

SUMMARY

In Cyprus, the main government body for the handling of cultural affairs is the Cultural Services of the Ministry of Education and Culture, established in 1968. It deals with all the contemporary artforms as well as the spectrum of the cultural heritage area apart from the antiquities.

This project represents an extensive research into the administration procedures at the Cultural Services and their responsibility to formulate cultural policy. As my intention was to study a specific governmental department's activity, I felt that the most suitable research approach that I should use was the case study. I focused on inquiry about the Cultural Services without excluding any of the available research methods. A survey, in-depth interviews with key individuals inside the department and with artists and writers, observation and literature reading were methods which enabled me to gather as much data as possible and as related as possible to the objectives that I sought to meet. Thus both the quantitative and qualitative information acquired and cross-checked, i.e. triangulated through the different methods of data collection, helped me to produce valid, objective and interesting findings, elaborate and evaluate them and eventually recommend ways of improving existing malfunctioning at the Cultural Services due to administrative inefficiency and inconsistency in policy matters.

The research revealed interesting findings that regarded mostly problems in the administrative processes and the formulation of Cultural policy at the Cultural Services of the Ministry of Education and Culture. Delays in handling applications by writers or artists or the public for governmental support either moral or financial, lack of communication among cultural officers, assignment of tasks inappropriate to the role of cultural officers, confusion in the assignment of responsibilities, mistrust in the role of experts who are members of advisory committees came to surface. Also problematic criteria or inexistent criteria that determine who and what to support, problems in governmental assistance regarding issues dealt with at the literature section e.g. poor promotion of book-reading and translation, low attendance at literary

events, problematic advertisement of the department and its services, unspent money from the government budgets, the minimal role of the Arts Council, low attendance at the Kypria International Festival, problematic state support to religious groups and ethnic communities, lack of clear policy for the decentralisation of culture etc were revealed.

All the above areas of the cultural sphere in which malfunctioning was detected of a severe or mild degree were analysed and the outcomes of this research were evaluated. This led to the making of recommendations by the researcher which can be adopted by the department in order to improve its efficiency and the manner in which it shapes policy for such a sensitive aspect of the society in Cyprus, the creation, preservation dissemination, and mobility of art.

**An evaluation of the Administrative Processes
and an Enhancement Strategy for Policy Formation at
the Cultural Services of the Ministry of Education and
Culture in Cyprus**

**CHAPTER 1
INTRODUCTION**

The Cultural Services of the Ministry of Education and Culture is the governmental service in Cyprus which is responsible for the handling of cultural affairs. The service was created in 1968 as a department of the Ministry of Education and Culture which was established in 1965. As regards governmental practice, apart from the Ministry of Education and Culture a very serious role is assigned to the Ministry of Communications and Works under which the department of Antiquities operates.

This research has two main aims; to bring to surface the administrative inefficiency which affects the smooth functioning of the Cultural Services and to point out those spheres of culture for which there is cultural policy and suggest ways of improvement regarding a) administration, b) cultural policy where it exists. This research also aims at proposing the formulation of cultural policy where it is nonexistent.

The research will look into the functioning of the Cultural Services in general, it will focus, however on the Literature Section of the department for which it will provide an in-depth study. The support of the state in this section is administered in several ways. The annual award of prizes for Literature to writers, the financial support of writers by the schemes of sponsorship of publications and purchase-funding of books or their sponsorship to participate in literary lectures, seminars or symposia abroad or in order to receive literary awards at international competitions, the organizing of literary events, the sponsorship of literary magazines and newspapers, the organising and

sponsoring of advertising campaigns for book reading, the participation of the State in International Bookfairs etc. are mainly the available schemes of support.

This research is addressed to three groups of people: (i) to the public, (ii) to artists and writers and (iii) to Cultural Officers. An investigation into the way a governmental department works cannot ignore the social context within which it operates.

As a Cultural Officer at the Cultural Services of the Ministry of Education and Culture, I decided to conduct this research concerning my workplace. I submitted myself into the process of thinking and acting not merely as a worker but as a researcher at work as well. The aid and support of my colleagues and especially my seniors undoubtedly contributed to the enhancement of my role at work from that of an officer to that of an officer-investigator.

In this introductory chapter I shall refer to the objectives of this research and introduce the readers to the rest of the chapters of this project.

1. One of the objectives of this research is to refer briefly to the history behind the establishment of the Cultural Services of the Ministry of Education and Culture and to provide an outline of the current services offered by this department.

In 1965, the Ministry of Education was created and later on, in 1968, as a department of this Ministry, the Cultural Services were created, representing the main government body for the handling of cultural affairs in Cyprus. An outline will be provided of the different services offered by the Cultural Services of the Ministry of Education and Culture in the areas controlled by the government of Cyprus after the Turkish invasions in the island in July and August 1974. The research excludes cultural activity in the 37% of the territory of the Republic of Cyprus that still remains occupied by Turkey (i.e the northern part of the island).

The population in the government controlled areas of Cyprus amounts to 715.1 thousands. [Total (dejure) population: 802.5 thousands].

The Cultural Services are responsible for the shaping of state cultural policy. Their role is crucial as regards the formation of the cultural image of the country. This study shall focus on the different kinds of services the department offers to the public. However, due to the fact that research that encompasses all kinds of support offered regarding all kinds of subdivisions in art (e.g. the theatre, dance, artistic photography, cinematography, music, visual arts, literature) is not possible to be conducted within the work for a single project, the study intends to focus on the services offered by one of the two sections of which the Cultural Services department consists i.e. the Literature section. Within this section, a lot of activity takes place, which is not indigenous to literature. This is due to several reasons, which will be explained in the course of this study. The aim however, is to provide a thorough presentation, elaboration, analysis and critique regarding services that can clearly be considered to belong to the area of literature.

2. The second objective is to give a specific account of how the Literature Section operates within the cultural services of the Ministry of Education and Culture with particular reference to the kinds of services it provides to a) writers, b) the general public in Cyprus

The financing for the development policy for culture by the Ministry of Education and Culture regarding literature and books, rose to the amount of 435.450 thousand euro in 2002, compared to 235.143 thousand euro which was the amount spent in 1999, as stated in the national report for Cultural Policy in Cyprus (2003). The Cultural Services published a number of books for which the cost rose to 261.270 thousand euro in 2002. This study intends to provide a detailed account for the different services offered in the area of literature that the Cultural Services offer not only to writers but also to the wide public in the island.

The Cultural Services as a governmental department publish books of scientific, literary, historical and artistic content like collections of poems, novels, minutes of seminars or symposia etc. In addition, the department published until recently (December 2003) a quarterly magazine in English, 'Cyprus Today', which mainly aimed at informing people abroad about the most important cultural events that took place in the island.

Copies of books submitted for purchase-funding are also bought by the Cultural Services and most of them are sent abroad to universities with Greek Studies faculties and cultural institutions which are interested in obtaining editions from Cyprus. The project aims at analysing the way the above services are offered and indicating the advantages and disadvantages of providing them. Other services like the sponsoring of publications (a sum of £131.050,00 was spent by the state for this purpose in 2002 as stated in the Cultural Services' annual report), the participation in book exhibitions abroad of Cyprus as a state, the advertising and promotion of reading by the department etc. will also be elaborated and critically appraised.

The sponsoring of literary events in Cyprus and abroad, the organising of literary seminars will also be looked into with particular reference to the benefits that such literary gatherings offer to the public and the writers.

Book exhibitions organised in Cyprus will also be looked into as well as the literary prizes offered by the state to writers with particular reference to what kinds of books can be submitted for the award, by whom and according to which criteria artists and writers are judged.

Finally, the financing by the state for the publishing of literary magazines and newspapers will also be examined.

All the above services provided by the state will be thoroughly examined and critically appraised taking into account the findings of the quantitative and qualitative research conducted for this project.

Other services that regard the domain of music, cinematography, the state orchestra, the theatre, artistic photography and the functioning of the House of Cyprus in Athens which for some reasons that will be explained later fall into the section of literature, will only be mentioned for informative purposes. As I have already pointed out, thorough research into additional domains surely requires more than a single project. However, as mentioned above, a brief justification will be laid in order to explain why music, the state orchestra, cinematography, the theatre and artistic photography are currently under the umbrella of the Literature Section at the Cultural Services of the Ministry of Education and Culture.

The project also aims at indicating defects in administrative practice which lead to inconveniences and considerable delays in responses to the public. However administrative inefficiency as will be explained later in this chapter, can also be dealt with holistically, regarding both sections, the literature and the arts section. What happens within the literature section can be examined in much more detail because of the researcher's everyday interaction inside the literature section, but practice as regards administration is common for both sections.

3. The third 'objective' of this project is to detect (a) areas in which there is clarity and consistency in cultural policy and (b) areas in which it is problematic, or it has not yet been shaped.

At this point, I believe that it is useful to distinguish between the term 'civilisation' and 'culture' and give a definition of 'cultural policy'. When we refer to the Byzantine civilisation or the Chinese civilisation or the Neolithic civilisation, we refer to a general term with a wide sense, since it includes an immense flow of people, circumstances and conditions in a perspective of specific time and place. Demosthenes Agrafiotis (1997) argues that 'the use of the technical term 'culture' stems from the problem that a) no logic or thinking is able and sufficient to absorb and understand an immense flow of individuals and conditions, and b) a lifetime is not enough and a researcher is not able to absorb the complexity of a civilisation'. Thus, at least in

contemporary societies, the use of the term 'culture' rather than 'civilisation' is justified. And culture is nowadays one of the fundamental elements for the social sciences as energy is for physics.

Mark Schuster (2001) reminds us of the definition of the term 'policy' in Webster's dictionary: Policy is: a) a definite course or method of action selected (as by government, institution, group or individual) from among alternatives and in the light of given conditions to guide and usually determine present and future decisions and b) a projected program consisting of desired objectives and the means to achieve them.

Tony Benet and Colin Mercer (1998) define cultural policies as 'those policies which have a bearing on the conduct of those institutions and organisations which make up the cultural sector'. They refer to public and private organisations involved in the production and distribution of cultural goods and services and in the management of cultural resources. Their definition encompasses both publicly funded cultural organisations like libraries, art galleries, museums, parks, public-service broadcasting and private cultural organisations like commercial media and publishing. Both kinds of organisations are considered to be equally important from a public policy point of view and as needing to be understood in the light of their interactions with one another. The definition also includes 'high' and 'popular' culture as equally important.

Bearing in mind what cultural policy is, this project will focus on the detection of such policy in the different kinds of services that the Literature Section of the Cultural Services of the Ministry of Education and Culture offers. For services for which official state cultural policy is exercised, this policy will be elaborated and research will be conducted to find out whether it is fully exercised or not and whether it provokes problems due to the fact that it is either inadequate or unclear. The project also aims at detecting services for which there is no official state cultural policy and look into the reasons why this is so. It will go on by examining whether the public is informed about the state's cultural policy in the different services it provides regarding literature

and especially if this policy is made clear to interested parties and persons directly affected by it. The Cultural Officers' awareness of how serious their responsibility of handling applications from citizens for support from the state in accordance with policy that has been decided upon will also be investigated.

The extent to which cultural policy coincides with government policy in general will also be looked into.

4. A fourth objective of this study is to point out problems that arise due to administrative inefficiency at the Cultural Services of the Ministry of Education and Culture.

The administration which is exercised within the department of the Ministry of Education and Culture addressed as 'Cultural Services' is of utmost importance since it directly affects the support provided to the public. This study shall examine the way in which management takes places at the Cultural Services and refer to areas in which it is problematic and thus causes different kinds of inconvenience and lack of communication between cultural officers, clerical staff and delays in responses to individuals or groups of people who expect assistance by the state. The role of communication, participation and leadership in the Cultural Services will be analysed and a theoretical background referring to modern organisations and organisational change will be laid leading to the development of critical comments on how the department's administrative process works. Approaches like those of the Human Relations School and the Structuralists will be analysed and communication blocks between the layers of hierarchy will be brought to surface. Such issues were discussed as early as the 1960s when Douglas McGregor published the first edition of his book 'The Human Side of Enterprise' (1960). McGregor's theory 'Y' celebrated the mind of the worker and warned managers that in an organisation, authority is a two-way street. McGregor's definition of this situation is the word 'interdependence'. The manager may not escape dependence on the worker to 'get the job done', he says. Years later, in 1999, Huseman and Goodman argued that 'Participatory

management lies at the heart of Theory 'Y' and it is startling to note how similar McGregor's definition of the term sounds to today's discussion of 'knowledge management' (although it was stated in the 1960s when economic realities that led to today's management theories were barely predictable).

The project aims at examining the administration of the Cultural Services of the Ministry of Education and Culture from top to bottom with particular reference to the reality that the staff of this department are civil servants and bearing in mind the attitudes of this staff towards this reality. Leadership behaviour at the above department is only one aspect that the study intends to examine. It is a core aspect but only one of the 'ingredients' in the complex process of administration in an organisation. J.M. Burns (1978) refers to the fact that leadership and followership are inextricably linked. As regards 'vision' and the process of change in organisations, Burns argues that a leader looks for potential motives in followers and seeks to satisfy higher order needs so that 'they unite in the pursuit of higher goals, the realisation of which is tested by the achievement of significant change'.

In examining the administrative process at the Cultural Services, the project aims at discovering the behavioural patterns of staff at different layers of hierarchy and linking them to administrative inefficiency. The 'power' that lower levels of hierarchy possess and their ability to control work will be given special attention as well as the degree of collaboration between cultural officers and clerical staff and the elements that affect such collaboration. The issue of how closely employees are observed and directed by supervisors will be examined as well as the issue of replacing individual tasks by group activities. Another issue that this project aims at discussing is the problem of not assigning clear set of responsibilities to staff and the confusion, stress and conflict this may cause between workers. Are the responsibilities of higher ranking personnel set clearly or are they arbitrarily assigned to lower ranking personnel to make situations more convenient whenever a higher in rank officer wishes to? Are the responsibilities of cultural officers clear for each of them or is there a confusion between the assignment of tasks that belong to similar areas/sections? Do higher in rank officers accept responsibility when

something goes wrong or being afraid of possible consequences do they avoid the acceptance of responsibility and try to lay it on lower in rank officers?

Such issues will be examined in detail in the course of this project.

5. Another objective of this research is to ascertain public opinion regarding the services offered to the public by the Cultural Services.

The Cultural Services of the Ministry of Education and Culture offer a number of different services and support not only to the group of people who are fully occupied with the preservation, production or distribution of cultural products, that is the writers, artists, cultural administrators or artistic directors but also to the public in general.

One of the aims of this study is to give a full account of the various services offered by the Cultural Services to the public (for example the organising of festivals, seminars or literature symposia etc.) and of the financial support that is at times given to the public in order to organise cultural events (with special reference to the section of literature).

The public will be questioned about its interest in cultural performances or events and its participation in such events. It will also be questioned about its opinion regarding services offered by the state in the cultural sphere. The public's insights into certain occurrences may prove particularly useful as a basis for further inquiry.

The investigation that will lead to the production of this project surely regards a certain 'phenomenon' and this phenomenon is the Cultural Services of the Ministry of Education and Culture. However, in order to achieve a full and detailed study of this governmental department a researcher cannot ignore the social setting or environment in which it functions. The survey (questionnaires addressed to the wide public in Cyprus) from which this study seeks to collect quantitative data, will play a crucial role in relation to other sources of evidence. It can be considered as one component of the overall

assessment of the Cultural Services' administration and policy work, but not of less importance than the other components.

The project aims at ascertaining public opinion regarding the services offered by the Cultural Services and as Robert Yin (2003) argues, "the more that a respondent assists in this manner, the more that the role may be considered one of an 'informant' rather than a respondent".

The project also aims at indicating the extent to which the work for and assistance to the public of the Cultural Services department is known to the masses in Cyprus, or in other words, how familiar people are with the existence and functioning of the Cultural Services. Findings may lead to the need for further inquiry regarding the information of the public about the department's services or the degree to which advertising campaigns are administered. Further on, issues of lack of information or misleading information can be dealt with while at the same time the reasoning behind such issues can be examined. The rationale for the very establishment of the Cultural Services department in 1968 was the shaping and implementation of cultural policy and the aid of artistic and literary creation. One cannot exclude the wide public from the direct effects of activity at the Cultural Services thus the responsibility of the state towards the public is immense as regards a) information for services provided, b) financial assistance to interested parties, c) taking into account the public's opinion regarding services offered.

The behaviour of the public must not be expected to be passive but responsive. And it is through responsive behaviour and the freedom to express one's opinion and through agreement or disagreement with existing state procedures, policies and provisions that a 'better' future is ensured.

6. A sixth objective is to ascertain how artists and writers view the support offered to them by the Cultural Services and listen to their own proposals for the improvement of this support.

It is considered that what is needed is a full account of how the group of people that are affected most by the way the Cultural Services of the Ministry of Education and Culture function view the department's activity, to look at the positive and negative influences on this group due to the state's way of treating them and to listen to their proposals for the formulation of better attitudes towards them. The group of people I'm referring to is of course artists and writers. The term 'artists' includes people who are engaged in the creation of art in all its forms; composers, singers of various kinds of music including folk music, instrument players, choreographers, dancers, film and theatre directors, actors, painters, sculptors and all kinds of visual arts producers, video art creators, folk art producers. The term 'writers' refers to writers of prose, poetry, folk poetry, drama, literary-essays and children's literature. In general all persons who create art are enlisted under the broad term 'artists' and all writers of literary work are enlisted under the terms 'writers' either professionals or amateurs.

'Material' and 'moral' support to artists and writers will be assessed in this study and their own views about how things are, how they can become better or how creativity can be further 'unlocked' will be taken into account.

Writers' and artists' opinions on the level of promotion of culture by the state and on the support they receive, in ethical or financial terms, also depends on the issue of how often they apply to the Cultural Services of the Ministry of Education and Culture for support and if they do apply. The latter depends on two facts: a) the quality of information they get from the state about available schemes of support by official announcements and b) the clarity of guidelines that artists and writers receive from Cultural Officers on how to apply for available assistance and when to apply. The eagerness of cultural officers to guide artists or writers will be thoroughly examined in combination with their ability to communicate with people outside the department who need help, i.e. with the applicants for support. The issue of delay in responses to applications will also be taken into account following an intensive research, one of the methods, for which will be the in-depth interviews with artists and writers.

However, as this study intends to give a larger emphasis on the Literature Section of the Cultural Services, the services offered to writers will be examined in more detail and in much greater depth as they are the core group under research.

The project also aims at evaluating the degree to which writers have been informed by state officials (Cultural Officers) about the 'Culture 2000' programme offered by the European Union and especially about each 'Call for Proposals' since its establishment in February 2000. The writers' interest in participating in this programme will also be evaluated together with their eagerness to foster an intercultural dialogue and a mutual exchange of cultural products between European countries. At the half-day seminar held on 20th September 2003 by the Cultural Services for the presentation of the 'Call for Proposals for 2004', the main sector of cultural activity for 2004 was highlighted, and that was 'Cultural Heritage'. Particular attention was given to funding offered by the European Union for translation projects, with the representative from the E.U. stressing the importance of translation in bringing different cultures together and the serious thought given to its role within the framework of the E.U. The same area was analysed during the seminar held by the Swedish Ministry of Culture in Visby in 2001, during which the Greek writer Demetris Nollas [in Beckman, S., (2001)], emphasized the importance of everybody having access to the European Literature of languages 'not widely-used'. He remembered the words of nobel prize winner poet George Seferis, who referred to the same subject in the early 1960's. 'Translation into another language never repeats the original, but starting from this an equal poem to the original is created. Such are the difficulties of poetical exchanges. These exchanges are necessary for the benefit of communication and solidarity between people, whatever their language may be.'

Following a thorough examination and evaluation of all the above points, the study aims at bringing to surface the artists' and writers' evaluation of the state's provision to them and their own thoughts and proposals for better treatment.

7. The seventh objective of this research is to refer to Cultural Policies implemented by other European Countries and to the European Union's activity regarding cultural policy, with particular reference to recommendations for change.

An objective evaluation of phenomena can only be pursued if one examines them in different social and political settings so that he/she can get a clear picture of what goes on in different parts of the world regarding the area of interest under investigation. In the case of this project, the 'phenomenon' under scrutiny is mainly 'cultural policy' exercised by the state in Cyprus, a country whose accession to the European Union is very recent: 'National' or 'Official' Cultural Policy programmes which clearly define cultural aims will be examined regarding other European countries and the European Union's activity regarding cultural policy will be elaborated in order to assess what is going on in Cyprus regarding the same field. The National Reports prepared by countries describing cultural development policies in member states will be studied and successful cultural policies implemented by other European countries can be laid as examples for improvement of the policy of culture followed by the State in Cyprus, through the Cultural Services of the Ministry of Education and Culture.

The project aims at examining whether cultural policy is ambiguous and inconsistent or whether it is clear and consistent in other countries, the extent to which the government supports culture, how responsibility is divided between the public and the private sector. It also aims at examining how the government makes choices about who to fund, which research on culture to commission, what seminars to hold etc. Can cultural policy be far out of line with government policy in general? What happens in most countries and which is the situation in Cyprus? Does the British 'arm's length principle' apply to other countries as well?

Once cultural policies of other countries (mainly European) are examined, recommendations for change will be made stemming from suggestions made during E.U.'s conferences. Recommendations for change regarding the

interpretation of 'creativity' and attitudes towards 'creativity' can be made but not in opposition to tradition.

According to Nestor Garcia Canclini (1998), 'The historical and cultural heritage can be made known to a broader sector of the population and given new life through dissemination by the mass media'. Special reference will be given to the E.U.'s policy regarding Cultural Heritage and the knowledge of history. As Cyprus is a country with a rich historical heritage, the E.U.'s attitude towards this particular aspect of culture is very important. What is the cultural image of Europe going to be? Will it draw on resources from different cultures?

The project also aims at giving a full account of the 'Culture 2000' programme of the European Commission with particular emphasis to its objectives, the themes that the projects that fall into this programme must address, the sectors of cultural activity that are highlighted each year, annual cooperation projects, deadlines etc. Special emphasis will be laid on translation projects funded by the Commission and the eligibility criteria for funding such projects. The funding for annual and multi-annual cooperation projects will be looked into. Information will be collected from the Cultural Services of the Ministry of Education and Culture regarding the funding of projects from Cyprus by the 'Culture 2000' programme.

However limitations of the programme may be pointed out during the course of this research and proposals for further development of the program can be examined. The fact that 'literature' has a uniqueness, in that it 'does not use a universal language like music and the visual arts' as Maureen Duffy [in Beckman, S., (2001)] pointed out during the workshop for the seminar in Visby, Sweden and how the European Union copes with this uniqueness will be commented on. What is the E.U.'s attitude towards the preservation and development of different language and literary cultures? How far is language considered to be a 'vehicle of culture'? What are the Commission's prerequisites for the funding of translation projects?

8. Lastly, this project aims at providing a) conclusions and b) recommendations for improvement regarding administrative processes and the shaping and implementing of policy at the Cultural Services of the Ministry of Education and Culture.

Following a detailed examination of the administrative processes inside the department, this study intends to provide a concrete set of conclusions and subsequently a set of recommendations for change. The fact that the writer is both a researcher and an inside worker is of great importance and problems like access to the organisation/department under investigation or access to government documents are eliminated.

Moreover, after an investigation about the way the governmental department functions as regards the shaping of Cultural Policy and its implementation, conclusions can be laid clearly and again recommendations for change regarding the nature of Cultural Policy and its effectiveness will be made. Recommendations for change can be made after detecting what is wrong with existing policy and after a careful and thorough evaluation of what is going on in other countries as well, especially European countries now that Cyprus is a member state of the E.U. These recommendations will be laid with special attention and awareness that if there is a decision to follow them, they will be feasible, that is their application will be possible and they will be not just an inapplicable set of proposals.

Brief Summary of chapters 2, 3, 4, 5, 6 and 7

In the second chapter of this project I shall refer to the **historical background** of the island of Cyprus from antiquity to the present days with respect to how this relates to this project, giving a brief summary of the history of Cyprus until the establishment of the 1960 constitution and the declaration of Cyprus as an Independent Republic. A picture of the political situation created after the withdrawal of the Turkish ministers and public servants from the government in 1963 and the Turkish invasions of 1974 will be given. This background information shows the conditions that led to the establishment of the Cultural Services department. Also, the governmental role regarding public

responsibility for the arts in Cyprus will be analysed, in terms of policy and funding and the fragmentation of responsibility for culture will be explained. The landscape of cultural institutions will also be outlined with special reference to specific cultural institutions. Finally the role of local authorities will be referred to and the extent to which progress has been achieved in the contribution to the cultural sector will be accounted for.

The third chapter of this project will be a **literature review** providing information about the theoretical context of the area under investigation, i.e. cultural administration and policy. How this area has been studied by others and references to key studies enables a critical reflection about this research. Literature on the administrative part of the research, i.e. theories on communication between the different ranks of hierarchy within organisations, on human individuality, on organisational change etc. will be analysed and references to bibliography on the management of the cultural sector will be made. The literature review will also provide information on the different policies adopted by European and other countries in the sphere of culture and the policy of the European Union regarding culture with special emphasis on the “Culture 2000” programme. The views of writers on issues like the conducting of research in the cultural field, the decentralisation of culture and the protection of cultural heritage will be accounted for.

