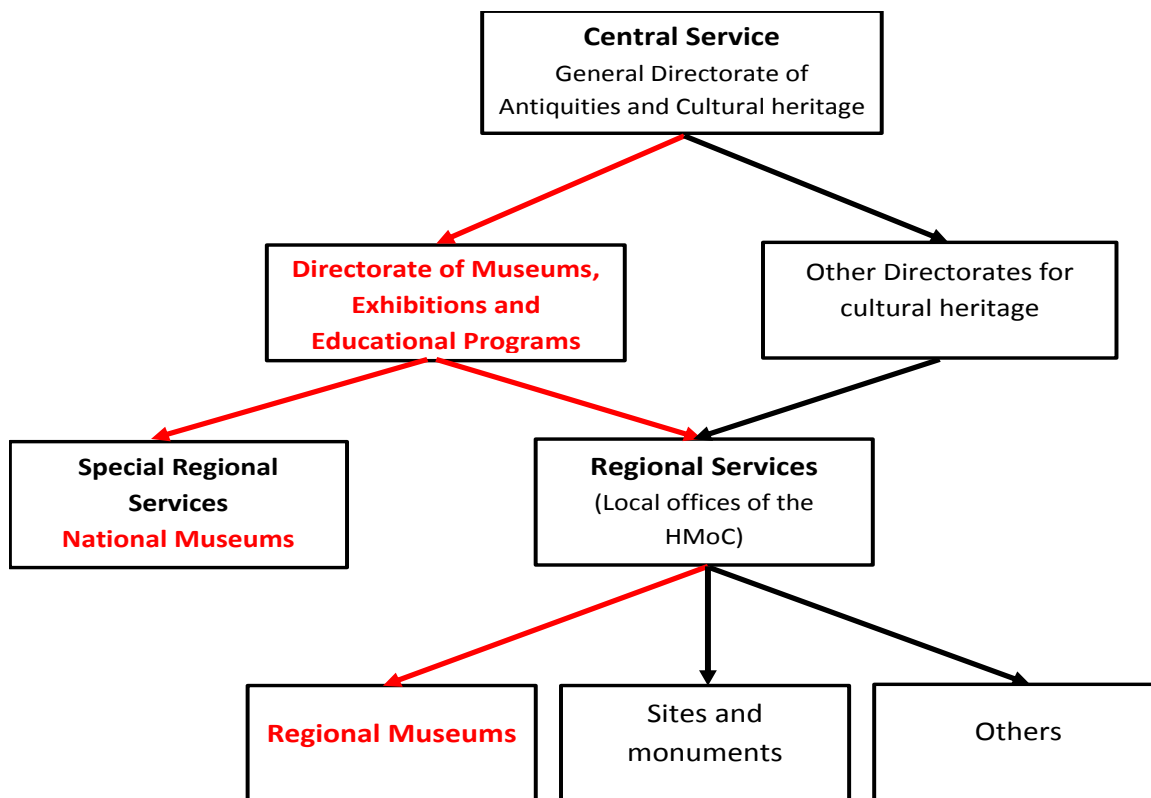


Diagram 2- 1 ADMINISTRATION SYSTEM AND POLICY FLOW FOR GREEK STATE MUSEUMS, HMOCS  
(BASED ON THE PRESIDENTIAL DECREE 191/2003 ORGANIZATION OF THE MINISTRY OF CULTURE,  
*OFFICIAL JOURNAL OF THE HELLENIC REPUBLIC* (ΦΕΚ 146/Α'/13.6.2003))