In the **Methodology and Project Activity** chapter no. 4, the research methods used to produce this project will be analysed after providing the reader with a rationale for the use of such methods. The decision of the writer/researcher to use ‘case study’ as a research approach will be justified. Subsequently a detailed description of the conducting of this research will be given beginning from the learning agreement made between the interested parties, i.e. the researcher, the Cultural Services department of the Ministry of Education and Culture in Cyprus and Middlesex University to the pursuing of research through four methods of data collecting. Methodological issues will be brought to surface, problems encountered during the collection of data, like the time limits of the research, ethical concern, the development of

communication skills of the researcher, confidentiality etc. Special emphasis will be laid on the issue of triangulation of resources and objectivity.

The fifth chapter of this project will be **the findings from primary data resources**. Findings from the four data collection methods used for this project (i.e. Survey, Interviews, Observation and Reading) will be analysed, elaborated and compared with each other in order to produce the results of this research. The results will then be 'triangulated' so that the findings can be better validated.

Chapter no. 6 will constitute a detailed **evaluation** and analysis of the findings. It will also attempt to provide a picture of the synergy that may be brought to surface between the ideas and insights of other researchers and theorists with the findings produced in this piece of work.

Finally, the **Conclusions and Recommendations** chapter, will constitute the 'epilogue' of this project pointing out the importance of the findings of the research for the Cultural Services department and the use of it for the future.

CHAPTER 2

HISTORICAL BACKGROUND

Cyprus's role has been a leading one in the development of the Eastern Mediterranean. Its history is one of the most ancient in the world and remains of civilisation date back more than 8000 years. The natural wealth of Cyprus (copper mines, thick forests), but especially its strategic position (a passage from the East to the West) was the reason why the island was considered desirable by conquerors like the Assyrians, the Egyptians, the Persians, the Romans. However, despite the fact that the island was constantly under the rule of foreign conquerors and rarely free, it inherited its national and cultural identity from the Mycenaeans who inhabited it in the second millennium B.C. This identity, so different from that of other peoples in the east Mediterranean, Cypriots managed to keep until the present times. Hellenism is present in ritual ceremonies, folk culture, the Cypriot dialect, the way of life in Cyprus. In 330 AD, with the division of the Roman Empire, Cyprus became a province of the Byzantine Empire and adopted the values of the Greek Orthodox world. The Byzantine period left a rich artistic and architectural heritage in the island. Christianity was brought to Cyprus by Apostles Paul and Varnavas. During the crusades, Cyprus was conquered by Richard the Lionheart, King of England, who transferred Cyprus to the order of the Knights which in turn sold the island to the Lusignans (1192-1489 AD). The Lusignan Queen Catherine Cornaro transferred her rights to the Republic of Venice, which ruled Cyprus until 1571 when the Ottomans conquered the island. The Ottoman conquest resulted in the creation of the Turkish Cypriot minority in Cyprus.

A system similar to that in Europe prevailed in the Ottoman empire, which granted land to army officers in exchange for their military service. However, the Turkish soldiers (cavalry), the 'spahis', who were granted land in Cyprus, were forced by order of the Sultan to stay permanently in the island whereas in other areas they used to travel for military campaigns. This led to the establishment of 3000 to 4000 Turkish officers in Cyprus. 'This settlement of military men together with the transportation of settlers from Asia Minor,

constitutes the first serious intervention in the demographic structure of the island's population', as Katia Hadjidemetriou (2002), argues. And because of the fact that Muslim subjects were considered to be superior to Christians as a social class, the Turkish Cypriot minority was created in the island and managed to survive.

Ottoman rule lasted until 1878 when Britain and Turkey agreed on the assumption of Cyprus to the British due to the fear of the Turkish of a Russian attack on the borders of Turkish provinces and their need for assistance from Britain.

The Greek Cypriots saw this assumption by the British as a transitional stage for the union of Cyprus with Greece but Britain rejected it, on the grounds that it had to fulfill its obligations in the area. In 1960, following a four year liberation struggle, Cyprus was declared an Independent Republic. Despite its adventurous past, Cyprus had managed to keep its language and cultural heritage intact. The Constitution of the Republic of Cyprus however, was characterised by de Smith (1964) as 'unique in its tortuous complexity and in the multiplicity of the safeguards that it provides for the principal minority'. De Smith went on to argue that 'the Constitution of Cyprus stands alone among the constitutions of the world'. Within this Constitution, a communal Assembly was set up, composed of Greek and Turkish members who were responsible for education and partly for culture.

Today Cyprus is a country with a population of 802.500, which gained its independence only as recently as 1960, when it became an independent republic, with a presidential system of government. Executive power is exercised by the President of the Republic, who is elected by universal suffrage for a five year term of office. The President appoints the Council of Ministers. The 1960 Constitution provided for ten Ministers, seven of them Greek Cypriots and three of them Turkish Cypriots. It provided, also for a Turkish Vice-President, who was given the power of veto over all government decisions. The then Ministers exercised executive power over all the subjects falling within the domain of their Ministries. But there was no Ministry of

Education or Culture. These subjects were the responsibility of two separate assemblies, the Greek Communal Assembly and the Turkish Communal Assembly. All subjects for which the government had responsibility were distributed among the ten Ministries, whereas education and, partly, culture, were left to the Houses of the above Assemblies, to be handled separately by each Community.

The 1960 Constitution proved unworkable in some of its provisions very soon after independence. A number of issues like the establishment of a Cypriot army, the application of the disproportionate representation of the two communities in the civil service (70% Greek – 30% Turkish), tax legislation, the implementation of the provision for separate municipalities etc. were brought to surface due to, as K. Hadjidemetriou (2002) argues, two basic drawbacks in the constitution: (a) the fact that it was not representative of the real structure of Cypriot society. It represented the negotiating power of the 'interested parties' and (b) the constitution institutionalised the differences between the two communities in the sense that in all government departments Greek and Turkish Cypriots were recognised not as citizens of the Republic of Cyprus but as members of their respective communities.

The proposals for amendment of the constitution submitted by the Greek President of the Republic of Cyprus Archbishop Makarios to the Turkish Vice President Dr Küçük were turned down and very soon and in less than three years, Turkish ministers and public servants withdrew from the government.

The efforts in the years that followed to solve the political problem of Cyprus through negotiations were not successful. In 1974, after a coup against the President of the Republic, Archbishop Makarios III, organised by the Greek military Junta, Turkey invaded Cyprus and occupied 37% of its territory. [As O' Malley and Craig (1999) reveal, crucial evidence was provided that this adventure was no-failure of foreign policy but the realization of a longstanding plan aiming at the use of the island in order to pursue geopolitical and strategic interests]. After the 1974 Turkish invasion all Turkish Cypriots were moved to the occupied territory and the Greeks were forced to leave the

occupied area and settle in the area controlled by the government. Since then, in spite of the efforts of the United Nations, the European Union and other organisations, no solution to the problem has been found and the country remains divided.

After the withdrawal of the Turkish Ministers and public servants in 1963, the functioning of the Greek Communal Assembly was temporarily suspended and the Ministry of Education was created in 1965. The Ministry of Education was given responsibility also for culture.

As part of the Ministry of Education, which was much later named as the 'Ministry of Education and Culture', the Cultural Services department was established in 1968. The Ministry is responsible for formulating and implementing the cultural policy of the government. This is carried out through the Cultural Services of the Ministry of Education and Culture.

There was indeed an explosion of artistic activity after independence, with developments in many directions, especially in drama, the visual arts and music. A desire to give expression to cultural sovereignty led to the creation of new institutions in the artistic field, which supplement the not insignificant legacy from the British era. The latter lies mainly in the complementary field of heritage, and its key feature is the Department of Antiquities, which operates the Cyprus Museum. A point of great interest is the private sector's role in cultural life in Cyprus. This is significant in terms of the quality and diversity of contribution, most notably in the form of direct provision of cultural facilities and programmes by private foundations and banks.

CULTURAL HERITAGE

The Cyprus government designates as cultural property all antiquities declared by the Antiquities Law of 31 December 1935 and its Amendments no. 48 of 1964, no 32 of 1972, no 92(I) of 1995 and no 4(I) of 1996. According to the Antiquities Law 'Antiquity means any object, whether movable or part of immovable property which is a work of architecture, sculpture, graphic art, painting and any art whatsoever, produced, sculptured, inscribed or painted

by human agency, or generally made in Cyprus earlier than the year 1850 A.D. in any manner and from any material or excavated or drawn from the sea within the territorial waters of Cyprus and includes any such objects or part thereof which has a later date been added, reconstructed, readjusted or restored; provided that the case is of such works of ecclesiastical or folk art of the highest archaeological, artistic or historic importance, the year 1940 A.D., shall be taken into account in the place of the year 1850 A.D.'

The register of ancient monuments at present numbers 1146 scheduled monuments from which 184 are in the occupied part of Cyprus. There 464 ecclesiastical monuments mostly churches and monasteries. Scheduled monuments are divided into two schedules. Those which belong to schedule A are the property of the Cyprus government, those which belong to schedule B are privately owned. To this second schedule belong almost all ecclesiastical monuments and houses of folk architecture.

The conservation, restoration, and promotion of all these monuments are the responsibility of one of the two branches of the Department of Antiquities, which are directed by the two Curators of Antiquities. One is responsible for the ancient monuments and the other one for all governmental museums. There are only eleven archaeologists working at the Department of Antiquities and four of them work in the branch of ancient monuments. These numbers show how dramatic the situation is for the enormous task of caring for the large number of protected sites.

The state budget provides approximately € 5.300.000 per year for heritage conservation work. 50% of the expenditure for ecclesiastical monuments is covered by ecclesiastical budgets. Private foundations also provide financial assistance, like the Anastasios G. Leventis foundation.

War damage and the current state of cultural heritage

Since the Turkish invasion of 1974 a large number of ancient monuments and archaeological sites in the areas occupied by the Turkish army are inaccessible to the Department of Antiquities. Efforts are being made to

collect as much information as possible for the state of preservation of these sites and monuments. In addition, antiquities appear quite frequently in the international market and this implies that illicit digging takes place. Reports on destruction by causes other than neglect, such as illegal excavation, plundering and destruction by construction activities, come to the state's attention.

As the required information is inconsistently obtained, it is impossible to trace the date of destruction of antiquities but in conjunction with the rest of the evidence, we may conclude that there is a general absence of protection of antiquities from human or environmental agents of destruction. All sites are given Turkish designations in an effort to disassociate them from their origins and their meaningful context and alter their cultural connections or identity.

GOVERNMENTAL ROLE

Public responsibility for the arts and museums in Cyprus is exercised by five ministries, not to mention the local authorities. At the governmental level, apart from the Ministry of Education and Culture, perhaps the most important task lies in the Ministry of Communications and Works. It is responsible for the Department of Antiquities which operates the Cyprus Museum and also sustains district and local collections. The Ministry of the Interior is responsible for Cyprus broadcasting and public information. Tourism, with a strong cultural component in Cyprus, lies with the Ministry of Commerce, Industry and Tourism and responsibility for international cultural relations lies partly with the Ministry of Foreign Affairs. This might be thought to be an unusually diffuse division of responsibilities.

Within the Ministry of Education and Culture, 'Cultural Services' has the status of a 'department', one of seven. It was upgraded to this position fourteen years ago. In political terms there is no separate Minister of Culture. Cultural matters are included within the portfolio of the Minister of Education, of whom there have been six in thirteen years. The Cultural Services Department has a

small staff of thirty including fifteen administrators. Of the latter posts, owing to the slow rhythm of appointment procedures, only thirteen are currently filled.

The responsibilities of the Cultural Services Department cover:

- a) policy work;
- b) subsidy programmes (in which it is assisted by external advisory committees in a few, but not all, subjects);
- c) the direct organising of events;

The principal institutions run directly by the government are:

- The Cyprus State Orchestra;
- The State Gallery of Contemporary Cypriot Art;
- The Museum of National Struggle; and
- 'Kypria' International Festival.

After quite a few years of organising events, the new tendency is now to withdraw from the direct management of events although full withdrawal has not yet been accomplished. Events are increasingly being handed for organising to independent societies, especially in the area of musical promotion. The staff in the Ministry are generally of high academic standing and it is remarkable to see them playing multiple roles as civil servants and administrators of small institutions. Given the difficult circumstances and the under-staffing, it is not surprising that they usually seem overloaded.

It would appear that the cultural system in Cyprus has evolved pragmatically. The State either responds to individual initiative or addresses in its own terms specific, identified needs. Whilst this approach has not been "strategic", it has been notably successful in releasing energy, especially in areas where adequate resources and concentrations of professional staff come together.

State funding of the cultural sector (very narrowly defined as museums, heritage and the arts), according to data in the Country Memorandum, shows substantial growth. Any restraint in public funding appears not to be the main

challenge facing the cultural system; the relevant figures are brought together here:

	CYP million					
	1994	1998	2000	2002	2003	2004
Cultural Services Department	1.5	2.6	3.4	7.3	7.2	7.3

Using estimates for these elements, Cyprus's public funding of culture equates roughly to 0.20-0.25 per cent of GNP, which is within the normal European frame (perhaps the lower half).

The financial administrative arrangements which affect the departmental institutions and the governmental organisations in the cultural field are somewhat dated. The Cyprus government is considering ways of giving income earning incentives to different cultural institutions. The authorities would also like to move towards financial management by objectives and lump sum funding (net budgeting), but at present it seems a long way off.

ROLE OF INSTITUTIONS

No specific legislation applies to culture in general in Cyprus. The landscape of cultural institutions is varied in organisational form. The principal elements are:

- departmental bodies run directly by the state; these fall into two categories;
 - (a) bodies established with the force of specific legislation (e.g. the Department of Antiquities with the Cyprus Museum); and
 - (b) institutions created by administrative decision by the Council of Ministers (e.g. the State Orchestra);
- a semi governmental organisation, the Cyprus Theatre Organisation (THOC), established by specific legislation; (a similar form of organisation is used for electricity supply and telecommunications); THOC has an independent board which carries broad financial responsibility and is legally liable; no distinction is made between supervisory and executive

- boards; 'supervisory' implies 'executive' responsibility; there is also an Artistic Committee, which has an advisory role to the Board;
- local authority bodies (museums, halls, theatres etc.) run as integral parts of local public administration;
 - independent organisations, either associations or foundations in receipt of government grants, such as the Satiricon Theatre in Nicosia;
 - privately funded organisations.

However, a crucial element in the evolution of the cultural system in Cyprus has been the role of the state in creating new cultural institutions. Key examples include:

- The Cyprus Theatre Organisation (1971)
- The Cyprus State Orchestra (1989)
- The State Gallery of Contemporary Cypriot Art (1990)
- 'Kypria' Festival (1990).

The state also brought into being two new theatres in Limassol and Larnaca (early 1990s) in cooperation with the relevant local authorities for the use of their theatres.

Institutions are clearly an essential part of any cultural system. There is a danger that, as a relatively young country, Cyprus may copy too quickly the forms of cultural institutions set up in other countries in earlier periods. It is recognised nowadays that cultural institutions can be a burden as well as an asset.

CULTURAL INSTITUTIONS

Cyprus Museum

The Cyprus Museum was built in 1908 and the Department of Antiquities was established in 1935. It is a large government institution responsible for an integrated system of museums within Cyprus, with three sites in Nicosia, ten local museums and three Folk Art museums as further outstations. The collections of the Cyprus Museum are an extraordinary resource. They attract around 200k to 250k visitors a year and the potential for an increase must be huge. Various efforts are being made to develop attendance amongst the local population through temporary exhibitions and special educational visits by the schools take place. These programmes are funded by banks and advised by a freelance archaeologist. A new museum is being planned for about three years from now.

Cyprus Theatre Organisation

This semi-governmental organisation is a large framework body. It has three roles: running the State Theatre; providing subsidies for the rest of the system; undertaking development work in drama [e.g. training scholarships, activities with schools, amateur theatre support, seminars and publications (of Cypriot dramatists), as well as renovation and building of theatre venues]. It is considered an 'advantage' that the Board of Directors of THOC (appointed by the Council of Ministers) is responsible for forming the artistic and administrative policy of the organisation. Its budget is considered as a separate line item and approved by the Ministry of Education and Culture, the Ministry of Finance and the House of Representatives. With its multiple objectives there are certain built-in conflicts of interest, which would merit some re-examination. At the same time the Cyprus Theatre Organisation is very close to the Ministry on financial and personnel matters. Salary budgets are earmarked; permission is needed to vire; and unspent balances are returned to the Finance Ministry. Actor's pay is set by civil service rules. By some standards, such arrangements are dated and it may be appropriate to consider some untying of the State Theatre from both the Cyprus Theatre Organisation and from governmental financial regulations.

State Chamber Orchestra

The State Chamber Orchestra was established within the Ministry of Education and Culture in 1989. It uses a small core of salaried 'trainer players', a small number of music teachers seconded to the orchestra and other musicians on a semi-professional basis. This is a well conceived initiative which has a fundamental educational purpose at its heart. Proposals are currently being studied to establish a professional management and to transfer responsibility for the orchestra to an independent organisation, either a foundation, or a non-profit limited company. This would make for much easier operation. Income currently is not very high and sponsorship is not yet well developed. Operational effectiveness is the main driving force for untying, rather than the private funding opportunity.

State Gallery of Contemporary Cypriot Art

The Gallery was created in 1990 in order to put on display the State's collection of the work of Cypriot artists. The collection, built up through purchases since 1962, now amounts to approximately 2000 works. The gallery was launched with staff from the Ministry performing double roles. It lacks a professional curator and is frozen in a formative stage. Inevitably, the institution has attracted restrained public interest. The way forward might involve improved accommodation, the appointment of professional staff and a degree of untying from the state machinery. This may also help it to examine the potential for collaborative arrangements or shared posts with other organisations, in the public, private, or local sectors.

INTERNATIONAL RELATIONS IN THE FIELD OF CULTURE

The international relations of Cyprus in the field of culture are governed by the relations that the Ministry of Education and Culture develops with many countries and organizations, as well as by the relations that other agencies, governmental or not promote e.g. municipalities, semi-governmental organizations etc.

International organizations

The republic of Cyprus takes part in international committee on cultural affairs in the framework of the EU (e.g. 'Culture 2000') and the Council of Europe (Steering Committee for Culture, Steering Committee for Cultural Heritage, Committee on Culture, Science and Education of the Parliamentary Assembly of the Council of Europe). Within the framework of UNESCO, Cyprus participates in institutions such as the celebration of the International Book Day, the International Intellectual Rights Day and in the Permanent Committee on the Production of Books and Reading. Cyprus also participates in the International Music Council. In the field of the theatre and dance the National Theatre Committee, and the International Dance Committee function within the framework of the International Theatre Institute of UNESCO. The state also collaborates with the World Heritage Committee, the World Heritage Fund, and the Memory of the World on the subject of Protection of Cultural Heritage.

Cultural agreements

Bilateral cultural agreements link Cyprus with other countries (Egypt, Armenia, Bolivia, Bulgaria, France, Germany, Yugoslavia, Dominican Republic, Greece, India, Jordan, Spain, Israel, Italy, Kenya, China, Colombia, Cuba, Latvia, Lebanon, Luxembourg, Malta, Mexico, Hungary, Uruguay, Panama, Poland, Romania, Russia, Slovenia, Syria, Czech Republic). Every year the Cultural Services organize on the basis of programs that already exist between the state and the above countries a number of cultural events (e.g. book and art exhibitions, concerts, film shows, theatrical performances etc) as well as exchanges at the level of visits of those responsible for cultural matters.

Other collaborations

The Department of Antiquities of the Ministry of Communications and Works promotes its own policies as regards international relations. Also the Cyprus Tourism Organisation, cultural foundations (the Cultural Foundation of the Bank of Cyprus, the Cultural Centre of Laiki Bank, the Anastasios G. Leventis Foundation, the Pierides Foundation), municipalities, communities and other agencies implement and follow policies that cover a wide spectrum of activities and collaborations with countries abroad.

PARTNERSHIP BETWEEN PUBLIC AND PRIVATE SECTORS

A) Role of private sector

The significance, quality, and diversity of the cultural contribution from the private sector in Cyprus was referred to above. Main features are the direct provision of cultural facilities and programmes by private foundations (some linked to banks, others to individuals/families as well as an active network of voluntary societies and associations). Key examples of foundations include:

- Archbishop Makarios III Foundation: based in Nicosia, the Foundation operates a major library of Cyprus studies and maintains important collections, especially of icons. Established in 1977, the Foundation is a joint project between the Church and the State, but currently with no financial input from the State; the building is the property of the Archbishopric; an endowment was established by the minting of a gold coin; the President nominates four persons to the Board, the Archbishop four and the Makarios family one ex-officio member; the Board appoints the Director. The Makarios III Foundation is not in competition with any other organisation, and can be said to fill a gap; but despite the structure of the Board there is no formal vehicle for coordinating policy between the State and the Foundation.
- Cultural Foundation of the Bank of Cyprus: its main activities are the organisation of exhibitions and lectures, and the publication of books on history, archaeology and art; it owns a collection of contemporary art from Cyprus and a cartography collection, together with a Museum of Numismatics;
- Cultural Centre of the Popular Bank of Cyprus: it is engaged in the organisation and sponsorship of theatre, music, dance and other cultural events, lectures, exhibitions etc.; it also owns a collection of contemporary art from Cyprus;

- AG Leventis Foundation: it acts mainly as a sponsor for major projects, important publications and exhibitions; it has also entered into significant partnership with the Nicosia municipality and over the historic Museum of Nicosia;
- Pierides Foundation: it is based in Larnaca, where it operates the Pierides Foundation Museum (devoted to antiquities from Cyprus) and in collaboration with the Larnaca municipality the Palaeontology Museum; it also runs the Marine Life Museum in Ayia Napa and has also created the museum of 'Cyprus and the Sea', both in collaboration with the municipality; its partnership with the Nicosia Municipal Arts Centre is described below.

B) Third sector

Another aspect of the private contribution to the cultural system is the input from civic society in the form of voluntary societies and associations, especially in the field of music promotion and theatre. The organisations include the Music and Fine Arts Fund, the Nicolas Economou Foundation, the Limassol European Festival, the Praxis Theatre of Limassol, Theatre Ena and the Scala Theatre of Larnaca. Other key organisations are:

- Satirico Theatre: an independent professional theatre company (subsidised by THOC up to 45-50 per cent of its budget, as happens with the other three non-profit theatre companies) and school; it was founded by a society of 'dilettantes', and is run as a non-profit limited company; it 'differs from the State Theatre more in scale than in function'; actors are paid less than half the rate applied in the State Theatre; Satirico has approximately 1,000 subscribers;
- Ethnographic Museum of Cyprus; the former Cyprus Folk Art Museum belongs to the Society for Cypriot Studies, a scholarly body established in 1936 on a voluntary basis. Its collections cover the period from the 15th to the 20th century and it is housed in the Archbishopric Palace,

which was recently repaired and equipped with improved systems, funded by the church. The Director is a member of the Board of the Society and, since the opening of the museum in 1960, has been unpaid. The present Director is on the staff of the Cultural Services Department; the small staff work on an occasional, temporary basis; the main problem is the lack of money rather than any shortage of available trained personnel. Modest funding is contributed by the Church, the Ministry and the Cyprus Tourism Organisation; permanent funding would be needed in order to maintain its existence and survival, as well as to restore and exhibit material according to contemporary museum standards.

- Diastasi Cultural Society: is a non profit making amateur society in the field of choral dance with approximately 110 subscribing members and 130 performing members; the initiative, based in Limassol, has a strong social element, relating to young people often from disadvantaged families and part of this socio-cultural project involves helping to put some of these young people through university; professional trainers are used on a short term basis.

C) Growing partnership

Partnership between the public and private sectors is an increasing reality, more pronounced with the local authorities than with the State. Both the AG Leventis Foundation and the Pierides Foundation are undertaking museum projects in collaboration with local authorities. A key example of a three way partnership is:

- Nicosia Municipal Arts Centre: this is a joint initiative between the Pierides Foundation and the Nicosia local authority. Located near the green line, it is a successful example of cultural investment changing the character of an entire urban area; it mounts international exhibitions in the new art field of great artistic importance and integrity with a significant wider impact on cultural life. The centre organises

educational programmes for children and adults and has a library in the history of art. The Pierides Foundation runs the centre and is responsible for its policy, while the municipality takes care of premises costs, security and secretarial administrative support. The project combines funding from the municipality (around CYP 100K) with support from the Pierides Foundation (around CYP 100-130K) and also earnings from the Centre's shop and a highly successful restaurant. The aim is to be self-supporting; project funds are sought from various authorities, including the Ministry of Education and Culture (Cultural Services) and foreign cultural representations; corporate sponsorship has been pioneered by the Nicosia Arts Centre in Cyprus, mainly in partnership with the banks, who value its excellent promotional opportunities; as many as a thousand people attend exhibition openings.

The Cultural Services of the Ministry of Education and Culture are the main funders for many activities and initiatives of the private societies and independent theatre companies. The State has not yet found a means of achieving effective co-ordination or broad partnership with the private sector in all its forms, especially some of the foundations, and efforts to increase the collaboration are now growing. The latter are developing good partnerships with the local authorities. The cultural territory appears in some respects divided and the private sector tends to support its own initiatives. The broader culture of private support (through donations or sponsorship) of existing state/municipal organisations is in its infancy.

There are limited tax incentives for private individual giving. Donations for educational, cultural or other humanitarian purposes to legally established charities/foundations are deductible up to CYP 20,000 and 50 per cent of any amount above that. On the other hand, the arrangements for corporate giving are more positive. Corporate contributions can be deducted from pre tax profits, provided the sponsorship is a business related cost.

POLICY INTEGRATION

The fragmentation of political responsibility was referred to above. The most notable division is between the Ministry of Communications and Works, responsible for museums, and the Ministry of Education and Culture, which has broad responsibilities for culture including a limited grant programme for small museums. Even within the Ministry of Education there is a surprising division of responsibility. The Cyprus Theatre Organisation, which operates the State Theatre and provides funding for other theatre companies, is funded directly by the Ministry of Education, but the Cultural Services Department plays no direct role in the process. There is a liaison officer for the ministry and the theatre but the post is not within the Cultural Services Department. This fragmentation of political and administrative responsibility weakens the standing of the cultural sector. A more integrated approach might be advantageous whereby cultural matters generally fall under the responsibility of one minister with appropriate administrative arrangements in support of this.

Local Authorities

Whilst local cultural expenditure (no figures available) is said to be 'not very high' several of the local authorities have cultural departments which operate theatre buildings and small museums. The responsibilities of local authorities in Cyprus (24 units) is limited, as are their budgets (at some CYP 50 million with state subventions of around CYP 3 million). The Larnaca municipality spends around 6 per cent of its budget on culture. A similar situation seems to exist in the other big municipalities, Nicosia, Limassol and Paphos.

[Note: an entertainment tax is levied by local authorities; concessions can be given for non profit events.]

The Nicosia local authority has been particularly active in investing in the Famagusta gate (converted fortifications used as a music theatre), in the Melina Mercouri Hall (used for exhibitions), and in the Leventis Museum (Historic Museum of Nicosia), run by the municipality, owned by the

foundation, and awarded the European Museum of the Year title in 1990. The Nicosia Art Centre is another exceptionally interesting recent joint initiative. Nicosia also runs the theatre which is used by the State Theatre and the State Orchestra.

There have been occasional tensions in the relations between local authorities and the state. The cultural field in Cyprus would be weakened by reducing co-operation between the national level and the larger cities. The parties are greatly dependent on each other, whether over accommodation, mutual agreement of institutional objectives, or other related issues.

The energy unleashed through newly achieved cultural sovereignty in Cyprus has already led to considerable progress in the cultural sector. The well articulated structure of drama provision (with the State Theatre, several alternative companies, touring arrangements, a small theatre school and drama programmes for school children) exhibits an impressive diversity. Nurturing artists and traditions of its own, the scope of the theatre system in Cyprus profits from its interaction with the much larger professional community in Greece. By the same token, a well conceived start to symphonic provision has taken place, also profiting from certain international inputs. It is an educational initiative, which involves a professional core of trainer players working to improve standards through a regular orchestra and youth orchestra.

Cyprus has created major cultural assets which, together with the institutional inheritance of the British era (Cyprus Museum and the Department of Antiquities), provide a prospect of great potential. The private sector's contribution is another positive and distinctive feature. Various foundations make independent high quality contributions to the cultural infrastructure of Cyprus. Public private partnership has begun to bring into being a number of museum/gallery initiatives, including the Nicosia Arts Centre as an enterprising gallery mounting international exhibitions in the new art field of the highest artistic interest and integrity. One lesson is that where resources

and a concentration of professional staff are in place, Cyprus achieves an impressive quality of provision.

The progress to date has been achieved without giving cultural policy the priority in government affairs that it deserves. This reflects some historic underestimation of the role and potential of the cultural sector. Those working in the field have emphasised the need for new institutions, and Cyprus would appear still to need more appropriate cultural buildings, a strengthened infrastructure and modern management practices. The plans to rehouse the Cyprus Museum are clearly a major priority and a concert hall, a more appropriate theatre for housing the work of the State Theatre and a State Library/Gallery are requirements. Some critical caution may be appropriate in addressing the need for new institutions in the 21st century where roles and functions are changing and more flexible forms of delivery may be necessary. Reiterating a 19th century model of State institutions, when such institutions fulfilled a particular role in the creation of expansion of nation states, may not be the most effective way forward today. Cyprus is not in danger of making this mistake with its imaginative approach to symphonic provision.

The existing administrative structures within government in support of the cultural sector are fragmented and do not do full justice to its potential significance. The small culture department is overloaded and suffers from unfilled vacancies. It should be upgraded. For a small country, the arrangements are excessively complex, with five ministries involved in culture and little success at achieving 'joined-up' thinking. This weakens the voice of culture in the affairs of state. A more cohesive policy and integrated administrative arrangements should be a priority for realising the full potential of the sector. The prepared audit of the current arrangements with situation analysis would be a good way to start.

Cyprus seizes some of the benefits of being a small country, with sensible sharing, (e.g. in the Nicosia Theatre) and shortcuts to decisions. For the most part duplication of decisions and initiatives has been avoided. But the dated public administration and the restrictive budgetary arrangements are a serious

break on development. The need to change is understood and the Cyprus Government is considering ways of establishing income earning incentives for different cultural institutions and ways that will enable the state to function more as a co-ordinator and strategic planner. The Ministry seeks increasingly to withdraw from direct management of events, such as festival promotion, passing on the task to independent organisations. This is wise.

Consideration should be given to the future of the directly managed institutions within the Ministries. The orchestra should be given priority in any programme of untying in terms of finance and governance. The conflicts of interest evident within the responsibilities of the Cyprus Theatre Organisation would merit re-examination. It may be necessary to consider a degree of untying of the Cyprus Museum from its parent department in order to achieve its major potential.

Where concentrations of professional staff are in place, high quality of what can be achieved in Cyprus is evident. A strong public response to initiatives of quality is a positive sign of great potential development. An improved supply of experienced personnel is a key requirement. Cyprus has an enormous advantage in that English is a widely spoken second language. A stimulus could be given to the cultural sector if a programme of international professional exchange were to be implemented for key individuals in the field of cultural administration.

Cyprus has the chance to establish a new model framework in administering cultural policy. Alongside the private sector's impressive level of separate provision, the exciting potential of public private partnerships has already begun to be explored. The State may wish to explore the means of achieving more effective relationships both with the private sector and the municipalities. It needs to put into practice its willingness to focus on an enabling role, setting clear goals for the cultural sector which can be addressed by indirect means, rather than necessarily remaining involved in the direct ownership and operation of specific institutions.

Change would appear to be in the air for cultural policy in Cyprus and a new order may be within reach. A willingness to fund development (not least for the Cyprus Museum) is a positive sign. The public's response to initiatives such as the Nicosia Arts Centre and the new festivals indicates a growing volume and sophistication in audience demands.

The prime step is to reach a fuller appreciation of the potential value of the cultural sector seen as a development too, with general relevance to the further progress in Cyprus. The extensive contribution that culture can make to economic and social development as well as educational and moral understanding, is increasingly appreciated elsewhere, and equally applies to Cyprus.

CHAPTER 3

LITERATURE REVIEW

The theoretical context of the field I am investigating and how it has been studied by others is very important as a basis in presenting the rationale of the research thus relevant literature with special emphasis on key studies will be analysed in this chapter.

The way theorists view issues like differences among workers regarding qualifications and skills, communication among workers of the same rank and different hierarchical strata, organizational goals, missions, visions etc. are studied in this chapter. This study aims at assisting the researcher later on in the course of this project to view administrative procedures at the Cultural Services critically and think about ways to improve them. The overall management of the cultural sector is another issue taken into account, leading to a critical judgement of administrative processes in Cyprus. Regarding cultural policy, this review provides a summary of action taken in different countries, the priorities in the development of cultural policy in European countries and elsewhere and the main aims of this policy. Special reference is made to cultural heritage, the balance between tradition and modernization and the 'Culture 2000' community programme. Cultural legislation in various countries is outlined and cultural policy in Cyprus regarding literature and publications is summarized, as this is the researcher's main focus of study. The study of cultural policy as it is exercised abroad aims at leading the researcher to develop a critical eye regarding cultural policy in Cyprus.

Differences among workers

There are significant differences among workers in academic qualifications, verbal skills, learning styles, capacity for independent work, self-understanding, social awareness and human values. David Kolb (1984), reminds us that attempts to understand the nature of human individuality and to describe the essential dimensions along which individuals vary, began long before psychology was a recognised field of inquiry. He gives the example of the 'gnostic philosophers' of the 2nd century who said that human variability

occurred along three dimensions: a) the ‘pneumatici’ (thinking orientation), the ‘physici’ (feeling orientation) and the ‘hylici’ (sensation orientation). Much later, in the 18th century, the poet and philosopher Friedrich Schiller divided people into ‘naive’ types with realist orientations and ‘sentimental’ types with idealist, philosophical orientations. In the century that followed Nietzsche conceived the famous Apollonian and Dionysian typology and in 1923 Carl Jung wrote one of the most important books on individuality, the ‘Psychological Types’. Today, as Leona Tyler (1978) argues, ‘psychology abounds with every type of individual difference measures – in traits, values, motives, attitudes, cognitive styles and so on’. Tyler goes on to argue that patterns of human individuality arise from consistent patterns of transaction between the individual and his/her environment. The choices we make determine the events we live through and these events influence our future choices. Jung, according to Kolb *ibid*, also believed that human individuality develops through transactions with the social environment that develop one function over another. This specialized adaptation is in service of society’s need for specialised skills to meet the differentiated, specialised role demands required for the survival and development of culture. Kolb *ibid* gives a table with Jung’s Psychological Types, including **four pairs of adaptive orientations**:

1. Mode of relation to the world	E Extrovert Type (Oriented toward external world of other people and things)	I Introvert Type (Oriented toward inner world of ideas and feelings)
2. Mode of decision making	J Judging Type (Emphasis on order through reaching decision and resolving issues)	P Perceiving Type (Emphasis on gathering information and obtaining as much data as possible)
3. Mode of perceiving	S Sensing Type (Emphasis on sense perception, on facts, details and concrete events)	N Intuition Type (Emphasis on possibilities, imagination, meaning and seeing things as a whole)
4. Mode of judging	T Thinking Type (Emphasis on analysis, using logic and rationality)	F Feeling Type (Emphasis on human values, establishing personal friendships, decisions made mainly on beliefs and likes)

Learning Organisations – Mission, Vision, Goals and Values

The different types of adaptive orientations lead to different ways of learning by individuals in organisations. P. Senge, in an article entitled 'Building Learning Organisations' [in Pugh, D., (1997)] argues that the need to understand the way organisations learn and accelerate that learning is greater today than ever before. He stresses the fact that today thinking and acting takes place at all levels and in learning organisations leaders are not charismatic decision makers but teachers, stewards, designers, who must be able to shape the future of their organisation using skills like the ability to build shared vision, to bring mental models to the surface, to foster systematic patterns of thinking. Huseman R.C. and Goodman J.P. *ibid* also stress the fact that knowledge resides at all levels of an organisation and not only at the top. Indeed, they argue, 'sometimes the most valuable knowledge can be found at the levels where organisational members are closest to customers and suppliers'. However, they go on to say that successful knowledge organisations are successful because they have leaders who come to understand the relationship between leadership and knowledge.

Such leaders are able to view things differently and do things differently thus, they are able to have 'vision', i.e. vision that has to do with organisational culture and values. And as Huseman and Goodman *ibid* say, 'those values are embodied in the organisation's people'. Bob Garrat (2000) defines 'vision' as a picture of how the organisation could be in the long-term. It is a picture to inspire people inside an organisation to strive for their purpose. He goes on to note that a problem usually encountered in organisations is that many directors and senior executives prefer to deal with the immediate rather than seriously consider the future and reminds us of the words of Schopenhauer who stated that 'Most men see the limits of their own vision as the limits of the world' [in Garrat, B. (2000)]. Dealing with the immediate is achieving a 'mission', which is achievable within short time periods. Garrat *ibid* also defines 'values' as 'beliefs in action'. If a board has clear sets of values discussed together with its staff, then significant energy is released to achieve the 'vision'. He goes on to argue that values need careful testing with staff

and customers to ensure that they are true of a specific organisation before they are promulgated and that this step is often missed by directors. The 'vision' for an organisation should be discussed among colleagues at all levels of hierarchy. In 1938, Chester Barnard in his brilliant book 'The Functions of the Executive' emphasised the role of communication in an organisation, and more than forty years ago, in 1960, Douglas McGregor published the first edition of 'The Human Side of Enterprise' in which his theory 'Y' celebrated the mind of the worker and warned managers that authority in an organisation is a 'two-way street'. 'Dependence is mutual', he argues, 'the manager depends on the worker to get the job done' and this he describes as 'interdependence'. Participatory management is a core element of McGregor's theory Y and it is argued that he predicted today's knowledge worker and the importance of his knowledge and expertise.

Huseman and Goodman *ibid* note that "what makes 'The Human side of Enterprise' remarkable, is its resonance today, in the midst of economic realities that were barely on the horizon in the 1960s".

Other theorists analysed the role of communication between workers and the different ranks. Etzioni Amitai (1964) in his book 'Modern Organisations' stresses the emphasis on the Human Relations Approach, (which was first recognised by Elton Mayo and to the initiation of which contributed works by John Dewey and Kurt Lewin), on 1) the importance of participation in decision making in which lower ranks share in the decisions made by higher ranks, 2) the virtues of democratic leadership which is highly communicative, just, non-arbitrary and concerned with the problems of workers as individuals and not only with problems of work and 3) the importance of communication among the ranks, i.e. of explaining to lower participants the reason why a particular action is taken.

In exploring the 'harmony' view of the Human Relations writers, the structuralist writers first recognised fully the organisational dilemma: the inevitable strains that can be reduced but not eliminated between organisational needs and personal needs; discipline and autonomy; formal

and informal relations; management and workers. The Structuralists saw that there are many ways to make work more pleasant but it cannot be made satisfying in an 'absolute' sense. They stressed communication blocks between management and workers, following Marx's and Weber's analyses. According to Marx, [in Etzioni, A. (1964)], the cause or source of workers' dissatisfaction is that 'specialisation has fragmented production, each worker's labour has become repetitious, monotonous and lacks creativity and self-expression'. Weber [in Etzioni, A. (1964)], goes beyond that to say that: 'the product does not belong to the worker and with ownership goes the right to control. Those who provide the means of production also define their use. Thus, all employees of all organisations are frustrated and unhappy'.

Bob Garrat *ibid* agrees with the structuralist view analysed above that work cannot be made satisfying in an absolute sense when he talks about the fulfillment of 'hard' tasks demanded by an organisation simultaneously with 'soft' emotional demands. He says that this convergence is crucial for full satisfaction but is rare in organisational life. However he goes on to explain that it needn't be so rare if people behave in line with emotional processes. When this occurs, dramatic improvements in organisational effectiveness take place efficiently. According to Garrat *ibid*, the long-term context in which all managerial decisions are taken is set by policy. To ensure that policy is effectively turned into strategies, the managers or directors need to develop distinct values, attitudes, and behaviour. Sufficient time must be given for looking into and debating changing external environments, so that foresight can be possible. Purpose, vision and values go hand in hand with foresight. Vision or goals, as A.M. Pettigrew [in Pugh, D. (1997)] argues, depend on the level of the links between leadership behaviour and managerial behaviour in organisational settings. He refers to T. Burns (1978), who saw leadership and followership inextricably linked. The leader seeks potential motives in followers, tries to satisfy higher order needs so that through a process of mutual stimulation leaders and followers 'unite in the pursuit of higher goals, the realisation of which is tested by achievement of significant change'. Patrick Dawson (1994), defines the common threads involved in new organisational arrangements as a) the movement from an adversarial to a

more collaborative system of employee relations, b) the emphasis on employee commitment, c) the tendency to devolve responsibility for quality control to shopfloor employees, d) the redefinition of production and supervisory management and e) the gradual replacement of single operator tasks with teamwork activities. Participative management is the key to a more harmonious system of employee relations. If employee engagement is prevented, the organisation becomes an alienating agent for workers.

Dawson *ibid* goes on to stress the fact that for an organisation's staff to set goals, an awareness of its internal context is equally important as that of the external context around it. This includes human resources, technology, administrative structures and the history and culture of an organisation.

The values that are implicit in proposed changes have to coincide with values that comprise an organisation's culture. If there is conflict between the two, changes are likely to be resisted. Evert Gummesson (2000) notes that the opponents of change refer to the company's tradition, history and present structure of authority rejecting new ideas instead of basing future trends on them. The supporters of change refer to survival in the future, business development, new technology. Goals should be aimed at, without wiping out the organisation's past, however.

Managing the Arts

As regards the management of cultural institutions, Paula Clancy (1994), deals with the risk-taking ventures of managers of the arts, who as she says, are 'business managers, involved in all the tasks of the management of any enterprise or of aspects of that enterprise'. She goes on to stress that arts management has to do with creativity and innovation and arts managers are required to be entrepreneurial in approach. To quote J. Pick (1980) 'the arts manager is also an idealist who is intimately concerned each day in promoting works with a strong social context, in making societal and organisational decisions about priorities and in the production of material which is always openly or secretly disruptive – that is, art'. Agreeing with Garrat, Burns, Dawson and others, Paula Clancy *ibid* believes that one of the most important

tasks for managers (arts and museum managers, in her case) is the **setting of goals** and goes further on to define the second most important task as **planning**, i.e. planning for the organisation and planning programmes of cultural activity. She also brings in participatory management when stating that the tasks of planning and goal setting for the organisation are strongly associated with the ability to conduct effective group meetings. Clancy also sees the importance of the knowledge of local, national and international structures, the networking skill and funding resources in goal setting and planning procedures. According to the same author, 'the key skill strongly correlated with the management task of financial budgeting is the ability to quantify and **organise needed financial resources** and **to monitor their expenditure effectively**'.

According to Paula Clamsy (1994), delegation and control of staff activities is strongly correlated with the ability **to assign tasks** to others and **to monitor their performance**. She goes on to say that two other competencies are also regarded as relevant to this task, a) the ability to listen to others' views, i.e. let others be responsive and not passive in what they hear from you and b) the ability to conduct effective meetings, thus to communicate with others and take decisions as a group, agreeing with Burn's view that leadership and followership are inextricably linked and with the view that leaders depend on workers to 'get the work done'. Clancy gives the following figure describing: the **associations between tasks and competencies for museum managers**.

<i>Tasks</i>	<i>Competencies</i>
Goal Setting/ Planning for the Organisation	<--> - Ability to keep abreast of relevant local, national and international political economic and cultural developments - Knowledge of legal issues - Knowledge of funding sources - Ability to conduct effective group meetings - Knowledge of local, national and international structures.
Planning Programmes	<--> - Ability to keep abreast of relevant local, national and international political economic and cultural developments - Ability to conduct effective group meetings - Knowledge of legal issues - Ability to effectively schedule time, tasks and activities, to organise resources and to establish a course of action to accomplish specific goals - Knowledge of funding resources - Ability to assign tasks to others and to monitor their performance - Ability to influence people and “win the day” - Ability to express confidence and to be decisive - Ability to listen to others’ viewpoints, negotiate sensitively and take account of others’ needs - Ability to grasp a complex problem quickly
Programmes /Project Management	<--> - Ability to effectively schedule time, tasks and activities, to organise resources and to establish course of action to accomplish specific goals - Ability to keep abreast of relevant local, national and international political, economic and cultural developments - Ability to develop and maintain networks and formal channels of communication with the outside world - Ability to conduct effective group meetings - Knowledge of funding sources - Knowledge of local, national and international structures - Ability to influence people and “win the day”

R.E. Boyatzis (1982), states that the tasks and competencies associated with effective management of the cultural sector, cannot be divorced from the environment within which its managers work. To refer to Benet and Mercer's *ibid* definition of cultural policies for a second time, they define them as 'those policies which have a bearing on the conduct of those institutions and organisations which make up the cultural sector'. For the purposes of this project, bibliography referring to national cultural policies was used as well as government documents etc. and articles of participants in the European Union's seminars organised in various countries regarding cultural policy.

Cultural Policy in Europe and elsewhere

In Holland, as stated in The Netherlands National and Experts Report on Cultural Policy, the responsibility for cultural policy lies within the Ministry of Education, Culture and Science and the Council for Culture which is responsible for the shaping and development of cultural policy. The Council for culture was founded in 1995 and it is regarded as an improvement of the Arts Council which started functioning in 1947. But what is always a principle in the government of Holland is the fact that decisions regarding cultural issues are taken with the advice of experts for each cultural sector separately. One of the reasons for this is that the state has to be neutral in the evaluation of culture and that the state's priority is to shape policy. Advisory committees are set and cultural officers working for the Ministry are required to possess expertise knowledge on the issues they are asked to handle. In April 2002, during the work on the Seminar on Cultural Sponsorship and Patronage held in Madrid, the view that we should raise the level of culture in our society was developed and that culture should be a priority and it should occupy the place it deserves. One of the conclusions of Workbench 1 was that 'there is a need to **train** professionals in monitoring and supporting new projects'.

Toby Miller and George Yúdice (2002) argue that cultural policy is embodied in systematic, regulatory guides to action that are adopted by organisations to achieve their goals and that it is bureaucratic, rather than creative or organic. Governments, Trade Unions, Colleges, Social Movements, Community

Groups, businesses etc., aid, fund, control, promote and evaluate creative persons. In fact, they often decide and implement the criteria that make possible the use of the word 'creative'. Mark Schuster (2001) argues that cultural policy cannot be too far out of line with government policy in general and that in many countries arts funding is based on the British 'arm's length principle' with an intentional separation designed into the funding system so that it is insulated from the direct influence of the government. Schuster *ibid* believes that the extent to which such separation is possible is debatable and that the most honest characterisation of the actual application of the arm's length principle was made by Robert Hutchison, the former research director of the Arts Council of Great Britain, who said that 'Arm's length principle or not, the Arts Council of Britain had to function within the grain of government policy'. According to Mark Schuster *ibid*, to adopt a policy, managers of art must arrive at some sort of agreement on what the goals and objectives of that policy should be and gives a list of the aims of the arts council in Britain (amended in 1973) which are:

- to stimulate public interest in the arts
- to promote the knowledge, appreciation and practice of the arts
- to assist in improving the standards of the arts
- to organise or assist in the organising of exhibitions of works of arts and artistic craftsmanship.

Schuster warns about the difficulties that the statement of such objectives provoke, like the fact that they are specified in a manner open to different interpretations, the assessment of progress in achieving the objectives is in some cases impossible and the main categories of objectives concerning quality and creation are common to the key objectives in nearly all government supported arts plans. However Schuster stresses the fact that today Arts Councils are not merely grant-making agencies but they can take steps to become more strategic, inform about their activities and rely more on information and research. This is true about the U.K., Ireland, France and Canada. In Finland as stated in the country's National and Experts Report on Cultural Policy , there are nine national arts councils dealing with the different

kinds of art and thirteen regional arts councils. All these councils are responsible for the allocation of money resources to individual artists and are run by the State.

Schuster lays strong emphasis on the need for planning once policy has been determined. Planning is a strategy, a set of actions to achieve the best possible results with the most economical use of resources. Plans should be constantly revised as we monitor how we are doing in achieving the aims laid out in policy. However planning is directly linked with resources and in the case of resources for public funding as Michihiro Watanabe (1998) argues, most governments are now experiencing a stagnation in their cultural budgets, under-funding of the cultural sector remains chronic in countries of Central Asia, in the former socialist countries of Eastern Europe and in poorer countries like Asia, Africa and Latin America. Cultural policy seems to suffer from ambiguity and inconsistency almost everywhere. Watanabe continues saying that by comparing internationally the validity of their cultural policies, governments may strengthen their position in mobilising support for cultural spending and stresses particularly the importance of private funds (independent, non-governmental funders) which are steadily increasing everywhere, international funds, tourism as a source of funding and alternative resources (e.g. increasing entrance fees to cultural facilities, leasing part of premises to shops, galleries etc., sales of works of arts in theatres etc.).

Watanabe supports that non-market initiatives such as the maintenance of the minimum level of access to culture and the encouragement of the preservation of cultural heritage, still require governmental support. He stresses that 'what is needed is to identify the respective roles of both the public and private sectors in cultural development and to come to a clear understanding about how to divide responsibility among the sectors'. During the seminar on Cultural Patronage and Sponsorship in Madrid in 2002, it was repeatedly emphasised that there must be a 'push' to the private sector and that the public part should not be afraid of the contribution of the private sector. It was continually stressed that 'joint contributions are fundamental

and joint action is the future of Europe' as a principle for stimulating European Culture. However the obvious lack of mutual trust between the public and the private sector was brought to surface and it was considered as due to the facts that a) the public sector has to comply with rules and b) many sponsorship and patronage actions are ephemeral in nature. The need for the creation of permanent institutions with long-lasting effects was also stressed during the above seminar.

Juan Manuel Bonet from Spain referred to the renting of spaces in the Reina Sofia Museum (Madrid) for money raising purposes by the Association of Friends of the Museum in the Seminar on Cultural Sponsorship and Patronage held in Madrid (2002). He said that one has to make the press aware of such activities and that the companies involved have to be 'visible'. This is an example of coexistence of what is private and public in Spain. Bonet also referred to another way of private support by encouraging individual philanthropy action as a fundamental civic duty. He said that this complies with the Christian tradition and that there is a need to campaign that it is a 'moral responsibility' to support art using this term of the Medieval and Renaissance ages.