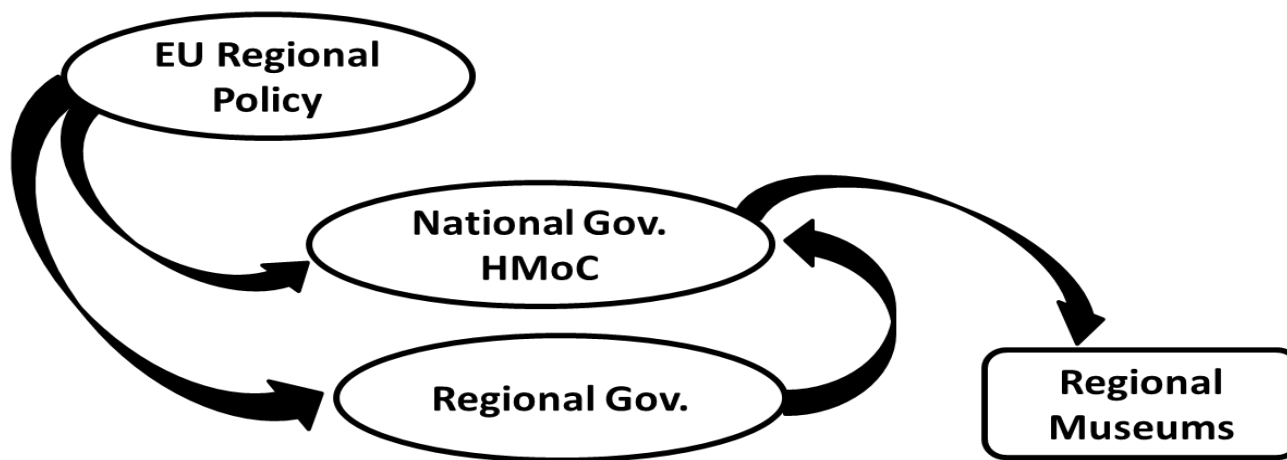


Diagram 7- 1  
2000–2006

EU REGIONAL POLICY FUNDING MECHANISM FOR MUSEUMS 2<sup>ND</sup> CSF 1994–1999 & 3<sup>RD</sup> CSF

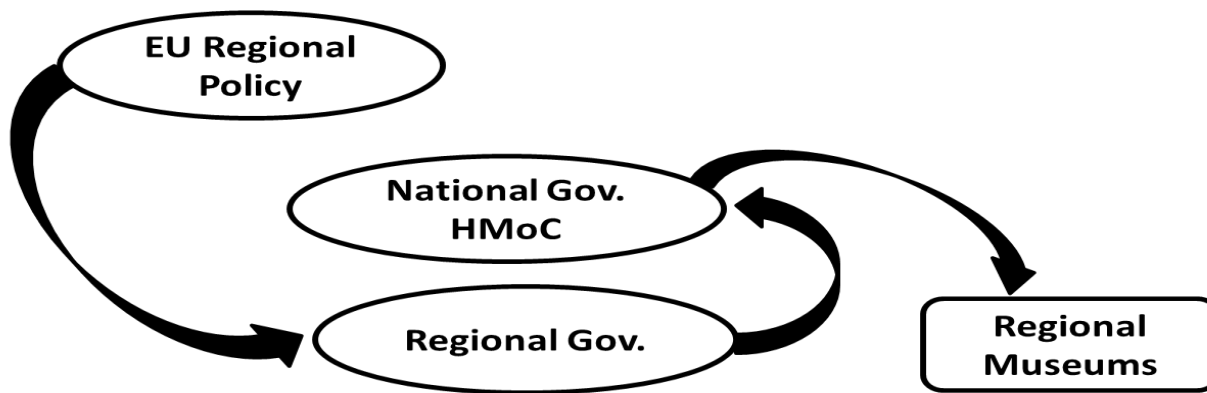


Diagram 7- 2  
2020