During the same seminar, Colin Tweedy from the U.K., referred to partnerships in the sponsorship for culture. 'To unlock creativity', he said, 'new cooperative partners should be found that need to be a) professional (with different skills in each cultural sector), b) mutual, c) responsible, d) transparent (i.e. trustworthy, delivering public information, obvious in their actions) and e) sustainable (long-term, built over time)'. Tweedy also referred to the importance of regional/local rather than national arts organisations and said that other domains than culture (e.g. sports) are considered as more socially desirable and are thus sponsored. He stressed the absence of clear policies regarding culture, the fact that most art organisations are small in size, the disagreement about the concept of sponsorship and patronage of culture and the lack of European partnership space. His vision is: 'for Europe to retain its cultural image, we need to ensure that our cultural landscape is preserved and restored. Europe must learn to draw on resources from our

culture, the living arts and creativity. We need to bring our industrial and cultural policies together, not the one funding the other. Arts, Culture, Business and Commerce should be brought together'. However, other theorists argue that the drawing together of culture and business is a threat to the 'power to create'.

Nestor Garcia Canclini *ibid*, Professor at the University 'Autonoma Metropolitana' of Mexico talks about creativity and the fact that since the 1990s people have begun to distrust it and lose interest in it. The importance of creativity in cultural policies has diminished for several reasons. One of them is the effervescence of innovation in the 1960s (with happenings, street art, gesture in the plastic arts, improvisation in music and the performing arts and other tendencies), which carried inventiveness and originality to extremes but as soon as the extremes were reached the avantgarde impetus stopped. Another reason for the diminishing trends in creativity in cultural policies, was, according to Canclini, the reduced cultural role of the states and independent art movements and the reshaping of public and private bodies to comply with business criteria. 'Instead of the originality of the created and exhibited object, stress was laid on the potential return on capital invested in exhibitions and theatrical productions', he argues. The vital question was no longer the originality of a piece of art but its dynamic to generate income and prestige for the sponsoring firm or government. (Indeed this is what is happening in Greece and other countries as well, with pop music and the production of compact discs. The high material benefits that a CD can provide is the goal that producers seek rather than the originality of a song, the quality of the singer's voice etc. And of course media coverage is a must to achieve this goal). However Canclini, agreeing with Tweedy, Watanabe, Bonet and others, goes on to argue that today some of the ways in which creativity is promoted stem from the redistribution of power between private and public activities. In the West firms have encouraged the arts and literature as patrons and sponsors declaring that their support for creators had generosity as a motive and furthering the development of intellectual works as an aim. The industrialisation of a large proportion of the production of cultural goods and messages and the incorporation in the mass media of music, texts, festivals

and folklore images strengthen the control of powerful private sectors over areas of public interest. In many cases, governments and firms cooperate. For example, art or design exhibitions take place in state museums, or television transmitters pay dues from the proceeds of the viewing time assigned to universities or government bodies. Thalís Koutoupis a communication consultant from Greece specialised also in sponsorship, in his proposal for the Second Workbench during the seminar on Cultural Sponsorship and Patronage in Madrid in the framework of the Spanish Presidency of the European Union Council (April 2002), gave an interesting proposal for the definition of cultural sponsorship: 'Cultural sponsorship is the financial or in kind support of cultural non-profit organisations, services, activities or infrastructures from private corporations or foundations. It entitles transfer of resources from the private sector to the public sector with the only counter benefit being the value of positive public opinion'. Koutoupis made another proposal during the seminar in Madrid and that was the implementation of legislative regulation according to which the most profitable companies of each country in the EU will be obliged on an annual basis to channel a specific amount of their profit to cultural sponsorship. The idea originates from the ancient Greek practice of sponsorship called 'choregia'. In the Golden Age of Athens, Kleisthenes implemented a law obliging the richest of the Athenians to pay for the production costs of the cultural activities of the city like theatrical performances, festivals etc. These sponsors were highly honoured by the citizens and they competed to produce the best event. Today, the role of private firms and independent institutions is vital for the development of creativity and their cooperation with government bodies is of equal importance.

Cultural heritage

At present, most states confine themselves to administering the historical heritage in the national field (from monuments to folk culture), in other words the features which differentiate one nation from another. Canclini *ibid* argues that even different ethnic groups feel united in a more or less shared heritage. However many countries do not have the financial resources to investigate and restore archaeological sites and historical centres or created museums

and publications to preserve their memory and spread information about them. The knowledge of history is extremely important.

Lysandros Avraamides (2003), argues that there is a threat that local or indigenous cultures are being marginalized and destroyed by the influence of western cultural products which are flooding the world and that one can speak of two cultures in Cyprus and in other countries as well, i.e. a) the 'acquired' artistic activities like classical orchestral music, ballet, modern painting and b) traditional forms of art like folk music and dancing, woodcarving, lace making. He talks about very little confluence between the two. 'Very few artists have managed to successfully utilise traditional themes and forms in their modern works and still fewer have produced really new and significant works within the area of traditional art'.

In Russia, as stated in the National Cultural Policy Review, the key dilemma of Russian history, i.e. the balance between tradition and modernization has not been solved. The spontaneous tendency towards the globalisation of culture and dissemination of cultural products on Russian territory has incurred the resentment of a large part of the population. Submission to the rules of the market economy has brought about losses. Small towns and rural areas treat all new things with suspicion and remain conservative, show business is now more common as one of the most profitable spheres of cultural activity and the dissemination of new forms of cultural activity conflict with former and current official cultural policy.

In Slovenia, they are struggling for a balance between the defence of Slovene cultural identity and the opening to international space. In the summary of the National Report on Cultural Policy of Slovenia it is argued that cultural identity is not an unchangeable value but it has to be developed and it also has to confront new international tests. Slovene cultural policies have never represented an exclusively national concept but have been aware of the need for openness, for contacts with the world. This principle has been realised in Slovenia, contrary to other parts of the world.

The restoration, preservation and safety of the cultural heritage of each country is a must for the European Union and other countries. However the term 'cultural heritage' should also include the cultural heritage of ethnic minorities as well and nations should protect and not avoid to take into account or let minority cultures fade.

In a study of minority literatures in Canada, Anselmi W . and Gouliamos K. (1998) argue that ethnic groups that constitute minorities suffer from crypto-racist attitudes against their literature. They say that Italian-Canadian writers had had their works published in the past but only with the publication of 'Roman Candles', a collection of works by seventeen poets published in 1978, those writers were recognized in an official sense. Literary canons, as far as the reviews in Canadian literary magazines showed, seemed to be based on power relations of dominance and colonial practices, rather than critical assertions and analyses. This practice foreshadowed the special relations between the 'founding nations' status of Canadian Literature and the literary texts being produced in various ethnocultural communities.

The culture of minorities should be treated with respect, protected and forwarded abroad so that other peoples have access to it.

'Culture 2000'

Culture is 2000 is a community programme established for five years 2000-2004 with a budget of EUR 167 million. It gives grants to cultural cooperation projects in all artistic and cultural fields.

The Culture 2000 Programme (See Appendix 5) adopted on 14th February 2000 by the European Parliament and the Council after consultation with the Committee of the Regions (decision no. 508/2000 EC), [in Culture 2000: Call for Proposals, 2004] contributes to the promotion of a cultural area common to all Europeans. The objectives of the programme (first established for a period of five years from 1st January 2000 to 31st December 2004 and then extended for two years, 2005-2006) include (a) the promotion of cultural dialogue and of mutual knowledge of the culture and history of the European peoples, (b) the promotion of creativity, the transnational dissemination of culture and the

movement of artists, creators and other cultural operators and professionals and their works, with a strong emphasis on young and socially disadvantaged people and on cultural diversity; (c) the highlighting of cultural diversity and the development of new forms of cultural expression; (d) the sharing and highlighting, at the European level, of the common cultural heritage of European significance: disseminating know-how and promoting good practices concerning its conservation and safeguarding; (e) the recognition of the role of culture in socio-economic development, (f) the fostering of intercultural dialogue and mutual exchange between European and non-European cultures; (g) the explicit recognition of culture as an economic factor and as a factor in social integration and citizenship; (h) the improved access to and participation in culture in the European Union for as many citizens as possible.

All projects approved under the 'Culture 2000' programme must seek to address at least **one** of the following three themes:

- (i) Addressing the citizen
- (ii) New technology/media addressing creativity (the applied and creative use of new technology)
- (iii) Tradition and innovation; linking the past and the future.

Each year, **one main sector of cultural activity is highlighted**. This approach aims to ensure that cultural operators wishing to submit projects for community support **are informed in advance of** the main sector to be supported each year so that they can plan their activities accordingly and develop proposals that demonstrate an imaginative and creative approach and that represent real European added value. The annual sector approach also aims at ensuring that cultural operators can be assured that their specific area of cultural activity will be given due prominence.

The 2004 call for proposals represented the fifth annual call for project proposals under the culture 2000 programme and the total budget for actions supported under it was approximately EUR 28 million. The main sector

addressed in 2004 was Cultural Heritage (In 2003 it was 'The Performing arts'). 'Cultural Heritage' included movable heritage, built heritage, immaterial heritage, historical archives and libraries, archaeological heritage, underwater heritage, cultural sites and landscapes. Projects intended to make profit were excluded from the call. However, in 2004, projects concerning other sectors were considered (as indicated below) next to the main sector mentioned above.

Annual Cooperation Projects

For 2004 funding was planned to be given to approximately ninety, one-year specific, innovative and/or experimental actions in the field of Cultural Heritage, ten in the field of Visual Arts and twenty in the field of Performing Arts.

Priority was given to quality projects involving the largest and most widespread number of cultural operators from the different participating countries, which promoted the greatest mobility of artists or professionals in the field and which ensured the widest dissemination of their activities to the public using the more appropriate means of communication.

Multi-Annual Cooperation Agreement Projects

Projects undertaken in this category of activity must have an ongoing multiplier effect at the European Level, aiming at strengthening cooperation between cultural operators in a structured and long-lasting way. For 2004 funding was planned to be given to approximately fifteen multi-annual cooperation agreements in the field of Cultural Heritage, one or two in the field of Visual Arts and one or two in the field of Performing Arts.

Again, priority was given to quality projects involving the largest and most widespread number of cultural operators from the different participating countries, which promoted the greatest mobility of artists or professionals in the field and which ensured the dissemination of their activities to the public using the most appropriate means of communication.

Also, for 2004, funding was planned to be given to up to ten projects from a third country, i.e. a country not participating in the culture 2000 programme, which focused on cultural heritage common to the countries involved in the project.

Books, Reading and Translation

The Commission's prerequisite for the funding of translation projects was that, **all projects had to include at least four and not more than ten works to be translated.**

Funding was planned to be given to approximately fifty projects for the translation of fiction (literary works) written after 1950 by European authors and priority was given to works written in the less widely-used European languages or translated into these languages (including regional languages and candidate countries' languages).

Regarding annual cooperation projects, funding was planned to be given to approximately seven one year specific, innovation and/or experimental projects focusing on the promotion of reading throughout Europe and three projects promoting collaboration, at a European Level, aiming at improving the skills of professionals in the field of translations of literary works.

Also, funding for multi-annual cooperation agreement projects was planned to be given to one or two projects in the field of books, reading and translation.

Deadlines

For all Annual projects (including those in third countries) and Translation projects, the deadline of submission of applications for 2004 for community funding was 30th October 2003 and for multi-annual cooperation projects 14th November 2003.

Cultural Operators from the 30 countries participating in 'Culture 2000' were to present the 'Culture 2000: call for proposals 2004' in due time

The Cultural Services of the Ministry of Education and Culture held a half-day seminar in order to inform interested parties about the 2004 Call for

proposals, as Cyprus is one of the thirty countries participating in the programme.

At the half-day seminar held on 20th September 2003, the main sector of cultural activity for 2004 was highlighted of course, and that was Cultural Heritage, but particular attention was given to funding offered by the EU for translation projects with the representative from the EU stressing the importance of translation in bringing different cultures together and the serious thought given to its role within the framework of the EU. The same area was analysed during the Seminar held by the Ministry of Culture of Sweden in Visby in 2001 under the title 'Conditions for creative Artists in Europe' during which the Greek writer Demetris Nollas *ibid* emphasized the importance of everybody having access to the European Literatures of Languages 'not widely used'. Nollas preferred the term 'not widely used' rather than the definition 'small languages'. As Nollas says, 'language is not only a tool of communication, but it is a vehicle of culture. Its code, apart from what it illustrates, is something more'. The author's creation searches for a reader and if the reader doesn't speak the same language as the author translation is needed.

Helena Vaz Da Silva *ibid*, president of 'Centro National de Culture', Portugal, in her speech under the title 'Society Needs its Artists, Artists Need Society' during the same seminar in Visby, criticised the Commission's Culture 2000 programme. She stated that the EU has to 'raise the budget and convert the programme into a simple one, which it isn't'. Artists who wish to enter the programme are 'monsters', she believes, since they play the game of the market as 'half artists, half businessmen'. She goes on to argue that cultural actors take more frustration than satisfaction out of 'Culture 2000' in its present form and that many choose to ignore it. There are five things that we should expect from the E.U. (i) to harmonise legislation regarding education, fiscal and social legislation and legislation regarding authors' rights, (ii) to produce comparative statistics, studies and information, (iii) to stress culture in structural funds and include heritage there, (iv) to raise the budget in Culture 2000 and convert it into a simple programme and (v) to give direct

support only to areas where European Contribution to Culture can be an added value, i.e. Mobility/Exchange programmes. (These programmes include the circulation of individuals; the circulation of books; diffusion abroad; translations; cultural festivals and other big European events).

Da Silva proposes an ideal 'Culture 2000' programme. According to her, it should cover 1) Mobility

2) European Events

3) Details about what subjects, what and how many partners, how many countries, what methodology would be left to the cultural actors

4) The Jury should be asked to judge exclusively on the quality of the projects

5) There should be more transparency and better results.

In the 'Report Workshop Literature' presented in the same seminar, Maureen Duffy, the chairperson, pointed out that literature is unique in that it does not use a universal language like music and the visual arts. 'It is part of the problem and the glory of our European heritage that we have a diversity of languages and therefore a diversity of literary cultures', she says, and agrees with Nollas in that language is a 'vehicle of culture'. The EU has a responsibility to preserve and develop different languages and literary cultures.

Members of the workshop from many countries including candidate countries testified to the unsatisfactory situation of self-employed writers outside social security benefits and pensions. An extremely large number of writers are really poor. In most countries the tax system is not suited to the income conditions of professional writers. The workshop called for a full professional study to be made about these conditions throughout the EU as a first step towards their improvement.

The Market deals with best sellers in countries with large populations. In smaller countries the market cannot do this. Even in countries with large

populations and a majority language, markets alone cannot support specialised publications of poetry, short stories, play, literary fiction etc.

In some parts of Europe writers' organisations are still not strong enough to campaign to improve their members' working conditions.

During the 2545th Council of Europe meeting in an exchange of views based on the mid-term review of 'Culture 2000' programme (2000-2004) and on the future of the programme (2007-2013), the Member States and the acceding states expressed their agreement on an 'easier access for the acceding States to European Cultural Programmes via specific actions. Regarding the promotion of external Community Cultural Action, most of the Member States referred to 'the importance of collaboration in the field of culture with third countries, and the contribution of Europe's cultural diversity'. A large majority of the Member States and the acceding States regarded as necessary 'the creation of an internal market in culture and the promoting of transnational cultural cooperation in Europe, in particular through promotion of cultural mobility of artists and works of art'.

Demosthenes Agrafiotis *ibid* agrees with this view and includes in his sample of policy making the point that a fundamental dimension for cultural policy is international collaboration. According to the same author, common European culture and heritage will thus be shaped.

A number of limitations was revealed in the 'Culture 2000' programme, like the fact that community projects were too thinly spread, which was contrary to the aims pursued. In future years the commission wants to refocus on fewer objectives, in order to optimise the added European value of those programmes.

Research in the Cultural Field

An area which is often ignored by policy makers in various countries is research in the field of arts and cultural policy. Paul Di Maggio and Stanley Katz (1997) argue that the need for information relevant to planning and policy

making in the arts far exceeds the capacity of any single research centre to provide it. As a result they emphasized not simply the production of research but the focusing upon **investment in research infrastructure**. One part of their strategy was to invest in human capital by training and encouraging skilled scholars with a strong commitment to research in the field of arts and cultural policy and the other was to invest in information resources that would increase the volume of high quality research in the arts and cultural policy by increasing awareness of available data and reducing the cost to researchers of locating and evaluating them.

In examining the issue of research in cultural policy in the various acceding to the E.U. States and Member States, the National Report for Cultural Policy in Latvia revealed that in the sphere of cultural policy, theoretical research is practically non-existent. Several conferences were organised in the 1990s by the Ministry of Culture to discuss cultural policy issues but no research background could be referred to. In Cyprus, research is also non-existent. During the life of the Cultural Services of the Ministry of Education and Culture as a department, the conducting of research on cultural life in Cyprus was once assigned to the Research and Development Centre of Intercollege in 1999. On the contrary, in Bulgaria as stated in the country's National Report, the Institute of Culturology was set up in 1992 as an autonomous scientific organisation within the Ministry of Culture and as the successor to the Former Institute of Culture (established in the early 1970s).

The Institute's research work is directed by a Scientific Board, composed of outstanding Bulgarian cultural specialists. It is basically funded by the Ministry of Culture. It conducts scientific research, provides scientific and information support of state cultural policy, publishes the 'Crossroads' magazine, organises scientific conferences on cultural subjects and trains personnel in the sphere of culture and cultural studies. The Institute's scientific activity extends both to theoretical studies and analyses of the practice of the cultural process. Its members' main aspiration is for objective analysis and studies, independent of the current political situation.

Legislation

Regarding the legislation on culture in various countries, in Russia the adoption of the Basic Law of the Russian Federation on Culture in 1992 and the law on the Archive Collection of the Russian Federation and Archives of 1993 made way for the development of an appropriate cultural legal base. These laws defined the state's relationship to artists, intellectuals, cultural institutions and associations, which preserve and disseminate works of cultural value. However, according to the information provided in the National Cultural Policy Review on Cultural Policy in the Russian Federation, because of the socioeconomic conditions in Russia, it hasn't been possible to solve the complex problems that Russian culture confronts, one of which is the exodus of the best talents abroad due to several reasons, like the economic crisis, high inflation rates, the incapacity of copyright organisations to uphold copyright laws etc. This has not only impoverished the national culture of the country; it has also threatened the reproduction of national artistic potential. Also, out of the provisions made in the Federal budget for culture, only 65-70 percent on average materialised in recent years. Under these conditions, cultural and artistic institutions curtailed their activities especially in rural communities. Today short-term cultural policy in Russia includes the working out and passing of special laws on culture.

In Latvia, legislation for the culture process is still under construction. 'The widely spread judicial nihilism in Latvia's society also influences the cultural sphere governed by the law on authors' rights', according to the National Report of Latvia.

In Slovenia the Cultural Policy System was given legislative form in 1994, with the 'Law on the implementation of Public interest in the field of culture'. The law regulates cultural policies, that is, the system of state care for the organising and financing of culture, and not culture itself. The law founded the 'Council for Culture' of the government of the Republic of Slovenia which professionally forms cultural policies and supervises their implementation. The law also gave the opportunity to professional cultural societies to cooperate in

Cultural Policies through the Chamber of Culture in Slovenia (founded in 1996). One may speak of continuity of cultural policies in Slovenia, despite all the historical breaks. Relations were established between authority and the cultural sphere in which, although the state had the possibility of political intervention, the cultural sphere developed on its own as long as political circles did not decide on such an intervention. Unofficial cultural policies were pursued by cultural institutions, which from the 1950s onwards were independent legal persons, with their own bank accounts. However Slovenia has no official cultural policy document which defines cultural policy aims since the five year plan of the cultural community of Slovenia has expired.

In Cyprus, legislation is clear regarding the 'Copyright Law' of 1976 according to which scientific and literature works are protected if a) they are original and b) they are in written form.

Also, in 2001, 2002 and 2003 according to the 'Control of Public Support Law', (see Appendix 6), the areas of cultural creation supported by the state are specified although there are serious omissions and confusion in the law itself regarding these areas and it has to be amended. On the contrary in Croatia, the first copyright law valid in what is today the Republic of Croatia was, according to the National Report on Cultural Policy in Croatia the Hungarian – Croatian Law of 1884. Since then, Croatia has had an uninterrupted history of copyright protection. In conformance with the provisions of the Universal Declaration of Human Rights of 1948 and of the International Covenant on Economic, Social and Cultural Rights of 1966, the Constitution of the Republic of Croatia in the section dealing with economic, social and cultural rights (Chapter III, Art. 68), guarantees the Freedom of scientific, cultural and artistic creation and the protection of moral and material rights deriving from creative work.

Decentralisation – Devolution of the arts

Regarding the decentralisation of culture, in France according to the 'Cultural Policy in France' report, many efforts were made to promote culture at regional levels, especially with the passing of the Devolution Laws in 1982-

1983. Regional Bureaus (Directions Regionales des Affaires Culturelles) implement national policies at local levels and promote the cross-financing system, which is a method of co-sponsoring of the State and Local Authorities for cultural activities. In Holland there are Arts Councils which serve as advisory committees whereas in Finland apart from the nine National Arts Councils there are thirteen Regional Arts Councils which belong to the Ministry of Culture. The members of these Arts Councils are artists themselves promoting the interests of artists, which are proposed by associations of artists. In England, regional cultural development is promoted through the functioning of nine Regional Cultural Consortiums. Local authorities play an important part in the development of creativity as they give substantial amounts of money and they own and run cultural venues.

Michihiro Watanabe *ibid* argues that governments everywhere are attempting to shift spending on culture and arts to regional and municipal authorities. The arts and heritage contribute significantly to the local economy through increased employments, cultural tourism and crafts industries. Arts and culture give the local community its identity and in many cases may reduce the exodus especially of young people to urban environments.

However this shifting of financing from national to regional and local authorities requires the shifting of decision making powers to lower levels of government. There has indeed been a gradual but steady movement towards decentralisation even in countries with strong control administrations and this is an encouraging development in recent years, but Watanabe *ibid* believes that it should be further accelerated. Decentralisation also contributes to the lessening of the danger of misusing culture for political purposes.

Kelly Barsdate (2001) argues that a trend of devolution, i.e. the transfer of policy and spending authority from state to local governing bodies has affected the arts at the state level in U.S.A. too. Today, seventeen states have some geographically decentralised grant-making mechanism in place.

Barsdate sees an alignment between the goals of the state arts agency and that of the broader state government. Forces of legislation, globalisation and devolution of the arts all converge with demographic and social trends to create a new information and service – based economy. Cultural agencies that can articulate how new cultural policy (or additional resources devoted to existing policies) is consistent with other state goals in workforce development, international import/export exchange, quality of life development etc. may be better positioned for success in this current environment.

Cultural Policy in Cyprus, regarding Literature and Publications

In Cyprus, according to the National Report on Cultural Policy (2004) the cultural activity of the State regarding Literature and Publications can be summed up in the following points:

- I. Regarding legislation, the ‘Law on Intellectual Property Rights’ of 1976 protects scientific and literary works of authors if they are original and in written form. The creators of works are entitled to intellectual property rights if they are citizens of the Republic of Cyprus or residents in Cyprus or if they are organizations in the Republic which constitute legal entities. The length of protection given by intellectual property rights is fifty years from the year in which the author dies. In the cases of anonymous publications or publications with authors using pseudonyms, the intellectual property rights expire fifty years after they were first published.
- II. All publications are given an international number, ISBN (of no fewer than nine digits) by the Cyprus Library.
- III. The Cultural Services of the Ministry of Education and Culture aiming at encouraging the writing of books buy each year works of literature, history, religion, culture and folk tradition as well as scientific books. Also, the department sponsors the publications of books. The existing criteria for these schemes of state support are:

- the originality of the text
- the quality of the text
- the contribution of the book to the development and promotion of literature, the arts, folk culture, history, science-research, the environment and education
- the artistic presentation of the book
- the date the book was published which should be either during the current year or the year before.
- the contribution of the book towards intercommunal communication

IV. Publishers of intellectual periodicals are also supported by the state through yearly sponsorships.

V. In order to increase readership and the circulation of books, the Cultural Services take part in international book exhibitions and sponsor the Cyprus Booksellers' Association for advertisements in the media. The department also sends books abroad, to Embassies of Cyprus, university libraries, research foundations, cultural and educational centres and clubs of Cypriots living in other countries.

VI. The state promotes Cypriot literature by the organization of lectures, seminars and symposia in the island and abroad.

Value of Literature Review

The knowledge derived from the reading of international bibliography on the above issues provided the researcher with valuable tools to be able to make recommendations for improvement in the administration of culture and cultural policy based on successful strategies followed elsewhere, after critically commenting on the findings of this research (see Chapters 5, 6). The main points that stemmed out of this review are:

- the different psychological types of workers with their different ways of learning and the fact that management is a two way street today, with leaders building shared visions with their workers
- the fact that arts management obeys the rules of the management of any other institution but arts managers promote works with a strong social context
- the fact that cultural policy suffers almost everywhere but there is a need to train professionals in order to improve the standards of the arts and rely more on research
- planning has to be the next step once policy has been determined
- there is a direct need for collaboration between the private and the public sector in order to unlock creativity
- cultural heritage and indigenous culture has to be preserved and there has to be a balance between traditional and modern art. Minority culture has to be protected from fading and disseminated so that everybody can have access to it
- the 'Culture 2000' programme has to be improved. Regarding literature, translation projects have to be taken seriously into account by countries participating in the programme if different cultures are to be brought together
- the importance of research into the cultural field is often ignored. Bulgaria's Institute of Culturology is a good example of how research can contribute to the promotion of culture
- legislation on culture is still under construction in many countries and has been shaped only recently in others. There is still a lot to be done in this domain
- governments everywhere try to shift the financing of culture to local authorities. decentralization is taking place but should be further accelerated
- in Cyprus the state supports writers by legislation, sponsorship of publications and purchase of books. It also organizes literary seminars, participates in book exhibitions and promotes book reading

CHAPTER 4

METHODOLOGY AND PROJECT ACTIVITY

As R. Singleton, JR et al. (1988) argue, '**methodology** is the heart of the social science, it is what distinguishes social science from journalism and social commentary, from the humanities and natural sciences'. Social research has become essential for making decisions about our lives. We read almost on a daily basis press reports on research findings on the most personal sides of our lives; many government social programmes are shaped and evaluated by social research and businesses rely on consumer research for key decisions regarding management and marketing strategies. Social research consists of activities and ways of thinking in which everyone can engage.

After taking the decision to undertake the project which consists of an inquiry into the governmental department for which I work, namely the Cultural Services of the Ministry of Education and Culture, I was very much puzzled about the research approach that would most suit the purposes of this specific study. As P. Senge [in Pugh, D., (1997)] argues: 'Human beings are designed for learning'. He goes on to talk about a group of SHELL colleagues, who found a small number of companies that had survived for over seventy-five years. The key to their survival was their ability to 'run experiments in the margin' and thus continually explore new business and organisational opportunities that create new sources of growth. For a very long time, no research was being conducted at the Cultural Services of the Ministry of Education and Culture regarding the exploring of opportunities to make working procedures more effective or to evaluate the cultural policy exercised by the department. J. Lofland and L.H. Lofland (1987) suggest the best 'starting place' for research is 'where you are' as access to a particular social setting is much easier that way. Working inside the department I was researching surely helped me enormously to have easy access to sources of information and grasp the essence of situations that occurred during the daily

work of myself and my colleagues, as well as understand the reasons behind specific patterns of behaviour.

Research approach

As my intention was to study the situation regarding administration and cultural policy at the Cultural Services of the Ministry of Education and Culture, from the very moment I decided to undertake such research I believed that the case-study approach was the most appropriate one. I had to concentrate on a specific situation and identify various interactive processes at work. As Nisbet and Watt (1980) point out, 'sometimes it is only by taking a practical instance that we can obtain a full picture of this interaction'. Practical instances can be taken if you participate in situations. However, although observation and interviews are most frequently used in case study, no method is excluded. Adelman, C., et al (1977) brilliantly described case study as 'an umbrella term for a family of research methods that have in common the decision to focus on inquiry about an instance'. In my case study, I used four different methods of data collection i.e. interviews, the survey, observation and literature reading as I was investigating the work pursued at the Cultural Services but in relation to a particular social setting which is the public's interest and engagement in cultural life in Cyprus.

Judith Bell *ibid* also agrees that case study is particularly appropriate for individual researchers since 'it gives an opportunity for one aspect of a problem to be studied in some depth within a limited time scale'. Robert Yin (2003), a leading theorist in methodology, describes case research as an 'empirical inquiry that investigates a contemporary phenomenon within its real-life context'. He goes on to argue that a case study inquiry a) copes with the technically distinctive situation in which there are more variables of interest than data points and as one result b) relies on multiple resources of evidence with data needing to converge in a triangulating fashion and as another result c) benefits from the prior development of theoretical prepositions to guide data collection and analysis.

After describing the choice of methods used for this project, I shall focus on the issue of triangulation in more detail, as I believe that it is of utmost importance regarding the validity and reliability of this study.

As explained earlier in the 'Objectives' chapter, this inquiry refers to activity within the Cultural Services of the Ministry of Education and Culture, the influence of this activity on the group of people directly connected with this governmental department i.e. artists/writers and the public, which judge it and can offer a critical view on the way the department works and its responsibility regarding the support and development of cultural life in the island.

Questionnaires

A. One of the methods used for this project was the delivery of **questionnaires** to the public, on a random basis. The questionnaires were addressed to 309 respondents (93.4% of the survey population, only 6.6% did not respond) by telephone conversations in the area controlled by the Republic of Cyprus between 10th and 12th December 2003. People in the districts of Nicosia, Limassol, Larnaca, Famagusta and Paphos were questioned both in urban and rural areas, male and female, aged 16 and over and educated from the elementary school to university. Thus a random, stratified sample was used to ensure that quantitative data would be gathered. More structured questions than those used for in-depth interviews were designed, following the lines of formal 'survey' (see Appendix 1). This survey was designed as part of the case study to produce quantitative data as part of its evidence. As Robert Yin *ibid* argues, 'such a type of survey would follow the sampling procedures and instruments used in regular surveys and it would subsequently be analysed in a similar manner, but the difference would be the survey's role in relation to other sources of evidence'. By no means can a case study stand entirely on a survey, but the survey's, contribution to case study research can be crucial. Stephan F. Jr. and P.J. McCarthy (1958) refer to the basic idea behind sampling and they say that: (a) we seek knowledge or information about a whole class of similar objects or events which is usually called a 'population', (b) we observe some of these called a 'sample' and (c) we extend our findings to the entire class.

Singleton R. Jr. et al *ibid*, in answering the question 'why sample?' argue that scientists seek to establish the broadest possible generalisations applicable to large classes of events. Since the observation of all relevant events is impossible and the study of a single case doesn't suffice as a basis for generalising and also because of the heterogeneity of cases, special and careful procedures are required to ensure a representative range of variation in the population in one's sample. However sampling is necessary for practical reasons, as well, like those of time, cost or inaccessibility. In many cases lengthy periods of data collection render some data obsolete, or response of persons interviewed very late in the investigation may not be considered comparable to those of persons interviewed early (perhaps due to the fact that rumours about an ongoing survey may influence the responses of persons interviewed late). Moreover, a large number of interviewers is not only expensive but it is also very difficult to train, supervise and manage. The planning of questionnaires is surely more manageable within a sample and an attempt to question all cases may describe a population less accurately than a carefully selected sample.

In order to secure a good quality of my data collected, I gave special attention to the design of my questionnaires, the locating of 'difficult to find' respondents and to the training and supervision of a small staff of interviewers (all of them working for the Cyprus College's Centre of Applied Research). The fact that I used 'random sampling' for the addressing of the questionnaires to the public gave each person in the population of 'free' Cyprus an equal chance of being included in my sample. The selection process did not favour any part of the population and thus it was not biased.

For the addressing of the questionnaires to the public, the telephone interviewing method of data collecting was used. Telephone interviewing has several considerable advantages to posting the questionnaires or interviewing face-to-face. First of all a researcher saves time and money because if he/she posted the questionnaires and waited to receive them back completed or if he/she travelled long distances to locate respondents who would perhaps be

absent, that would surely cost a lot in terms of both time and money. Second, the completion of a telephone survey is much more rapid than that of a face-to-face survey or postal survey. Third, the administration and staff supervision of a telephone survey is quite simple and fourthly, usually response rates are high in telephone surveys. And indeed in my case, I succeeded in securing a sample of 309 respondents out of 331 successful telephone calls. Only 22 people refused to participate, thus the non-response rate was 6.6%, making the survey valid and successful.

The disadvantages of telephone interviewing were eliminated since

- a) the two groups that are usually facing the danger of being unsampled, i.e. those without telephones and those with unlisted telephone numbers are virtually non-existent in Cyprus which enjoys a highly successful telecommunication system and a high standard of living (About 90% of Cypriot households have telephones enlisted in the official Cyprus Telecommunication Authority's catalogue).
- b) the critique regarding telephone interviews that supports the view that 'questions must be simple in order to be understood and retained by respondents' (see Singleton R Jr. et al *ibid*), did not apply to this research case since the survey method is only one of the methods that this case study consists of and in-depth study was conducted by face-to-face interviews later on in the course of the research. I had to examine the activity of the department for which I work through several methods of data collection, without, however excluding the 'social setting' in which the department functions. The questions to the population had to be simple in any case.
- c) the shorter and less complete answers usually obtained in telephone interviews in comparison to face to face interviews were eliminated due to the fact that the group of interviewers that I supervised were professionals, working for the centre of Applied Research of Cyprus College (see Appendix 1), an established higher education foundation in Cyprus recognised by the Ministry of Education and Culture. The interviewers were experienced in the issue of developing trust and

rapport with respondents. The very low non-response rate (6.6%) also supports this fact.

Despite any disadvantages that may exist, telephone surveys had become the most popular method in the United States quite a long time ago. According to Schuman and Kalton (1982), 'time and cost are a major advantage'.

I also found that by interviewing people by telephone, they did not feel an 'invasion to their privacy', as happens in many cases with the face to face interviews.

The choice of structured questionnaires for the telephone survey depended on the objectives of the research. The objective regarding the public was 'to ascertain public opinion regarding the services offered to the public by the Cultural Services'. It was a very specific objective, for which a highly structured and standardised questionnaire was needed. All (twelve) questions were written beforehand and together with the other interviewers, we asked respondents in the same order.

The use of introductory and closing remarks and 'bridges' from one topic to another was very short and common for all respondents. Structured questionnaires are criticised by many research methodologists for the restriction of interviewers in remarks or supplementary questions to gain more complete responses, including Singleton, Jr et al *ibid*, but for the purpose of the study of the public, it was found that they were the most appropriate and correct method to use.

In any case, as Evert Gummesson *ibid* argues, 'on the one hand, quantitative strategies based on a large number of observations are required to determine how much, how often and how many and on the other hand, in-depth studies based on exhaustive investigations and analyses identify certain phenomena'. The survey method enabled me to acquire data from a large number of respondents who live in a social setting directly affected as regards its opportunities to enjoy cultural products by the Cultural Services. The interview method that will be subsequently analysed helped the researcher to perceive

situations inside the department and among artists and writers that drove to certain conclusions that only such an in-depth study would enable her to arrive at.

Interviews

B. The second research method used was the **interview** method [the interviews were conducted between January and May 2004 see (Appendices 3&4)]. It is as Singleton et al *ibid* argue 'the oldest and most highly regarded method of survey research'. I had to come into personal contact with the group of people most directly affected by the activities at the Cultural Services of the Ministry of Education and Culture, i.e. artists and writers and with my colleagues, i.e. cultural officers who although they were very often engaged into professional conversations with me, we had not actually sat down to analyse our work in an in-depth discussion. Typically the response rate for interviews is high, perhaps due to the fact that the interviewee has someone's attention, or due to the novelty of the experience. As I had to ensure the acquisition of 'qualitative' information too, following the population survey that I had already completed, which gave me the quantitative data I needed and as an in-depth study of my field of research was very important, long interviews were the next step that I followed. I used face-to-face interviewing which this time I conducted entirely on my own as I found it hard to train others to conduct interviews for the collection of detailed data for my specific objectives and in which the stream of questions was 'fluid' rather than 'rigid'. In contrast with the questionnaire method used for the wider public and included highly structured, standardised questions, the interviews were carried out in a less formal manner. They appeared more to be 'guided conversations' and I felt free to adopt my interviews to the special knowledge, experience or insights of my respondents. One of my objectives was to ascertain how artists and writers view the support offered to them by the Cultural Services of the Ministry of Education and Culture and listen to their own proposals for the improvement of the benefits they receive. Close-ended questions would not have given me the opportunity to ask such things, nor highly structured interviews. I would define the interviews I conducted as 'partially structured' or 'guided conversations' as I did have specific objectives

in my research but I was permitted some freedom in meeting them. Yin *ibid* argues that case-study interviewers are required to operate on two levels simultaneously, namely a) 'the meeting of the needs of their inquiry as reflected by their case-study protocol' and b) 'the development of 'friendly' questions in open-ended interviews'. He goes on to say that "as a result, most commonly, case-study interviews are of an open-ended nature, in which you ask key respondents about the fact of a matter as well as their opinions about events. In some situations, you may even ask the respondent to propose his/her insights into certain occurrences and may use such propositions as the basis for further inquiry. 'Key informants' are crucial to the success of a case study". However Yin *ibid* also believes that interviews are only verbal reports subject to bias like poor recall or inaccurate articulation, agreeing with Singleton R. et al *ibid*, Bell J. *ibid* and others that a reasonable approach is to combine interview data with information from other sources.

Returning to the issue of the usefulness of the face-to-face interviews to the specific research, I strongly believe that motives, expectations and attitudes of individuals can only be understood by the face-to-face contact that the interview provides us with. The interview is a social process involving two individuals, the interviewer and the respondent or the interviewee. By the use of the term 'friendly questions', the development of a feeling of trust is implied between interviewer and respondent. If the interviewer gains his respondent's trust, then the latter feels free to express his/her innermost opinions and the research automatically becomes more reliable. My previous academic knowledge on research and my experience in it through my work enabled me to act as a professional interviewer and be persuasive. The fact that I was a work-based researcher or a researcher at work, made people respond to me more easily. Indeed, most of the artists and writers questioned saw the whole issue of me undertaking research at work as a hope for things to get better in the future and an opportunity to express their own views on the services provided to them through the department of Culture to someone from 'inside'.

Some of the most commonly discussed disadvantages of the interview method of data collection are the high cost usually needed for interviewing

people, the fact that the method is time-consuming, the difficulty of locating respondents and the possibility of the introduction of bias into the data both by the interviewer and the respondents.

The cost limitation is surely one that cannot be ignored, especially when interviewees live in other cities and the interviewer has to travel long distances, but the opportunity to study a situation in-depth was necessary for the case-study and only the artists/writers group was rather difficult to reach since the cultural officers were my colleagues at work.

The question of time-consumption indeed caused some inconvenience since I spent from half an-hour to one hour for each respondent but again one cannot let go the opportunity to gather information of high quality and in-depth nature for a case study and rely on quantitative data alone. As regards the introduction of bias on my behalf, I tried to follow my interview schedule strictly and let respondents answer without suggesting answers to them or completing their sentences etc. As I was able to speak with my respondents before actually interviewing them and gain their trust by explaining in detail the purposes of the research, answering myself any queries they posed regarding the investigation and allowing them to choose the time and place of the interview in order to feel comfortable, I believe that bias on the interviewer's behalf was limited. This leads us to the issue of 'ethics' and 'confidentiality' that has to be taken into account by researchers in any kind of research they undertake to complete.

Participant observation

C. Moving on with the research I had to **observe** certain things at the place 'where I was'. For researchers Lofland J. and Lofland L.M. *ibid*, "Starting 'where you are' is a matter of interest as well as access to a social setting". Taylor S.J. and Bogdan R. (1984) describe the ideal setting for participant observation as one that is directly related to the researcher's interests, is easily accessible and allows for the development of immediate rapport with informants.

As a Cultural Officer I was a participant observer at the Cultural Services of the Ministry of Education and Culture long before I started working for this project, for an extended period of time. I participated actively in the situations and daily working routines of my colleagues. However, it was only when I decided to take up this project that my 'participant observation' became 'structured', since I had to fit my observation into time limits, concentrate and view what I experienced at my workplace with a 'researcher's critical eye'. Singleton et al *ibid* argue that participation is a matter of degree, as happens with the dimension of structure in observational studies. Indeed, I noticed that my participation became more intense after deciding to work for this project. Nearly half of the objectives for this study could not have been met if the '**observation**' method was omitted, namely the provision of an outline of the current services offered by the Cultural Services, the specific account on how the Literature Section works within the department, the detection of areas with clarity and consistency in cultural policy and areas with problematic or non-existent Cultural Policy and the bringing to surface of problems caused by administrative inefficiency at the department. I surely was not a passive observer but I actively participated in the events I studied assuming a variety of roles during the research. I believe that if I were an outsider, certain phenomena that I had the chance to study would certainly be inaccessible to my investigation. Yin *ibid* strongly supports that 'for some topics, there may be no other way of collecting evidence than through participant observation'. He also describes as a 'distinctive' opportunity the unique ability to perceive reality from the viewpoint of someone inside the case-study rather than external to it, laying emphasis on the fact that many researchers have argued that such a perspective is invaluable in producing an accurate portrayal of a case-study phenomenon and indeed I felt that while I was observing I received genuine, first-hand information which had not been altered or biased in any way. I had the opportunity to contemplate on my colleagues' attitudes towards situations and problems in depth since I experienced their way of thinking and acting. Yin *ibid* also described as a distractive opportunity given to researchers by the participant observation method the ability to manipulate minor events like the convening of a meeting of a group of persons into a case-study. 'Only through participant observations' he says, 'can such

manipulation occur, as the use of documents, archival records and interviews all assume a passive observer'.

Problems associated with participant observation are numerous, however. Sinlgeton et al *ibid* speak about researchers who loathe the people under investigation through observation and wish to cease their research or withdraw. The researcher who ceases to be conscious of his/her observer role is described as 'going native'. They also talk about the problem most commonly experienced in field researchers and that is 'balancing the requirements of both participating and observing'. According to what I experienced, I had to act in a dual manner, (i) I had to observe and (ii) I had to develop a constant sense of separation from those observed and persuade myself to feel 'external', for the interests of good and correct scientific practice.

Two other potential biases associated with participant observation are according to Yin *ibid* a) the fact that the participant role may require too much attention relative to the observer role not allowing the researcher enough time to take notes or raise questions on specific situations and b) if the organisation or group under study is physically dispersed, the participant observer may find it difficult to be at the right place at the right time in order to observe events.

(a) Regarding the situation under which the participant role requires too much attention not allowing him/her time to take notes or ask questions, I found that this was a trivial problem since meetings for discussions of specific issues were usually held not just on one occasion but many times giving me the opportunity to develop a full account of what was going on and write later in detail what I had noted down during the meetings in a quick, sloppy way but surely in a way that provided me with important information. b) As regards the problem of a dispersed organisation under study, I was lucky to work in a department housed on one floor with the cultural officers' offices being at both sides of a single corridor and a common meeting room; so access to other officers' offices was available in a matter of seconds.

In any case, a good balance between participant and observer roles is absolutely necessary in participant observation, an issue which is seldom as easy or clear-cut as it seems, as Singleton et al *ibid* argue. They give the example of sociologist Don Zimmerman who found himself in a situation where a social worker he was observing discovered an abandoned child. Leaving the child alone, the social worker returned to her office to report the situation. Her supervisor reprimanded her and immediately called the police. For not assuming custody of the child, the social worker and Zimmerman could have been criminally culpable, but Zimmerman's investigation protocol demanded strict non-intervention in the work of social workers.

As mentioned before, the observer who is researching his/her own organisation is familiar with the strengths and weaknesses of his/her colleagues and this fact may lead him/her to ignore some aspects of their personality and behaviour that an external observer would notice.

I was aware of such a danger and tried to feel as an external observer while taking down notes in order to eliminate preconceived ideas about my colleagues and report data in an objective way. I even went a step further on. I decided to 'observe' my colleagues and what was going on at the governmental department where I work not only during meetings with the whole group or individuals but also through non-interactive processes and through 'unobtrusive methods' as Gummesson *ibid* describes them, i.e. non verbal language which supplemented the quantitative data and the data I acquired from interviews which was based on verbal statements. Thus, in some cases, there was no interaction between myself as a researcher and the individuals under study i.e. other cultural officers, but I was able to notice how they handled issues, their behaviour to the public, how quickly they responded to the needs of applicants etc. "Researchers/consultants, must have a close relationship with major decision makers and other line and staff representatives in the company with which they are working. As change agents, they must be able to enter a new environment and a new culture as 'professional strangers'," as Gummesson *ibid* goes on to argue.

In order to derive useful information from my data as a participant observer I adopted a 'structured' approach or 'systematic observation' as some research theorists define it. The observation was mostly performed through watching my colleagues work, participating in staff meetings, looking at behavioural patterns among my colleagues etc., which I subsequently documented in the form of memos at my office and privately. My role was to observe in as objective a way as possible and then interpret the data gathered. As the objectives were clear from the beginning of the research, I knew which kind of data was useful for what I was investigating so I was positive about what to look for. As Katzer, Cook and Crouch (1978) say, 'The point is that knowledge about the world is best obtained by carefully looking at the world, not by looking at someone's idea of the world'.

Problems and issues can be resolved by scientists by making observations. However, to increase the reliability of observational evidence, a common procedure is to have more than one observers making observations. I produced memos in a time-schedule of nearly two years and asked a colleague of mine who works for the Literature Section, to observe too, during common meetings. I also compared my observation notes with minutes from meetings prepared by other colleagues. Presenting information as observed was not enough, we often commented together with my colleague on the significance of each meeting and on individual contributions to discussions of issues raised. Staff meetings were quite common (nearly two every month). So I developed a table under the heading of each meeting's issue and noted observations on it while handing the same table to my colleague who agreed to observe with me. However, I recorded in memos other instances that had appeared to me individually and it was impossible for another observer to be present at the time they had occurred. I tried to be as objective as possible and record data free from emotion, conjecture or personal bias during the whole period that I was 'observing' at my workplace, for the benefits of my research.

Historical approach

D. Observation was not the last method used during the investigation into the administrative processes and the shaping of cultural policy at the cultural services of the Ministry of Education in Cyprus. Kjellen and Soderman (1960) argue strongly in favour of a historical approach to case study research. They believe that the actual state of an organisation cannot be understood without an insight into the company's history, i.e. the processes that have led up to its present condition. One cannot arrive at conclusions without studying a company's characteristics over a fairly long time period. The past is our preunderstanding and the present is what we experience right now which can be explained if we look back in the past. Brain Surgeon David Ingvar reported in 1984 that each person registers in physically identifiable parts of the brain that can be photographed, time in three dimensions: the past, the present and the future. The future is what one plans looking ahead, the present is his/her actual study of current events and the past bears contemplation. Thus, I had to look at **government documents** dated before the beginning of this research like annual reports and minutes of senior management groups, records of legislative bodies, national surveys etc. Later on I looked at **international bibliography** and since one of the objectives of the research was to refer to cultural policies implemented by other European countries and the E.U.'s activity regarding Cultural Policy, I studied the National Reports on Cultural Policy produced by other European countries for the Council of Europe, articles from seminars or conferences held at E.U. countries while being in presidency of the E.U. etc.

The amount of documentary material that one can study will inevitably be influenced by the amount of time that is available at each stage of the research. Judith Bell *ibid* supports that one cannot analyse everything but he/she must carefully decide what to select. One has to be familiar with the different categories of evidence in order to be able to choose what is fundamental to the project and in quoting Elton G.R. (1967) she writes; 'controlled selection is then needed to ensure that no significant category is left out'.

Few books and articles are written about cultural policy in Cyprus, which are of no particular significance as they are not based on research but are only the writers' perceptions of what goes on in the island in this field. My selection of what was 'valuable' grew as my project developed. Sources that were quantitative or statistical in nature were very important for my study and I managed to collect numerical data from government documents and other projects on culture but other kinds of material were also extremely useful for me, as the case with international bibliography. However, when dealing with statistical evidence I always checked whether it had been collected through valid research or not.

A necessary requirement of historical analysis as Evert Gummesson *ibid* supports, is that 'the company has proper documentation and well-organised records'. Such record keeping was not unrealistic since everything is kept in files and cultural officers deal with issues in a written manner, passing written suggestions and decisions to seniors through paper files. Access to the files that not only myself but also other colleagues used was easy as the archive system at the Cultural Services and other governmental departments in Cyprus (inherited from the British) is said to be one of the best compared to other national archive systems. Thus I used relevant archive material, available at any time during the data collection period.

Dangers in data collecting through literature reading include a) the selection of documents based on how well they support one's views and b) the reading of biased documents. Such documents should be analysed cautiously and compared with evidence from other sources.

In any case, literature reading is extremely useful as a research method since it provides us with knowledge on the history and present situation regarding issues of concern and deep understanding on events through the work of other researchers as well as the possibility to compare and critically appraise situations in relation to what has been or is happening in similar fields of research elsewhere and in different periods of time.

Summing up, I should say that this project is based on the case study research approach for which I used both quantitative and qualitative data. Questionnaires were sent to the public, in-depth interviews were conducted with key individuals, observation was held over a long period of time and literature was read including as many and as useful documents as possible. I had a plan of the outline of my research and the interested parties for it before collecting my data. That was of key importance for the success of it, since it enabled me to choose the right techniques from the beginning and gain time.

J. Valdein (1974) stresses the opportunity for a 'holistic view' of a process in case-study research according to which 'the whole is not identical with the sum of its parts'. Consequently the 'whole' can be understood if one treats it as the central object of a study. Valdein says: "The detailed observations entailed in the case-study method enable us to study many different aspects, examine them in relation to each other, view the process within its total environment and also utilise the researcher's capacity for 'Verstehen' (=understanding, Max Weber's term). Consequently, case study research provides us with a greater opportunity than other available methods to obtain a holistic view of a specific research project".

During recent years the case-study research approach received growing recognition among groups of management researchers. The common criticism against it that a limited number of observations cannot be used as a basis for generalisation is no longer the case. Gummesson *ibid* quotes Richard Normann in disagreeing with this: 'if you have a good descriptive or analytic language by means of which you can really group the interaction between the various parts of the system and the important characteristics of the system, the possibilities to generalise from a few cases or even one single case may be reasonably good'. In depth-studies based on thorough investigations identify phenomena. And I wanted to identify problematic situations at the department I work without ignoring the social environment in which it functions. That was the reason I used both quantitative and qualitative methods of information collecting. I also wished to be objective, and that is why I chose to triangulate my data.