EU REGIONAL POLICY FUNDING MECHANISM FOR MUSEUMS NSRF 2007–2013 & NSRF 2014–

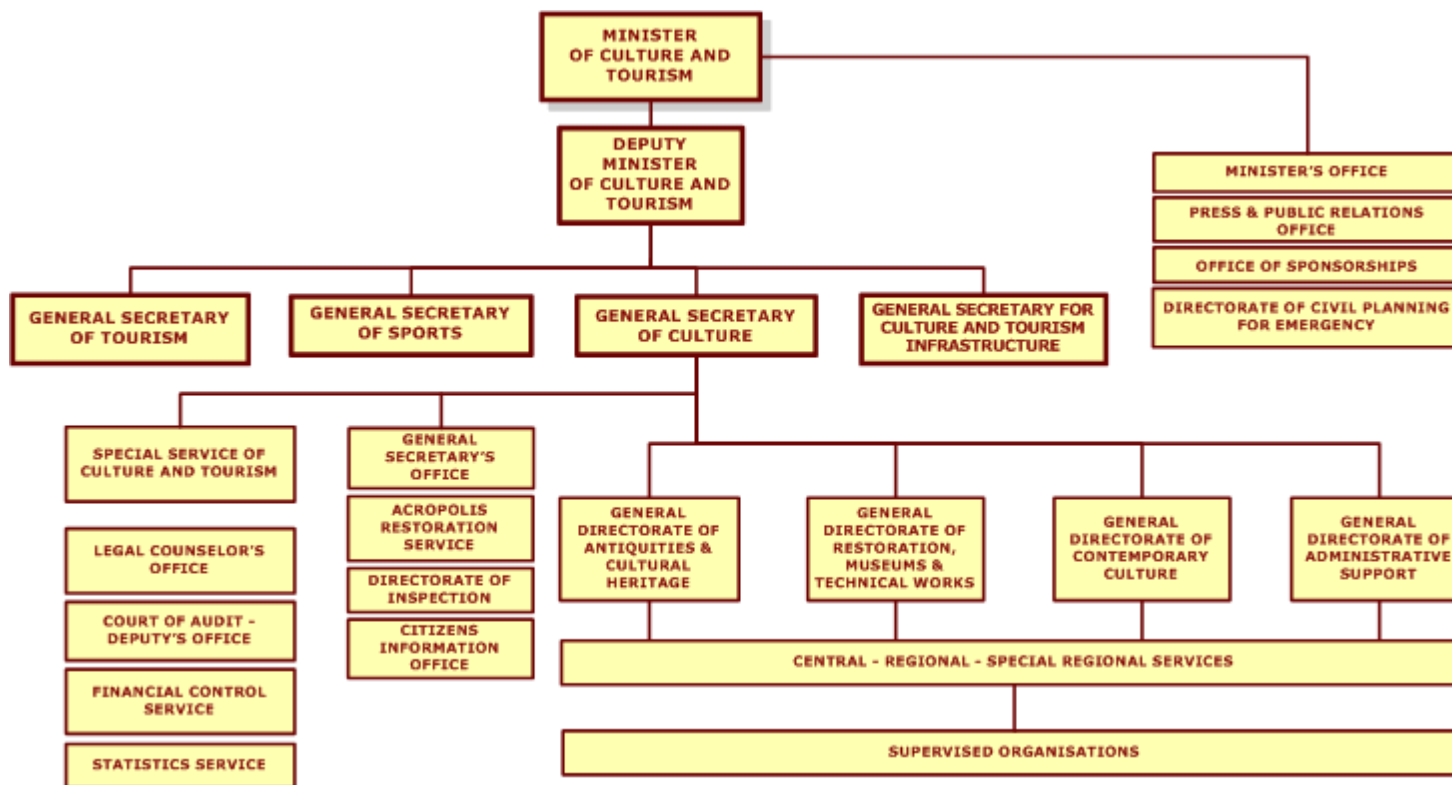


Diagram 7- 3 THE FORMER HELLENIC MINISTRY OF CULTURE AND TOURISM 2009-2012  
 (HELLENIC MINISTRY OF CULTURE, [WWW.YPPO.GR](http://WWW.YPPO.GR) )