Singleton et al *ibid* argue that “social scientists have borrowed the term ‘triangulation’ from the field of navigation to help describe how the use of multiple approaches to a research question can enable an investigator to zero in on the answers or information sought”. In social research, when two or more measuring approaches are used, we use the term ‘triangulation’. They go on to say that the ‘key’ to triangulation is the use of dissimilar methods or measures which do not share the same methodological weaknesses, i.e. biases or errors. Data collected by each method separately usually contains error. If the pattern of error varies in the different methods used for data gathering and if the methods produce the same results, then the research is valid. And a major strength of case study data collection is that the researcher using it can use many different sources of evidence. Yin *ibid* agrees by supporting that case study investigators should be familiar with a variety of data collection techniques so that case studies can use multiple sources of evidence; ‘without such multiple sources’, he continues, ‘an invaluable advantage of the case study strategy will have been lost’.

As I had to cross-check my findings in order to produce a reliable piece of research, I decided to use more than one method of data-collecting and thus be able to ‘triangulate’ my findings, that is, to compare and contrast one account with another.

Ethical considerations

Singleton et al *ibid* define a) confidentiality as: ‘an ethical safeguard against the invasion of privacy; the assumption that all data on research participants is given to the researcher in strict confidence, not to be divulged to anyone without the participant’s permission’, and b) ethics as: ‘guidelines or standards for moral conduct; in research, ethical codes prescribe principles for upholding the values of science and of resolving conflicts between scientific ideals and societal values’. On the issue of ethics, Sapsford and Evans (1984) support that “researches should ask themselves ‘who might be harmed by my research?’. Subjects may volunteer for or cooperate with the research but may be deceived as to its purposes. The researcher should anticipate every possible side-effect of his procedures and guard against it”.

As I have already explained above, I spoke to the people that I asked to cooperate for this research i.e. my respondents, explained the purposes of the research and tried to maintain strict ethical standards at all times. I really wished that my respondents didn't feel that I was invading their privacy and tried to succeed in this by gaining their confidence. I also assured them that their contribution to my project would remain anonymous and that no implications would lead to conclusions about their identity (e.g. if I wrote: the director of the Cultural Services, said... immediately this person would be recognised). I also handed out drafts of interview transcripts to the participants and informed them about what would be done with the information they provided me with. Finally, as soon as I had agreed my project outline with Middlesex University I requested the permission to carry out my investigation and submitted the project outline to the director of the Cultural Services as part of the Planning Module (DPS 4521) for this project.

Singleton et al *ibid* argue that 'when we think about how to conduct research, we must think not only of using the right techniques, but also of rightly using the techniques. We must think about research ethics and ethics is the 'study of right behaviour', as they define the term. Sometimes researchers may present their data selectively, thus bias their research. Inaccuracy or dishonesty in reporting is a very serious offense in research since knowledge of social research and the results of a research is essential for making essential decisions about our daily lives. Three broad areas of ethical concern are stressed by Singleton et al *ibid* (a) the ethics of data collection and analysis, (b) the ethics of responsibility to society and c) the ethics of treatment of participants.

Research participants must be treated with respect and protected from harm. Sometimes it is difficult to predict whether an investigation is going to be harmful to respondents. Some researchers even believe that potential harm should be weighed against the benefits that may be derived from the research. The American Psychological Association made the following statement in 1981: 'Research procedures likely to cause serious or lasting

harm to a participant are not used unless the failure to use these procedures might expose the participant to risk of greater harm or unless the research has great potential benefit'. Potential harm is only justified if a study has considerable scientific merit, like the extraction of bone-marrow from suffers from cancer, for example, for research purposes, or a research on hypothermia which requires volunteers to be immersed in cold water aiming at potential scientific benefit.

The researcher as Bell J. *ibid* stresses has to 'be honest about the purpose of the study and about the conditions of the research'. I believe that if a researcher fails to do so, the interviewees will feel it and provide him with inadequate or distorted data. Objective and true results can only be obtained through clarity of intentions and trust. The researcher has to feel comfortable in the presence of informants but make his/her informants feel comfortable as well. This is the key to a successful interview.

Before interviewing my respondents I made clear the purposes of my research to them and after ensuring that their accepted to participate I told them that if they wish they could have a look at the notes I would take down during the process. Also while observing either during staff meetings or during the everyday interaction among cultural officers and the public, I always had in mind the facts that I should respect the anonymity and confidentiality of individuals that were taking part in the research.

Singleton et al agree that researchers should obtain the informed consent of their respondents to take part in an investigation. Informed consent protects both subjects and researchers and individuals who are not told the true purpose of a study may not behave naturally. However a written consent is criticised as unnecessary since the right to refuse an interview is given to subjects. In any case, consent from my senior colleagues, from artists and writers and the public was absolutely necessary in my case since I was studying in brief words, 'the activity and behaviour of a governmental department'. I respected my informants and protected their right to privacy by guaranteeing anonymity and confidentiality. In antiquity, the Hippocrates's

oath promises that 'whatever... I see or hear, in the life of men, which ought not to be spoken of abroad, I will not divulge as reckoning that all such should be kept secret'.

PROJECT ACTIVITY

The title of this project is 'An Evaluation of the Administrative Processes and an Enhancement Strategy for Policy Formation at the Cultural Services of the Ministry of Education and Culture in Cyprus'.

A learning agreement, a three-way contract was signed by myself, my supervisors at work, i.e. the Director of the Cultural Services of the Ministry of Education and Culture in Cyprus and the Senior Cultural Officer of the Literature Section of the Cultural Services and Middlesex University, for the undertaking of research on behalf of myself and its completion at a specific time. As a cultural officer for five years, I felt that I was in a rightful position to be a researcher at work as I had already obtained a considerable amount of experience at the literature section of the Cultural Services Department and access to my area of investigation was secured on an everyday basis. Modern theories on organisational change stress in general the importance of the responsive behaviour of workers and bring to surface the danger of passivity in working and learning. John Dewey [in Rosenfield, A. (2000)], the distinguished educational theorist and philosopher who created the 'Laboratory School' at the University of Chicago, hated passivity in learning. He tells the story of looking for appropriate desks and chairs for his school and finally speaking to a furniture dealer who explained why Dewey could not find what he wanted: 'You want something at which the children may work; these are all for listening', he said. Academic learning is just one of the aspects of the whole process of education; experiential learning is the other one. Working people should be inquisitive work based learners who read literature critically, conduct research following valid research methodology, think and speak for themselves and challenge one-another. As Gary Becker, Winner of 1992 Nobel Prize in Economics, director of UNext.com. puts it, 'Human capital means education, training and skills that give people greater

command over knowledge so that they are more productive' [in The LSE Magazine, (winter 2000)].

David Kolb *ibid* analyses the Lewinian model of action research and its emphasis on the fact that, in his words, 'the immediate personal experience is the focal point for learning, giving life, texture and subjective personal meaning to abstract concepts and at the same time providing a concrete, publicly shared reference point for testing the implications and validity of areas created during the learning process. When human beings share an experience, they can share it fully, concretely and abstractly'. Organisational effectiveness demands a balance between reflection, observation and action. The learning process at the working environment should be goal-directed, in order to lead to progress and development. This applies to different kinds of working environments at both private and public sectors.

After having located the resources available for learning in my field of research, i.e. the Cultural Services of the Ministry of Education and Culture, I signed the learning agreement that I referred to in the first page of this chapter. Using the learning agreement in connection with my work experience made it possible for me to use the learning resources I had identified within the specific setting of my working environment and at a specific time (the time period I needed to conduct my research). This fact enabled me to plan realistic learning objectives and, as Geoff Anderson et al (2000) argue, 'to take full advantage of the opportunities the placement presents, as opposed to relying on incidental learning which occurs more or less randomly'. According to the same authors, the planning of the research should also involve the learner's work supervisor, since as a party to the learning contract, he/she has more incentive to ensure that the learning objectives are met and that the student is not assigned inappropriate tasks. Indeed the quality of work experience programmes is largely dependent on the willingness of the workplace supervisor to recognise that the worker/student is there primarily as a learner and not merely as a source of labour.

The three-way contract I mentioned above gave me the opportunity to determine: a) what I had learned or sought to learn while working at the Cultural Services, b) where and when I would be able to learn, i.e. collect data and c) how I wished to learn, i.e. how I would conduct the research. Issues of professional development were addressed during my investigation, like personal relations, communication with others, the understanding of my department's culture, professional responsibility etc., which I shall analyse later on. In such a way, Anderson et al *ibid* say that time spent at work can become a genuine learning experience and be more fully integrated into the formal, academic part of a course'. And, of course, such an experience can only be obtained by communicating with others.

Communication with others is important not only as a factor that influences learning or facilitates research as the leader of a research project may use other colleagues to gather data together with him/her, but also as a 'constructor' of knowledge in the sense that as V. Burr (1995) states, 'it is through the daily interactions between people in the course of social life that our versions of knowledge become fabricated'. Burr goes on to elaborate the social constructionist approach saying that social interaction of all kinds and particularly language, is of great interest to social constructionists. What goes on between people in the course of their everyday lives is regarded to be a practice during which our shared versions of knowledge are constructed. Therefore, what we regard as 'truth' (which varies historically and cross-culturally), is a product of the social processes and interactions in which people are engaged and not an objective observation of the world. As someone working in a governmental department responsible for the preservation and development of culture through patronage and sponsorship, I found that the above sociological assumption was indeed alive and active in my working place. And this is not something new, as sixty years ago, John Mead founded 'Symbolic Interactionism' in his book 'Mind, Self and Society' (1934).

The view that as people we construct our own and each other's identities through our everyday interaction with others is fundamental to symbolic

interactionism. However, Burr *ibid* argues that the major social constructionist contribution from sociology is taken to be Berger and Luckmann's book 'The Social Construction of Reality' (1966). They believe that human beings together create and then sustain all social phenomena through social practices. They see three fundamental processes as responsible for this:

- (i) externalisation (i.e. creating an artefact or practice which enters the social realm),
- (ii) objectivation (the idea the artefact or practice expresses becomes an object of consciousness for people in the society it was first conceived and
- (iii) internalisation (future generations find the previous idea and regard it as a part of their understanding of the nature of the world).

Bearing in mind all the above and following the methodology that I have already explained, I started working for this project, looking into situations thoroughly and consistently always bearing in mind that I was a researcher at work.

Survey

As part of this case study, I designed twelve structured questions along the lines of a formal survey in order to produce the quantitative part of the data I needed for my case study evidence. I used the sampling procedures that are used in regular surveys. Within my case study, participants in the survey served as an embedded unit of analysis. The whole idea of the case study to encompass a survey, was that I could not ignore the social setting in which the Cultural Services as a governmental department, nor the individuals affected by cultural policy exercised at this department. The demography of the survey included both males and females, aged between 16 years of age and 50+, all towns of the part of Cyprus controlled by the Republic of Cyprus (Nicosia, Limassol, Larnaca, free part of Famagusta and Paphos), both urban and rural areas and the level of education of the individuals who participated ranged from that of Elementary education to that of University education. As I wanted my research to be conducted in a professional manner, I approached

the Centre of Applied Research of Cyprus College the director of which agreed to provide me with a number of researchers (five) who worked under my guidance aiming at the acquisition of the information I sought. Random stratified sampling was used and the data were collected by telephone interviews with open-ended and close-ended questions. Out of 331 successful telephone connections, 309 individuals responded providing me with a sample of 309 individuals, thus the non-response rate was only 6.6%. The research took place between 10th and 12th December 2003 as six researchers, five from the Centre of Applied Research plus myself, were working for it. The administration and staff supervision for the telephone survey was quite simple as no field staff was necessary and during the two days when we were collecting the evidence, we were working in the same office, at Cyprus College. In order to achieve an objective sample, we conducted the research during the afternoon hours, when there was an equal opportunity for all the members of the family to be at home and not just housewives or the elderly who are the only ones at home in the morning. The problem of bias resulting from the omission of non-subscribers, i.e. those who do not have telephones and those with unlisted telephone numbers had diminished as 90% of the households in Cyprus have telephones enlisted in the Cyprus Telecommunication Authority's Directory. I obtained this information from Cyprus Telecommunications Authority (CYTA), unofficially, since its policy is not to publish such statistics but keep records only within the organisation. I also paid too much attention to the time of the afternoon that me and my group of researchers made the telephone calls. We decided to call between 6 p.m. and 7 p.m. and not later. This is the time when people go back home from work and I am referring to those working for the private sector. Public servants go back home at 2:30 – 3:00 p.m., except on Thursdays when they go back home at 6:00 – 6:30 p.m. I thought that if we waited to call later on, people would either be too tired to answer or they would go out for shopping, to visit friends etc. The telephone interviews took place from Wednesday 10th December 2003 to Friday 12th December 2003.

The number of questions was carefully selected as it had to be a) limited, so that respondents would not feel that it would take them too much time to

participate, and b) in accordance with the objectives of the project as enlisted in the Introductory chapter. The questionnaire consisted of twelve close ended and open ended questions, but the open ended questions demanded brief answers so that we, as interviewers, could report data accurately and less time would be needed to note everything down. 'The greatest advantage of the open question', as Singleton et al *ibid*, argue, 'is the freedom the respondent has in answering'. However, the majority of the questions (see appendix 1) were close ended, considering the study's objectives which included a general view about cultural life in Cyprus from the wide public and a public opinion regarding the services offered to the public by the Cultural Services. The information sought at this stage was quite simple and not detailed or in-depth, so I believed that the vast majority of my respondents to the questionnaire would be able to provide me with sufficient information regarding the survey's topics.

Thus the closed questions were a satisfactory tool for the purposes of my survey. The questionnaire (see Appendix 1) was highly structured, all twelve questions were written by myself in advance and asked in the same order for all respondents. As the researchers from the Centre of Applied Research of Cyprus College were very well trained and experienced in gathering information through telephone interviews and as everything was done under my guidance and with my cooperation, the introduction of bias into the data by us interviewers was eliminated. The interview schedule was strictly followed, the suggestion of answers to interviewees was strictly forbidden and supplementary questions to gain more complete responses were well discussed in advance between the interviewers; their use was permitted only when necessary.

The ethical issue that I always had in mind during the research for this project was the issue of informing my respondents about the purpose of the research and who was running it, in order to ensure their agreement to participate. Singleton et al *ibid*, argue that this ethical issue arises from the importance of the 'freedom of choice' in Western societies. In other words, I had to get the informed consent of participants and to succeed in making them understand

that their participation was voluntary. However, I didn't require a written consent, i.e. a signature by the respondents as my research was not biomedical but social and as E. Singer (1978) has concluded after a thorough investigation of the matter, 'a signature on a consent form reduces the response rate and elicits more socially desirable responses in surveys'.

The required signature would certainly make things appear much more formal and informants would feel less free to express themselves in an objective manner. I believe that without such requirement, respondents behave more naturally, as long as they are told the true purpose of the study. I sought spontaneous and natural behaviour by my subjects, something which was incompatible with the acquisition of a written signature. The purposes of the study were discussed in detail with the rest of the interviewers from the Centre of Applied Research and elaborated so that they would not mislead respondents. I handed out to the other interviewers a detailed written account on the history and current activity of the Cultural Services Department so that they would be well informed about the organisation for which they were collecting data and they would be in the position to explain the purposes of the research correctly to respondents. Misleading subjects about the purposes of a study is referred to as 'deception' and together with harm, informed consent, privacy, anonymity and confidentiality, it is regarded as an area of ethical concern. Deception is characterised by psychologist Diana Baumrid (1985), as 'unethical, imprudent and unwarranted scientifically', if it is intentional. However, Singleton et al *ibid* remind us that the Code of Ethics of the American Psychological Association (1981) allows for deception when it states: 'Methodological requirements of a study may make the use of concealment or deception necessary'. For example stating that an investigation's objective is to examine general views about health when in fact it is to examine the respondents' beliefs and knowledge about the relationship between lung cancer and smoking, is deceptive. In experiments deception is widely used and accepted, but in the case of my research it was highly unnecessary. On the contrary, I wished my respondents to be correctly and adequately informed about the purposes of my research, as I was carrying out a research regarding a governmental department and clarity and lucidity were

needed to ensure an ethical and legal collection of information. Evert Gummesson *ibid* states that a research should possess credibility and one of the elements leading to credibility is in fact the 'avoidance of deliberate or unintentional deception'.

The data collected during the three days of conducting the survey were indeed valuable but they had to be turned into a 'final product', as they were only 'raw material', as soon as they were gathered. In other words, they had to be processed. The first action taken during the procedure of data processing was that of 'coding'. Numerical codes were used and since answers to questions were expressed in numbers in the vast majority of them (apart from question 10c, see Appendix 1), there was no need to code the data further. As nearly all were close – ended questions coding was straightforward. A different code was assigned to each category. For the open-ended question no 10c (see Appendix 1) we developed a coding scheme with the titles of cultural events instead of numbers that was quite manageable since answers were limited and only a few events were mentioned. After coding the answers to every single question, we entered the data into the computer. We made sure that the data were complete and readable, i.e. we edited the data, before entering them into the computer. Subsequently, we checked the data thoroughly for errors, a process referred to as 'cleaning', which is essential and as Singleton et al *ibid* say 'avoidable, unlike sampling error'. After entering all the data into the computer and checking for errors, we were ready to give the computer instructions for analysing them. This quantitative information was combined with qualitative evidence collected later during the course of my research producing its findings, which were of course directly related to its objectives.

The two methods most usually used in case-study research are interviews and observation. These two methods ensure the collection of qualitative information as they allow for an in-depth study of the topics under research. However no other method is excluded.

Interview

The majority of the objectives of this research required the interview method of investigation to be met. Two groups of persons were interviewed, a) artists and writers and c) Cultural officers working at the Cultural Services of the Ministry of Education and Culture. As Judith Bell *ibid* argues, a major advantage of the interview is its adaptability. A skilful interviewer can follow up ideas, probe responses and investigate motives and feelings, which the questionnaire can never do. The tone of the respondent's voice, his/her facial expression, hesitation etc., can provide information that 'a written response would conceal'. But the interview yields rich and in-depth material of high value to the researcher. It is the oldest and most respected method of research with typically high response rates.

Long interviews were necessary for my field of research and the qualitative part of the information needed for this case study. I designed two kinds of questionnaires for the interviews, one addressed to cultural officers (see Appendix 2) and one addressed to artists and writers (see Appendix 3). My interviews to both groups of individuals appeared to be **guided conversations** rather than structured queries but since the objectives of the research were specific I could not rely solely on unstructured interviews. I chose a way between the two extremes of a highly structured, standardized interview and a completely unstructured interview. I used the partially structured interview method by which although the objectives of this study were specific (see Introduction), I felt that I had the freedom to adapt the interviews and take advantage of the expertise, experience and insights of the respondents. I designed key questions in advance (see Appendices 2 & 3) but questions were also developed spontaneously in the course of the interview. Robert Yin *ibid* refers to Rubin & Rubin's statement in 1995 in their book 'Qualitative Interviewing: The art of hearing data', that 'the actual stream of questions in a case study interview is likely to be fluid rather than rigid'. Gummesson *ibid* says that the trivial and the important exist side by side during an interview and stresses the fact that the roles of the private individual and the professional researcher become integrated. This integration of the two roles leads to a fluidness in the discussion surely needed to acquire a

whole picture of the respondent's ways of working, thinking, aspirations, visions etc. And during the interviews which I conducted myself I felt that I had to gain my interviewees' trust first and then get on with the questioning in order to ensure this integration of roles. I believe that I managed to avoid bias since I followed the interview schedule, i.e. the key questions prepared in advance that were crucial for gathering data relevant to my objectives allowing respondents to feel free and proceed with further information regarding my field of inquiry but at the same time never trying to suggest any answers to them. I was extremely careful in order not to affect the interviewees' responses. Issues like ties with interviewees, personal chemistry, my own personality, negative feelings due to disagreements in the past at our workplace etc. could have introduced bias into the answers of the respondents but I believe that I managed to be as objective as possible by seeing myself as external to the situation I was studying and as a researcher at work and not merely a worker.

Three major areas of ethical concern are a) the ethics of data collection, b) the ethics of treatment of human subjects and c) the ethics of responsibility to society, as Singleton et al *ibid*, argue, and in order to respect and act according to ethical concern, one has to be objective and avoid emotion and personal bias. The purposes of this research were described to my respondents in detail. The four problem areas identified regarding the ethical treatment of human subjects, i.e. in the case of my research, my interviewees, are according to Diener and Grandall (1978): potential harm, lack of informed consent, deception and privacy invasion. My interviewees were assured that they would suffer no harm by providing me with objective information since I would ensure their anonymity and what they would say to me would remain confidential. Thus mentioning administrative errors due to senior cultural officers' behaviour and actions for example, served as information leading to what provoked administrative inefficiency in the department and contemplation on what could be done to improve the situation but details about specific actions of individuals or names of individuals were never revealed in the final product of the research. Deception and lack of informed consent were eliminated since as I have already mentioned, the purposes of

my research were always explained to interviewees in detail. I informed the artists and writers who had not had the chance to meet me before the undertaking of my research at the Cultural Services (since the vast majority of them communicate with us cultural officers on a rather regular basis), that I was a cultural officer, that is, an insider in the organisation that I was researching and gave them a full picture of the objectives of my research. Most of them felt that talking to an insider would get their insights and views a little further and stated that they really hoped that their contribution to the research would be positive and things could be done to 'make things better'. This close interaction between myself and the environment I was studying, i.e. the Cultural Services department in connection with its functional organs, the Cultural Officers and artists and writers as well as the wider public which contributed to the survey, was crucial in helping me learn things and develop an interpretive approach. This was only possible because I was working from inside the organisation I was studying, and not 'at a distance'. Evert Gummesson *ibid* agrees when stating that 'paradigm requires a personal commitment on behalf of the researcher, such that he invests his personality and experience into the field of the research; a personal commitment is an actual requirement for understanding... hence personal experience of the area of study is considered to be a scientific merit'. This principle underlies hermeneutics in social science. Hermeneutics do not merely explain objective facts but use personal interpretive processes to understand reality. Language takes on a central role and qualitative assessments are used to explain what is going on. A positivistic researcher is only a spectator but a hermeneutics one is part of what is being studied. In observing and interpreting human behaviour the latter goes beyond what he/she sees trying to 'read between the lines', to quote Gummesson *ibid*. Body language, spontaneous reactions, the physical environment and unexpected events during the interviews I conducted proved crucial as part of the data I was collecting. Negative reactions and facial expressions of disappointment, for example, when a number of writers were asked about the delay in the state's response to their application for purchase of a number of their books, gave me enough evidence for the part of my research on financial and moral support by the Cultural Services even before receiving a verbal answer from them. And such

evidence could not have been collected if I had not participated myself in the interviews as an interviewer and if I had failed to develop trust and rapport with my interviewees.

The difficulty of locating respondents was not a problem. This was due to the fact that: a) the first group of people I interviewed, i.e. cultural officers, were my colleagues whom I saw every day at work so appointments were really easy to be arranged with them and b) I arranged appointments with artists and writers by telephone after randomly choosing their names from the catalogues of the Fine Arts Chamber of Cyprus (for artists), (354 members) and the four major associations of writers in Cyprus, namely: (i) The National Association of Greek Writers of Cyprus (75 members), (ii) The Union of Literature Writers of Cyprus (110 members), (iii) The Cypriot Association of Writers of Literature for Children and Adolescents (78 members) and (iv) The Catalogue of the Members of Cyprus PEN (70 members). However I had to be extremely careful with the writers' sample since some of them are members of more than one association, for example a writer may belong the Union of Literature Writers and at the same time to the Cyprus PEN which enlists writers and translators of literature in Cyprus. Thus I had to develop a single list of writers and ensure that no writer was enlisted twice or more times.

After developing my list from adding the names of writers in all four associations previously mentioned and omitting double names or more, I randomly selected 10% of the writers as my sample and 10% of the artists to be interviewed. However, as special attention would be given to the literature section of the Cultural Services I believed that I should devote more time during interviews with the writers, rather than the artists, without ignoring the latter regarding data which relates to the department as a whole. I interviewed 35 artists (10% of 354 members of the Fine Arts Chamber) and 27 writers (10% of the 270 members of all writers' associations out of 333 since 63 writers belonged to more than one association). These interviews constituted the core of my qualitative data together with the interviews conducted with my colleagues, i.e. other cultural officers (seven out of a total number of thirteen

who agreed to participate). I spent about one hour with each writer, half an hour with each artist and one hour with each cultural officer. Time was indeed a problem since I needed 44 ½ hours of actual interview time apart from time spent on the road traveling to reach them and the seven hours I needed to interview my colleagues. However I managed to schedule the interviews into a period of five months' time conducting about two interviews every week. As I was not allowed to use any of my work time for interviewing persons outside the department it was really difficult for me to follow the schedule I had prepared in addition to the 38 hours of work per week at the Cultural Services and the one hour per day of traveling to and from work. The interviews took place between January and May 2004. The cost of traveling to locate respondents was not too high since the vast majority of them lived in Nicosia (about two thirds of both writers and artists) where I live and when I traveled to the rest of the cities I usually interviewed two or more persons on the same day and that was done during 8 weekends (21 persons were interviewed on four Sundays and four Saturdays between January and May 2004 in the other cities). Due to the fact that I had arranged appointments by telephone, I did not run into difficulties of locating my respondents apart from two cases when my interviewees forgot to show up. I gathered information by taking notes during the interviews. I tried to provide as detailed and complete description of events as possible in my notes and to guard against forgetting I managed with a little effort to write everything down during the interview and not think about what was said to me at a later time. If the respondent wished, he/she could have a look at what I had written down after the interview.

The data collected from the interviews were categorised into three groups: (a) data from interviews with artists, b) data from the interviews with writers and c) data from interviews with cultural officers. For each group I analysed the data separately. My goal was to cite the relevant evidence in order to compose a set of data that were going to be useful for the purposes of this research. This categorizing of information is a key process in theorizing from data, it is a common aspect for all social research and it is called 'coding'. I found that my respondents' answers were directly related to the information sought by the statement of the objectives (see Introduction) of this research

and that was expected since I had designed the questions of the interviews in accordance with the objectives of the investigation. Where it was possible, (i.e. where the information could be measured), I produced graphs and tables with the results of the interviews that would serve as a database for the subsequent comparison of findings from the different methods of data collection that I used. The graphs, tables and the rest of the information were stored in computer files in a manner that I could easily retrieve them later on. Singleton et al *ibid* stress the importance of three principles of data collection: a) the use of multiple sources of evidence, b) the creation of a case study database and c) the maintaining of a chain of evidence. The latter is further explained by Singleton et al *ibid* as the principle which allows a case study reader or, in other words, an external observer, to 'follow the derivation of any evidence, ranging from initial research questions to ultimate case study conclusions'.

Observation

Moving on to the next 'qualitative' method of data collection, the observation method, I would like to underline the importance of the fact that as a cultural officer myself, I was able to have everyday access to the governmental departments I was investigating and that was a unique advantage for me, as my department would be inaccessible to my scientific investigation if I were not an insider. I was in the position to participate actively and for a long period of time in the daily working routines of the individuals and in the situation I was studying.

Taylor and Bogdan (1984), describe the ideal setting as 'one that is directly related to the researcher's interests, easily accessible and allows for the development of immediate rapport with informants'.

I decided to control my observations, to 'schedule' my collection of evidence through this valuable method of data gathering by using 'structured' rather than 'unstructured' observation. Due to the fact that meetings of cultural officers are a common phenomenon at the Cultural Services whenever an instance occurs requiring either group action to be taken or separate

individual tasks to be assigned, I managed to note down incidents from staff meetings about twice a month for a period of nearly two years. In order to circumvent the danger of noting down my particular view of reality and to increase the reliability of my observational evidence, I asked one of my colleagues, another cultural officer working at the Literature Section of the Cultural Services of the Ministry of Education and Culture, to observe with me during staff meetings and note down evidence as soon as the meetings were over. Thus I was able to compare my notes which I also put down immediately after meetings in order not to forget what had been said with the notes of my colleague.

However, observation during staff meetings was not the only kind of observation that I pursued. I observed the reactions and verbal or non-verbal expressions of colleagues during encounters with senior members of the staff, or with clerical staff, or with people visiting our department to get information, apply for support, cooperate with cultural officers etc. This kind of observation was unstructured, as it was spontaneous and unforeseen. I took down notes immediately as soon as I noticed something that yielded useful data for my research.

A problem which made things difficult for me was the fact that I had to balance the requirements of both participating and observing. I had to develop a sense of independence from what I was part of, a 'constant sense of separation from those observed' as Singleton et al *ibid*, define it. Negative feelings, bitterness, disagreement etc. due to wrong behaviour by my colleagues had to be put aside and forgotten, so that no bias would enter the evidence I collected. I had to avoid the danger of identifying strongly with the group of people under investigation so that I would be able to continue my research. The idea of being a researcher at work was predominant in my way of thinking and acting as opposed to that of being a mere worker for the Cultural Services and that was the only way to confront the danger of withdrawing from the research. It was difficult to observe as a researcher in a familiar setting but this is the cost that one has to pay for benefiting from the advantages of being an insider

researcher, a work based learner. I believe that I managed to provide detailed, objective and complete descriptions of the events I observed.

Literature Reading

My case study constitutes of a blend of methods and techniques. The fourth method of data collecting I used was the literature reading, i.e. the reading of bibliography relevant to my field of investigation and documentary data. Such data is particularly useful in cross-checking information and as a means of learning about the history and the special characteristics of a social setting both at the early stages of a research when it serves as a background to what is being studied but also later on, during the collection of data from other sources since the researcher can cross-examine what is found with what was already been said by other scholars and compare findings. Literature reading helps the researcher to think critically about his/her domain of interest and become more intelligent as a gatherer of information. Bengt Kjellen and Sten Soderman *ibid* support a historical approach to case study research arguing that 'it is not possible to understand the actual state of an organisation without an insight into the company's history, i.e. the processes that have led up to the company's present condition'. An organisation's behaviour has to be studied for a long period of time and in connection to its past in order to understand its main characteristics.

As J. Bell *ibid* argues, the amount of available time directly influences the amount of documentary material to be studied. It is not possible to read everything, so one has to 'select' after deciding what is fundamental to the project and what is of no importance. Bell refers to G.R. Elton's (1967) definition of 'controlled selection' when he raises the issue of ensuring that no significant category of documentary material is left out. I found that as the project developed my decision of what was valuable grew. Working at the Cultural Services was of particular importance for me since I had easy access to the governmental material I needed. I read the Annual Reports of the Cultural Services of the last years which provided me with a detailed summary of what had been done in every domain of culture at my department, minutes of meetings (of senior management groups and middle management groups),

budget statements. Moreover, whenever an issue was raised relevant to my field of research, I could ask for the appropriate file from the clerk that was responsible for the archive material and find information directly from it. As every action that takes place at the Cultural Services of the Ministry of Education and Culture (and any other governmental department of the Republic of Cyprus) is executed by written suggestions/commands in files and circulates from one officer to the other through files, it is indeed very easy for someone to ask for a particular file and study what has been done and what is suggested by officers to be done regarding specific issues. For example I studied the approved criteria for book purchasing from 1998 to 2004 only by looking at three files entitled under the same heading with different serial numbers. Governmental material for reading was extremely useful and I would describe it as the 'core' of the sources I used for collection of information from reading.

International literature was also of great importance since one cannot develop a critical way of thinking about what is going on in his/her own country without studying thoroughly what goes on abroad and without using the theories of leading scholars as a basis for what is being investigated. I read books on sociological issues like symbolic interactionism, action theory, phenomenology versus hermeneutics, theories of organisational change, modernity and post-modernism etc., which enabled me to perceive certain things that emerged from my research through the observation and the questionnaires used for the survey and the interviews. I was extremely careful to select the reading material objectively and not according to how well it supported my own views or hypotheses. Articles from seminars held by the European Union in different countries and at different periods of time but recent, proved very useful. I also chose to study the National Reports on Cultural Policy prepared for the Council of Europe by various countries and I looked at countries of about the same size as Cyprus and bigger. The National Reports were extremely helpful especially in guiding me to make recommendations for improvement in cultural policy. The sources I used were not always qualitative in nature, they were also 'hard' as they are called, i.e. statistical in nature, but I was always careful with numbers and tried to check

how they had been produced before jumping into conclusions. I was also puzzled by the fact that some documents might be biased and decided to seek supplementary evidence to test their truthfulness. For example the negative critique about the E.U.'s 'Culture 2000' programme stating that it is very complex was supported in more than one article that I read and by the fact that I observed that artists in Cyprus taking part in it shared the same opinion. 'A biased document can still be valuable', Bell *ibid* argues, but 'it has to be compared with evidence from other sources'.

Finally, the studying of other researches regarding cultural issues, e.g. the 1999 research on 'Cultural Life in Cyprus' by the Research and Development Centre of Intercollege, Cyprus, the PhD thesis of Andis Panayiotou on 'The English translations of Cypriot Poetry' (2001) and the Booksellers' Association's research on bookshops in Cyprus (1999) provided me with useful data, mostly numerical.

I collected data through reading during the course of the research, from 2001 to 2004.

Use of multiple resources

Summing up, I would like to argue that I chose to use four methods of information gathering, i.e. Interviews, Observation, Survey and Literature Reading, in order to produce an objective report and minimise the error that may be contained in the scores produced by each method on its own. My statistical survey on 'Cultural life in Cyprus and the public's view on cultural activities offered by the state, in Cyprus' (See Appendix 1) was supplemented by in-depth personal interviews with artists, writers and other cultural officers, observation at my workplace and reading. The fact that all these pointed to the same results, increased the chances of their reliability. One fact that Evert Gummesson *ibid* pointed out puzzled me regarding the use of multiple resources, however, and that was his view that multiple methods have to be carried out at a distance between them in order to achieve methodological complementarity rather than methodological redundancy. The limited time schedule surely did not enable me to carry out the research over a very long

time-period but I tried to carry out one step at a time, beginning with the survey and continuing with the interviews after I had completely finished the survey. The reading was carried out throughout the research since this project developed I could distinguish more clearly what was valuable and observation was conducted for a shorter period, of about two years. I tried not to get lost in too many details and irrelevant issues but to use only what contributed to the meeting of the objectives. What as I believe I successfully managed to do was to think about the outline, format and readers of this case study report before collecting the data and I achieved this due to the fact that I planned my research and stated clearly its objectives long before actually pursuing it through the methods analysed above.

Data analysis

The data collected through the four methods I have described were analysed and compared and I was contented to see that results from one method coincided with those from another. Quantitative and qualitative data enabled me to produce an objective research. As I have already explained after categorizing the information gathered, I managed to theorise and produce results from my data, in other words 'code'. Subsequently the comparison between findings was easier. **Initial research questions** led me to **ultimate conclusions**.

CHAPTER 5

FINDINGS FROM PRIMARY DATA RESOURCES

The primary target of the Cultural Services of the Ministry of Education and Culture as a governmental department is to formulate cultural policy. The development of the various fields of culture in Cyprus, the participation of the public in the cultural scene and the promotion of the island's cultural activity abroad are measures seriously followed by this department. Administrative processes within the department are of vital importance as they have a direct effect on its work, functioning and ultimately its decision making mechanisms.

After collecting the information sought in order to meet the objectives of this research (see chapter 1) through the four different methods of data collection already described, the results were analysed and the findings were produced.

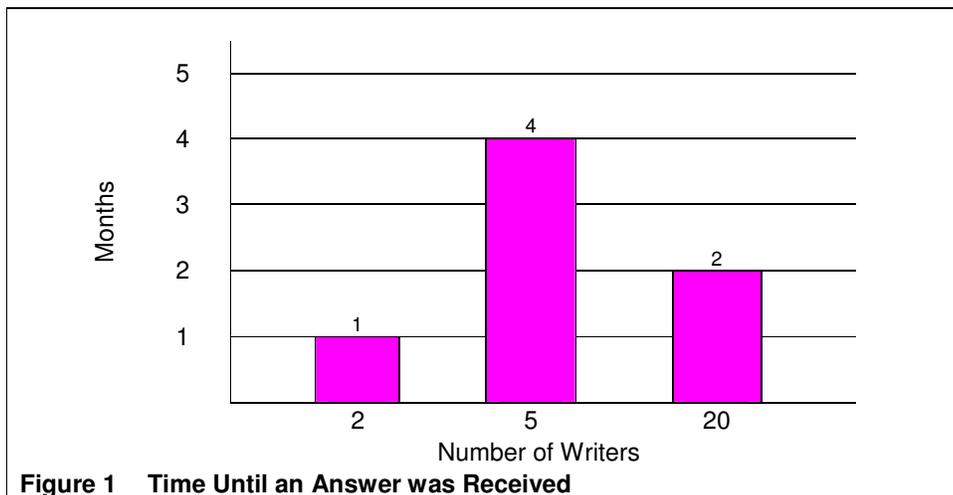
FINDINGS REGARDING ADMINISTRATIVE ISSUES

1. Delay in responses to applicants

One of the issues that I always considered as a major problem during the period that I have been working as a cultural officer was the issue of delay in responses to applicants for assistance by the state. Looking into the matter by examining the files which circulated in the offices of the Cultural Services' department, I found out that there are serious delays in handling applications from the public and more specifically from artists and writers. Applications arrive by post, fax or e-mail in the form of letters addressed to the director of the department. Subsequently the director notes down on the letters the name of the cultural officer who deals with the area of culture to which the contents of the application belong, e.g. music, visual arts, literature, dance, cinematography, EU programmes of support etc. After that, the two clerks who are responsible for the archive system and the filing of applications receive the letters, allocate them to the appropriate files and at the same time send each of the files to the cultural officer responsible for the handling of the specific application. There are currently twelve cultural officers (thirteen

including the director) and each of us deals with a different area of governmental support to the public. Subsequently, the cultural officers make suggestions for approval or disapproval of the demands by the public, writers or artists and if their opinion is that they deserve to be met, they propose amounts of money to be spent from the budgets of the government for culture. The written suggestions of each cultural officer are then sent to the director for approval, via Cultural Officer A' and Senior Cultural Officer if the cultural officer who deals with the matter is at the lower rank of hierarchy. Cultural Officers A' send their suggestions only through the Senior Cultural Officer of their sector (there are two senior cultural officers, one for the 'Arts' and one for the 'Letters' sector), and Senior Cultural Officers send their suggestions directly to the director. If the proposed sum for financing a specific cultural event, a writer or an artist is £800 or less, then the director decides whether to accept it or not and sends his/her written consent with the file back to the cultural officer who suggested the sum in the first place, through the clerk who deals with the files who is responsible in his turn to give advice to the Accounts Department to proceed with the issuing of a cheque. However, if the proposed sum is more than £800, the director sends the file to the Permanent Secretary of the Ministry of Education and Culture for approval, who in his turn sends back his written consent to the director of the Cultural Services who informs the Cultural Officer about the Secretary General's response. Thus, there are applications which are handled by five persons (Cultural Officer, Cultural Officer A', Senior Cultural Officer, Director of Cultural Services, Permanent Secretary of the Ministry of Education and Culture) and other policy matters which have to be approved by the Minister, bringing the number of persons at the Ministry who deal with them to six. In many cases, one or two of these persons are abroad for work or on leave or the clerk responsible for the archive is absent and this fact causes further delay. When I looked at files that me and other colleagues handle, I found out that there are significant delays in responses to applicants, frequently of four or five months' time. Complaints expressed by applicants who either telephone or visit cultural officers in person led to the same conclusion. Cultural officers themselves admitted that applications for support reach them weeks after they are sent to the Cultural Services and that this is due to delay in the archive

system, when asked at the in-depth interview with them ‘Do you receive applications for support by citizens on time?’ ‘How long does it take for application to reach you from the day it arrives at the Ministry? (See Appendix 2). Artists and writers also stated that there is a long delay in the state’s response to their applications and very often they fail to go on with the organising of specific cultural events since they don’t have an answer from the state or they have to postpone events when the answer comes too late. Out of 27 writers asked ‘How long did it take you to receive an answer to your application to the Cultural Services?’ (See Appendix 3), twenty answered that they received an answer from the Cultural Services department two months after they had applied, five persons said that it took four months to get an answer and only two said that they received as answer in one month’s time (See Figure 1).



Of course the above delays relate to applications for participation in literature conferences abroad and the organising of seminars and not to services offered by the Cultural Services like a) the purchase-funding of books or b) the sponsorship of publications, since for these services there is a Committee of seven persons (two from the Cultural Services, a Senior Cultural Officer and a Cultural Officer and five experts - outsiders) which meets about three times per year and takes decisions about which books the state should purchase and which books should be sponsored in order to be published. The Committee for the purchase of books meets at the end of every October, February and June, thus every four months and this is clearly stated in the

criteria for the purchase-funding of books signed and approved by the Minister of Education and Culture in November 2003. The same persons are the members of the Committee responsible for the sponsorship of publications apart from one person, the Cultural Officer, who is different, but in the approved criteria (September 2000) for this service the frequency of the meetings is not strictly laid and they meet about twice per year unless applications are too many and they meet three times and seldomly four.

Delays regarding the Cultural Services' response to applicants were also stressed by artists when asked the question: 'How long did it take you to receive an answer to your application to the Cultural Services?' (See Appendix 3). The majority of the artists asked, 25 out of 35, answered that there is significant delay which in most cases is more than two months' time.

The multiple delays that have been observed cause inefficiency in the functioning of the Cultural Services department. The problem, however, does not stop at this department. After a decision has been taken to sponsor an event or an individual, a note is sent to the Accounts Department together with a special form in which details about the recipient of the state's support are filled. Subsequently a cheque is issued and sent by post to the original applicant. This procedure usually takes another month or even more to be completed.

2. Mistrust in the role of experts

There are issues like the purchase-funding of books, the sponsorship of publications, the purchase of works of art, the sponsorship of films, the purchase of compact discs etc. for which special committees the members of which are appointed by the Minister of Education and Culture are formed and decisions that regard them are taken during long meetings. These committees are headed by a Senior Cultural Officer and usually their members consist of another Cultural Officer and experts in each field of culture that is to be examined from outside the Ministry (e.g. artists, art-managers, directors, writers, university professors, composers etc., according to the area of culture

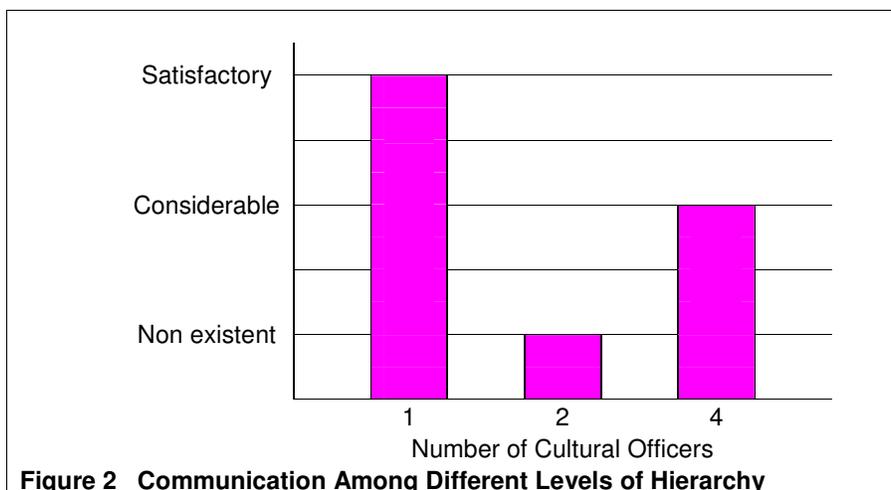
under examination). In a few cases, I noted that the Committees' decisions were not strictly followed or respected but alterations had been imposed on their proposals when the latter were sent for approval to the higher levels of hierarchy at the Ministry. The files had then been sent back to the Cultural Officers to make changes and circulate them via the archive system back to the director of the Cultural Services, the Permanent Secretary and ultimately, the Minister. Apart from the extra delay that this interference caused, a very important virtue was violated through it and that is 'the virtue of democratic leadership'. Surely changes in the decisions of committees were examples of arbitrary leadership. The members of the committees felt that their opinions were either mistrusted or not taken into account and as a result strains were created among the ranks of hierarchy. There was no mutual stimulation and understanding and communication blocks were built among the officers at the department and their seniors as well as among experts asked to participate in decision making due to their 'special knowledge and experience'. The presence of experts during the taking of decisions about cultural matters very strongly favoured by E. U. cultural policy and other countries (see Chapter 3), leads to objective examinations of applications for support by the State from interested parties and ignoring or mistrusting them is surely a wrong attitude by those who in the first place seek the experts' presence. Fortunately interference in committees' decisions were noted only in a few cases.

3. Workable level of communication among the ranks

In many cases, participation in decision making inside the Cultural Services department in which lower ranks share the decisions made by higher ranks and the importance of communication among the ranks was indeed taken into account. Meetings of cultural officers and their director took place on a regular basis, about twice a month and during these meetings all cultural officers felt that they could not only freely express their opinions and make suggestions but they could also promote minor changes if they proved that such changes were justified, feasible and would benefit the department as a whole.

All officers worked for the improvement of a special application form which one of them proposed that would substitute in due time letters for support from groups of artists or individuals and that would facilitate the work of everybody. It was entitled 'Application for the funding of cultural events/activities' and after four or five meetings the final draft was composed and one of the cultural officers was assigned the responsibility to send it to the Minister of Education and Culture for approval. (See Appendix 7) This was a good example of communication among the levels of hierarchy and it was also mentioned by most cultural officers (7 in number) who participated in the in-depth interviews when they answered the question: 'Do you find that there is communication and cooperation among the different levels of hierarchy at the Cultural Services of the Ministry of Education and Culture? Please explain' (see Appendix 2, question no 8)

Most of the cultural officers answered that there is communication and collaboration among the different levels of hierarchy at their department but not in an absolute sense. Four of them said that it was considerable but it could have been better, two said that there was no communication and one answered that there were satisfactory levels of communication at all levels. (See Figure 2)



However, what usually happens at the Cultural Services department is that while several decisions are taken by Cultural Officers as a group after a series of meetings, when it comes to tasks assigned to individual Cultural Officers,

communication among officers is limited if any of them, due to an emergency, has to let a task be completed by others. The following incident, which occurred in July 2003 proves the above notification. Similar incidents which I observed during the past two years led to the same findings.

4. Lack of cooperation and lack of guidelines for cooperation regarding individual tasks

On the occasion of the accession of Cyprus to the European Union on 1st May 2004, the new government elected in March 2003 decided, after a meeting of the Council of Ministers, to sponsor several artistic performances and literal seminars that would take place during the period between June 2003 and May 2004 as part of the celebrations for the accession.

One of the tasks assigned to the Cultural Services of the Ministry of Education and Culture was the issuing of a leaflet aiming at advertising the various events that would take place. The task was assigned to a Cultural Officer who started gathering the information and photographic material for the leaflet but in a few days' time he would go on leave for two weeks. The issuing of the leaflet was too urgent, so on the very day that my colleague went on leave, I was asked by two Senior Cultural Officers to go on with his work for the leaflet. I asked for tenders for the artistic design and printing of the leaflet and started gathering material from artistic companies that would take part in the celebration under tremendous pressure of time since the circulation of the leaflet throughout Cyprus was extremely urgent. For about ten days I had to postpone every other work that I had to do in order to cope with the problem of time that had arisen due to guidelines from higher-rank officials to complete the leaflet as soon as possible. As soon as my colleague returned from his holiday, I informed him about how I had proceeded with the work for the leaflet and offered myself for cooperation for the completion of the work. However, this did not happen as from then on, not only I was not asked to help my colleague but I also received no information regarding the progress of the issuing of the leaflet like the proposals received for its artistic design, the proof reading of the text for the events etc.

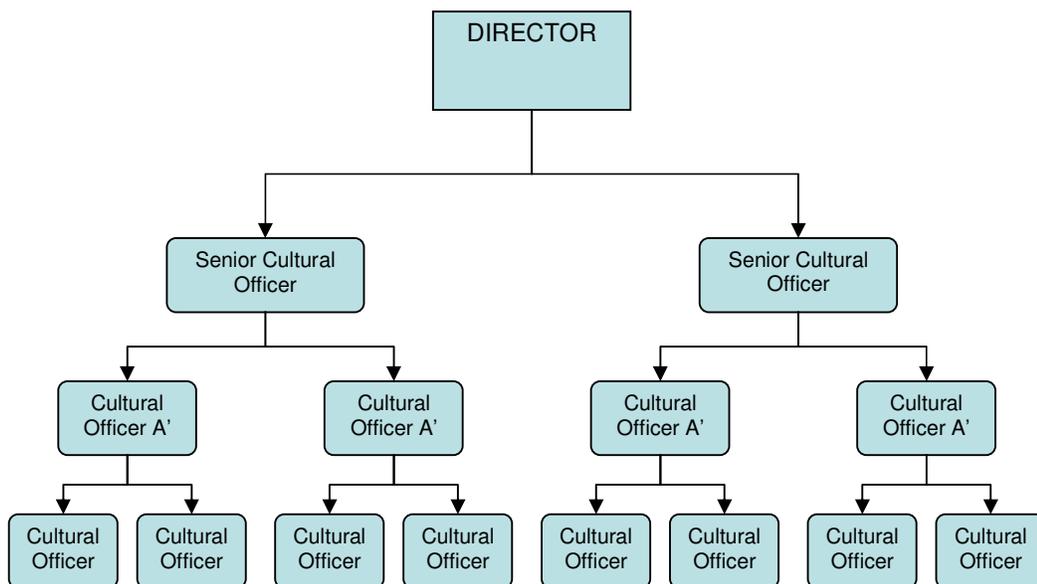
Following the above incident and many others of a similar nature, I came to the conclusion that regarding specific tasks assigned to cultural officers in most of the cases there is no real cooperation among them and what is more serious is that there are no guidelines for cooperation from above but each cultural officer acts completely on his/her own in completing his/her tasks. In any case, the issue of not informing a colleague that has worked under pressure but enthusiastically on something assigned to him/her about its progress is serious and surely proves that his/her professional expertise was just 'used' to fill gaps due to absence of colleagues. This leads to lack of cooperation which is a basic element in different kinds of organisations that perform their management role effectively. It also points out problems in management competencies and assessment of proficiency by managers in the field of the ability to assign tasks to others and monitor their performance.

5. Confusion in the assignment of responsibilities

In several cases I observed a degree of confusion regarding the assignment of responsibilities to Cultural Officers by their Seniors. Most of the Cultural Officers themselves, five out of seven, when asked 'which section of the Cultural Services they worked for,' stated that although each of them worked for a certain section (the 'Literature' or the 'Arts' Section) very often they were assigned tasks that theoretically belonged to the other section. In the Literature Section, apart from issues that are clearly classified to be of a literary nature, e.g. seminars, lectures and symposia on literature, purchase of books, sponsorship of publications, state prizes for literature, support to writers, policy matters regarding literature, sponsorship of literary magazines, book exhibitions etc., other issues have been included. These are in broad terms: music, the State Orchestra, the State Youth Orchestra, the theatre, cinematography, artistic photography and the House of Cyprus in Athens which organises cultural events in Athens in order to promote the culture of the island in the city.

The reason for the inclusion of the above issues in the Literature Section is that cultural officers dealing with the above matters who were promoted to Cultural Officers A', while in the past they belonged to the Arts Section, they were advised to shift to the Literature Section in order to keep a balance in hierarchy for both sections since there are four positions for Cultural Officers A' and two for Senior Cultural Officers at the department (also eight for cultural officers and one for the director). These officers asked their seniors to keep their tasks and they transferred them to the literature section.

The hierarchical structure of the Cultural Services is presented in the following map:



Map 1

At present the staff amounts to thirteen since two positions of cultural officers are not yet filled.

An example of the confusion of assignment of responsibilities was my own role at the meetings of the National Committee for the Cultural Olympiad 2001-2004 (September 2003 – December 2003) which was set in 2002 after a proposal sent by the Greek Minister of Culture to the Minister of Education and Culture in Cyprus, in the framework of the Olympiad of 2004 in Athens. The Committee was to decide about the programme and funding of cultural

events and performances in Cyprus and abroad inspired by Cypriot artists that would promote the whole philosophy and spirit behind the Olympic Games. The Minister approved the proposed twelve persons as members of the National Committee for the Cultural Olympiad (set up in 2002) and assigned the presidency and coordination of the works of the Committee to the President of the Cyprus Olympic Committee who gladly accepted this responsibility (August 2003). However, administrative tasks required for the pursuing of the whole programme like inviting the members for meetings, writing down minutes and sending them to members, making announcements to the press etc., had to be pursued on a regular basis during the four months of the Committee's work. The problem that had emerged was that the Cyprus Olympic Committee was understaffed. I was representing the Ministry at the meetings but ended up in coordinating the work of the Committee after receiving guidelines from my seniors who after discussing the matter with me, admitted that this was wrong, but since the Cyprus Olympic Committee was understaffed, they said that there was no other way to 'get the work done'. In other words, I ended up working for the Cyprus Olympic Committee whereas as a public servant I should only work for the state. Feelings of disappointment are apparent in such situations when employees are forced to pathetically endure irrational situations. My behaviour was responsive, I discussed the problem with senior officers but eventually I had to cope with working for another organisation! Confusion in assignment of tasks raises many problems and creates blocks in communication among workers.

6. Ignorance of alternative solutions in dealing with applications

Regarding applications by associations, organisations, groups of artists and individuals for taking part in the programme of the Cultural Olympiad, these were sent either to the Ministry or to the Cyprus Olympic Committee from 2002 to 2003. However, despite the initial appointment of the Committee in 2002, no guidelines were given regarding the start of its meetings until August 2003. One of the applications arrived in June 2003 from the Cyprus Architects' Association for an arts exhibition that would take place in July 2003. As there was a delay in deciding when the meetings of the National

Committee for the Cultural Olympiad would commence resulting to the beginning of them in September 2003, the art exhibition proposed by the Cyprus Architects' Association was excluded from the programme since it had already taken place in July. What I decided to do in order to help the applicants was to advise them to apply for funding at the Cultural Services department (Arts Section) and forget about their original application for the exhibition to be included in the Cultural Olympiad. In the end they were financed for the exhibition since the colleague who deals with financing art exhibitions made a positive proposal for them. Had I behaved in a passive way, rejecting the Cyprus Architects' Association's application with the justification that their exhibition had been completed before the commencing of the National Committee's meetings, they would have received no support. The issue of finding alternative solutions as a worker and 'windows' through which the public can get assistance is of extreme importance. Cultural officers should be very well aware of all kinds of support that can be offered to citizens by the state and not only of the kinds of support they deal with themselves while pursuing their own tasks. As the ones closest to the 'suppliers' of art activities they should aim at helping the public in every possible way. People at the top do not constitute the repository of all knowledge. In many cases, the most valuable knowledge resides at lower levels in arts organisations where workers are in close contact with artists.

7. The organising of cultural events by officers

During the two years I was observing situations and procedures at the Cultural Services of the Ministry of Education and Culture (2002-2004) I noticed that other cultural officers and I always talked about several tasks that we are assigned which have nothing to do with our role which is to promote cultural activity in the island and abroad, to develop the participation of the public in the cultural scene and above all, to formulate cultural policy. In many cases cultural officers have to undertake themselves the organising of cultural events like art exhibitions, literature symposia or seminars instead of supervising the organising of such events after assigning them to organising agencies that exist in Cyprus (e.g. Methexis art services, IMH Ltd, Pyrgos

Public Relations Ltd, Drakos Ltd, etc.). The organising of an event is a tiresome task that requires a lot of time and energy. Officers have to book exhibition halls or rooms or conference rooms at hotels, make the necessary arrangements for the printing and sending of invitations, organize cocktail parties at inauguration ceremonies, book air tickets and hotel rooms for guests from abroad but also prepare speeches for seniors who attend each event, organize press conferences etc. For almost all of the above activities the officer in charge of a certain event has to ask for tenders from the private sector at least three at a time in order to be compatible with the Accounts Department regulations. Subsequently tenders have to be evaluated and proposals have to be sent for approval to the Accounts Department. All of the seven cultural officers who participated in the in-depth interviews, insisted that the organising of events and the carrying out of accounts was incompatible with their real role and took a large proportion of their time at work whereas if they hadn't had to organize events themselves, they would have used their time in a more productive manner. Cultural Officers also said that when it comes to organizing events, cooperation among levels of hierarchy at the department is minimal (See Appendix 2, question no. 8), whereas generally speaking such cooperation is quite satisfactory.

The assignment of the organizing of events to the public sector and the declaration of tenders by the Accounts Department at the beginning of each year were issues discussed by senior cultural officers with the Permanent Secretary of the Ministry on May 28th 2003, who agreed with them but until today nothing has changed due to the fact that the Cultural Services are understaffed and due to the absence of Administrative Officers and Accountants.

FINDINGS REGARDING POLICY ISSUES

1. Problematic or non-existent criteria regarding services provided by the Literature section

Regarding services that involve the state's support of literature activity in Cyprus, the examination of government files led to the conclusion that criteria have not yet been formulated for every single action taken at the Cultural Services' Literature section.

The Literature Section according to the Cultural Services Annual Report, deals with various schemes of support. These schemes are (i) the publication of literary, historical and arts books, (ii) the sponsorship of publications that regard Cyprus, (iii) the participation of Cyprus in International Book Exhibitions, (iv) the Purchase – Funding of books on literature and on general issues, (v) the Advertising and Promotion of Book Reading, (vi) the Sponsorship of Municipal and Community Libraries, (vii) the Organising and Sponsorship of Literature events like lectures, seminars and symposia, (viii) State prizes for Literature and State Prizes of Excellency in Letters, the Arts and Sciences, (ix) the Sponsorship of Literary Magazines and Journals and (x) the Organising of the Greek Book Exhibition in Nicosia and Limassol (every two years in each of the two cities).

As regards (ii), (iv) and (ix) above, i.e. the Sponsorship of Publications that regard Cyprus, the Purchase-Funding of Books on literature and on general issues and the Sponsorship of Literary Magazines and Journals, criteria have been set and signed by the Minister of Education and Culture. For the Sponsorship of Publications the document for criteria that is used has been updated in 2002 and for the other two services, i.e. Purchase – Funding of Books and Sponsorship of Literary Magazines and Journals, the criteria have been updated and approved by the Minister in 2003. Looking at these sets of criteria I concluded that they were too general, allowing for different ways of interpretation. For example, if we look at the criteria for the purchase – funding of books the Committee responsible for this service consists of: one

Senior Cultural Officer from the Literature Section, one Cultural Officer who acts both as a member and secretary and five outsiders (a lecturer at the University of Cyprus, an ex secondary-education teacher, a lecturer at the Frederick Institute of Technology, a researcher at the Centre of Studies of the Kykko Monastery and a publisher of an arts magazine). According to data regarding books by title and subject, the overwhelming majority of books published in Cyprus are written in the Greek language and about 18% are in English. From time to time publications come out in Arabic and German (about 2% of the total number of books each year), in French (1%) and in various other languages. The committee follows a set of criteria which state clearly that the aims of the service provided by the Cultural Services entitled 'Purchase-Funding of Books' are a) the encouragement of Cypriot writers to produce and publish important books, b) the encouragement of publishers to publish books by Cypriot writers or books about Cyprus and c) the promotion of important books published in Cyprus abroad. Books that regard literature, the arts, cultural heritage, the history of the island, the environment, science and education are purchased and funded. Programmes for events and advertising leaflets for cultural events are excluded. The special criteria for the purchase – funding of books are (i) the originality of the contents, (ii) the quality of the contents, (iii) the significance of a book for the development and promotion of literature, the arts, cultural heritage, the history of Cyprus, the environment, science and education, (iv) the artistic perfection of the book as a publication, (v) the date the book was published which should be either during the year it is submitted for purchase-funding or the year before. Books that embarrass public dignity, are of low quality, contain visible grammar and syntax errors and are not first editions, are excluded from the purchase process. Regarding the amount of money that will be spent for the purchase – funding of a book, the cost for the publication is seriously taken into account and its sponsorship by other cultural institutions or organisations.

As already mentioned, the above criteria are open to different interpretations, since they are too general. We buy books at the Cultural Services in order to send them to cultural institutions abroad, Embassies of the Republic of Cyprus in countries where large numbers of Cypriots live, Faculties of Greek

Studies in Universities abroad or in order to offer them as presents to experts that take part in seminars or symposia that we organize and to honourable guests of the Minister of Education and Culture. Thus the books that are purchased have to represent what is best among the circulation of books in Cyprus and not the average book read by housewives. As a cultural officer dealing with the purchase of books and the sponsorship of literary magazines and journals, in June 2003 I attempted to formulate more strict criteria but I failed to get the approval of my seniors and in November 2003 the above, general criteria were set. As a result, we ended up in buying about three hundred books per year out of which only 20 per cent are regarded as books of high intellectual quality and artistic perfection by the Committee itself, but since it has to act according to the approved criteria, it does suggest the purchase of about three hundred books per year. The rationale for the setting of general criteria would be justified fifteen years ago when the production of books in Cyprus was indeed very limited and the total number of books published each year did not exceed one-hundred whereas literary magazines and journals that circulated were about ten. Today we sponsor more than forty literary magazines and journals for which the criteria again approved in November 2003, are very similar to those that regard the purchase – funding of books.

When using the word 'quality' one has to be extremely careful as it can be interpreted in various ways. A book may be written in fluent language but present inaccurate information or it may be a masterpiece in literature but have a cover of very poor quality and inside pages may be full of printing errors etc. Who decides what 'quality' is? Using the word in the wording of the state's official criteria should be avoided. Also, the fact that all kinds of books fall under the categories eligible for purchase – funding is wrong since books are bought which do not meet the aim of the service which is to send them to cultural institutions, embassies, faculties of greek studies abroad etc. In some instances, the colleague responsible for the sending of books abroad received insulting comments about the books he sent from university professors and managers of cultural institutions abroad. They said that they would rather not receive certain books because they were of no use to them at all.

The other point that I would like to raise is the fact that the Committee not only decides about how many books to buy but proposes a small sum of money as ‘funding’ in order to assist the writer or the publisher financially. This amount of money ranges from about 50 CYP to 500 CYP and it usually varies according to the cost of the book and the number of copies that are bought. Since December 2000 when I was assigned the duty of coordinating the Committee as well as being a member of it as a cultural officer, I find that this funding does not fall into any categories but simply represents the proposals of the committee during its meeting. For example, if we buy ten copies of book X at the price of 5 CYP each, we propose an amount of £100 (£5 x 10 copies = £50 plus £50 funding). If we buy fifteen copies of book Y at the price of £4 each we may again propose £100 (£4 x 15 copies = £60, plus £40 funding). This results in unequal behaviour towards applicants and in encouraging arbitrary thinking by members of the Committee. There should be an equal sum of funding to all applicants which could be estimated according to the amount spent for buying their books e.g. 20% or 30% of the amount spent (See Table 1).

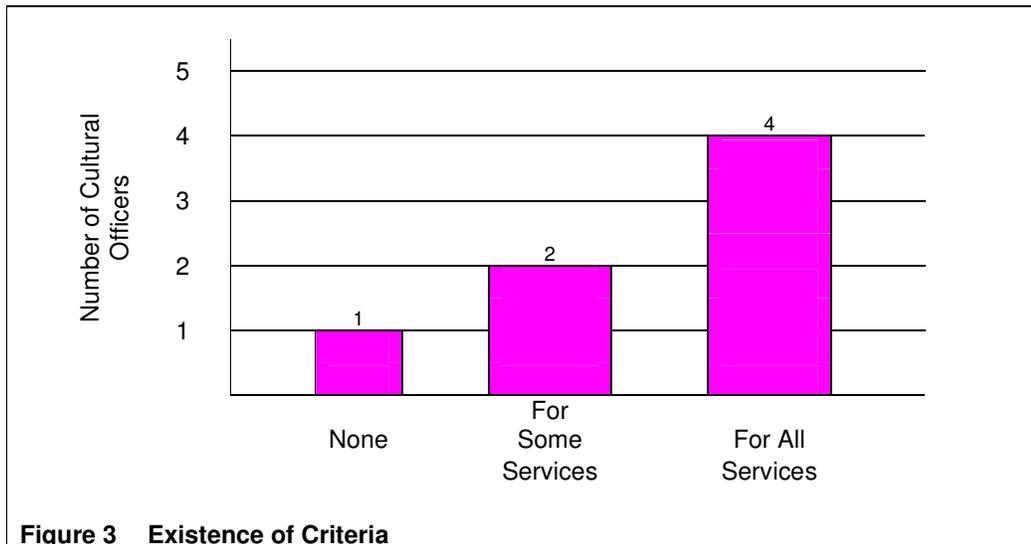
<u>Title of Book</u> <u>proposed</u>	<u>Price</u>	<u>No. of Copies</u>	<u>Total amount</u>
X	£ 5	10	£60 (£50+£10)
Y	£20	15	£360 (£300+£60)
Z	£15	20	£360 (£300+£60)
W	£10	10	£120 (£100+£20)

Table 1

Books for which we receive applications by other Cultural Institutions in Cyprus could be just purchased and not funded since they have their own budgets but the State could assist their sending abroad in order to enrich libraries with valuable stock of books. Another issue that I would like to raise, is the fact that I noticed that in a few cases criteria were not strictly followed. During one of the meetings of the committee for the Purchase – Funding of

books (26th Oct. 2003), the purchase of two books, published in 2000 and 2001 was approved despite the fact that in the criteria it is very clearly stated that books published more than a year prior to their submission to the Ministry for funding and purchase, are excluded. Five of the Committee's members insisted on the purchase–funding of the books and two disagreed. The Committee finally suggested their purchase–funding since this was what the majority of its members wished. This is an example of a committee acting contrary to what is stated in the criteria. Criteria should always be respected and followed otherwise the public is treated unjustly.

Out of seven Cultural Officers who took part in the Interviews (see Appendix 2, Question no. 6), only four answered that there were criteria for public support regarding all services they were dealing with at the section they were working for and attached them. Two officers answered that there were criteria in a few of the schemes of public support and one said that he was still working for their formulation (See Figure 3).



In cross-checking the above information from files that circulate in the Literature Section, I found out that the issues for which there are still no criteria were amateur theatrical productions and theatrical workshops whereas for the purchase of compact discs criteria had been formulated but not yet approved. Regarding cinematography clear criteria have been set as well as regarding the sponsoring of literature events, the state prizes for literature and

the state prizes for excellency in letters, the arts and sciences. For the organizing of the Greek Book Exhibition in Nicosia and Limassol criteria were clear too, but regarding the sponsorship of municipal and community libraries non-existent. Also, the situation regarding the participation of Cyprus as a state in International Book Exhibitions (e.g. Frankfurt International Bookfair, London Bookfair, Scripta Bookfair in Salonica, Bologna Childrens' Bookfair, Moscow Bookfair etc) was not promising at all until a few months ago, since the books sent for exhibition at the stand of Cyprus in each bookfair were not selected according to criteria but according to the tastes of each cultural officer participating in the fair. However, only recently efforts have been made by the new Director of the Cultural Services to take control of what is sent to international bookfairs and together with the cultural officer in charge of each bookfair decide about which books to send in order to improve the publishing image of the island abroad. Two officers who participated in two bookfairs (London, in March 2004 and Frankfurt, in October 2004) accounted for this.

2. Minimal translation of Cypriot literature

One of the objectives of the 'Culture 2000' programme of the European Commission is the transnational dissemination of culture and the movement of artists and their work (see Chapter 3, Literature Review). Apart from the main sector of cultural activity highlighted each year, funding is offered for translation projects with priority given to works written in the less widely-used European languages or translated into these languages. EU finding for translations regards annual cooperation projects and multi-annual cooperation agreement projects. (Cyprus entered the 'Culture 2000' programme in 2002 after the participation fee of € 200.000 was paid to the EU following an approval of a proposal made by the Cultural Services to the Council of Ministers of the Republic of Cyprus. Before that, Cyprus was invited to participate in the programme but as it had not been able to activate the governmental mechanisms to work towards the achievement of its participation and pay the fee, it lost the opportunity to participate).

Cultural Operators from the 30 countries participating in 'Culture 2000' were to present the 'Culture 2000: Call for Proposals 2004' in due time since for all annual projects and translation projects the deadline for submission of applications for 2004 for community funding was 30th October 2003 and for multi-annual cooperation projects it was 14th November 2003.

The Cultural Services of the Ministry of Education and Culture held a half-day seminar on 20th September 2003 following a press release on 27th August 2003 regarding the 2004 call for proposals. The attendance at the seminar was satisfactory. The representative from the department of Culture and the General Directorate of Education and Culture of the EU Theodosios Mastrominas assisted the presentation of the programme by the Cultural Services.

In 2002, the call for proposals for 2003 was presented extremely late, only three weeks before the deadline for submission of applications resulting into very poor response to it by artists writers and cultural institutions in Cyprus who were not given enough time to follow the procedures of participating. Only three annual funding programmes were eventually approved by the Commission, all in the area of theatrical performance, namely a) the funding of a 'leader' (i.e. organizer) from Italy and to the International Theatrical Institute of Cyprus as one of its coorganisers, b) the funding of the Theatrical Organisation of Cyprus, again as a coorganiser and c) the funding of the Municipality of Limassol for theatrical performances as a coorganiser. No funding was approved for translation projects since demand for it was minimal despite the E.U.'s particular attention paid in translation projects as 'they bring different cultures together'.

As regards the Call for Proposals for 2004, funding for projects from Cyprus was proposed as follows (see Appendix 8):

CULTURE 2000 – Projects to be funded for 2004 (with Cyprus as a leader or coorganiser)

ANNUAL PROJECTS – ACTION 1

Total no. of proposals for 2004: 524

Proposals from Cyprus: 8

Proposed for funding: 1) Cultural Heritage

Coorganiser with U.K. as a leader

‘European Vernacular Architecture, Cultural Heritage Exchange’

ARCH

2) Performing Arts

Coorganiser with Hungary as a leader

‘European Dance Caravane’

BM DUNA ART ENSEMBLE – GENERAL KHT OF THE INTERIOR

MULTI-ANNUAL PROJECTS – ACTION 2

Total no. of proposals for 2004: 157

Proposals from Cyprus: 4

Proposed for funding: 1) Cultural Heritage

Leader: **Cyprus**

‘Crossings: Movements of people and movement of cultures-changes in the Mediterranean from ancient to modern times’

PIERIDES FOUNDATION – PF (3 years)

2) Cultural Heritage

Coorganiser with Spain as a leader

‘La cultura dek pon, el aceite y el vino’

CONSEIL INSULAR DE MALLORCA FODESMA – CIM (3 years)

3) Cultural Heritage

Coorganiser with Greece as a leader

‘Pharos’

ARISTOTELEION UNIVERSITY OF THESSALONIKI – AUTH (3 years)

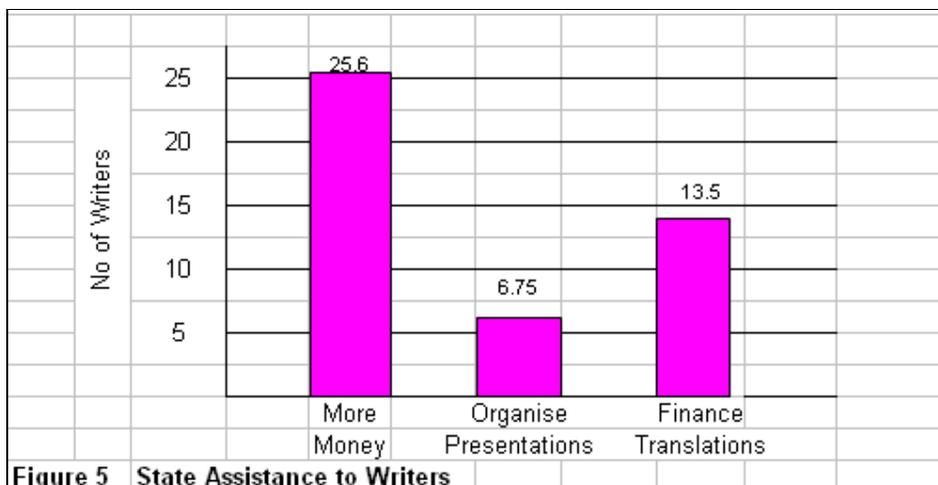
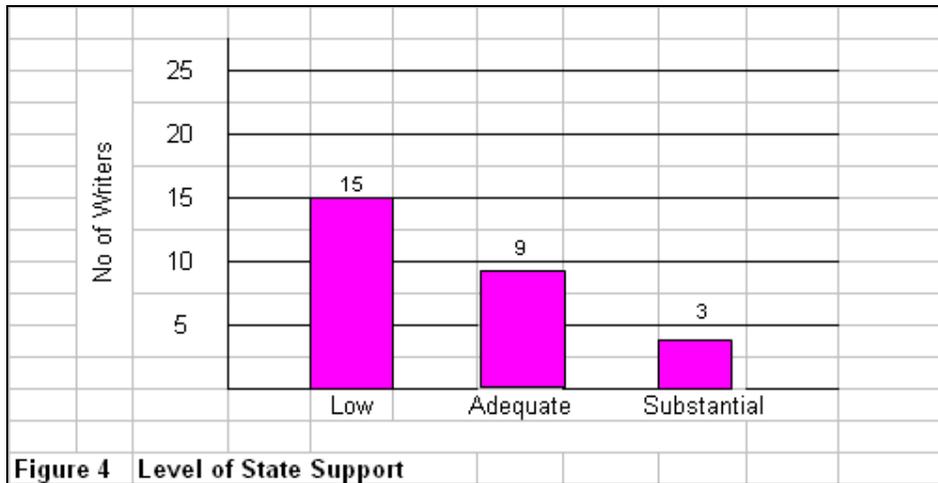
At the Cultural Services, there is no budget that can be allocated specifically for translation projects. Very few publications of translated Cypriot poetry by local or foreign publishers have been sponsored in the past years through the

service of 'Sponsorship of publications that regard Cyprus' by which different kinds of books may be sponsored and the annual amount of money for it in 2004 was £150.000. Less than 5% of this money was spent on translations of Greek poetry in 2004 with a similar image regarding 2003 and 2002. During the 2nd Symposium of Translation of Cypriot Literature organized by the Cultural Services which took place in November 2001, it was stressed by the majority of speakers that there is a need for more works to be translated in other languages so that Cypriot literature will travel to other countries and be made known internationally. 'In many countries publishers do not dare to take risks in publishing translations of Greek or Cypriot poetry but would rather publish translations in English, Italian, French and German poetry as demand for literature from those countries is higher', as José Antonio Moreno Jurado said during his speech at the symposium. Thus the state's responsibility to make the literature of Cyprus known abroad is huge and surely the formulation of policy to promote translations internationally must be urgently promoted.

According to Andis Panayiotou *ibid*, while there were 188 translations of works of Cypriot poets who wrote in the Greek language, only 13 folk poets or poets who wrote in the Cypriot dialect saw their works translated. This is perhaps due to the difficulty in translating dialects. Also, there are poets the works of whom have never been translated, 177 who wrote in the Greek language and 222 who wrote in the Cypriot dialect. As a result, he concludes, 'the public and private sector have to think seriously and act accordingly so that the whole wealth of Cypriot poetry (and literature in general) will be presented internationally'.

Most of the writers (total number of writers asked: 27), when asked the question 'Do you consider the support offered by the state through its department of culture adequate?' (See Appendix 3, Question no. 4) admitted that it could have been more (See Figure 4). In the question 'What else could be done by the state to assist writers?' (See Appendix 3, Question no. 5) a substantial proportion of them (nearly 50%) proposed the state's support in the translation of their works (See Figure 5).

95% of the writers asked said that they needed higher sponsorship and about 25% proposed the financing of events to present their work to the public.



The proposal of writers themselves for their works to be translated into other languages coincides with A. Panayiotou's findings that 399 (177 in Greek + 222 in Cypriot dialect) poets' works have never been translated and with the fact that there is no government budget to be spent on assisting translation projects. Also, the state's encouragement of writers to participate in EU translation projects should be a primary goal.

3. Low attendance at 'Kypria' International Festival and need for further decentralisation

The 'Kypria' International Festival is the biggest cultural event that takes place in Cyprus. It is organized and sponsored by the Cultural Services of the Ministry of Education and Culture and takes place during the months of September and October each year with an extra week on the cinema that usually takes place in the beginning of December.

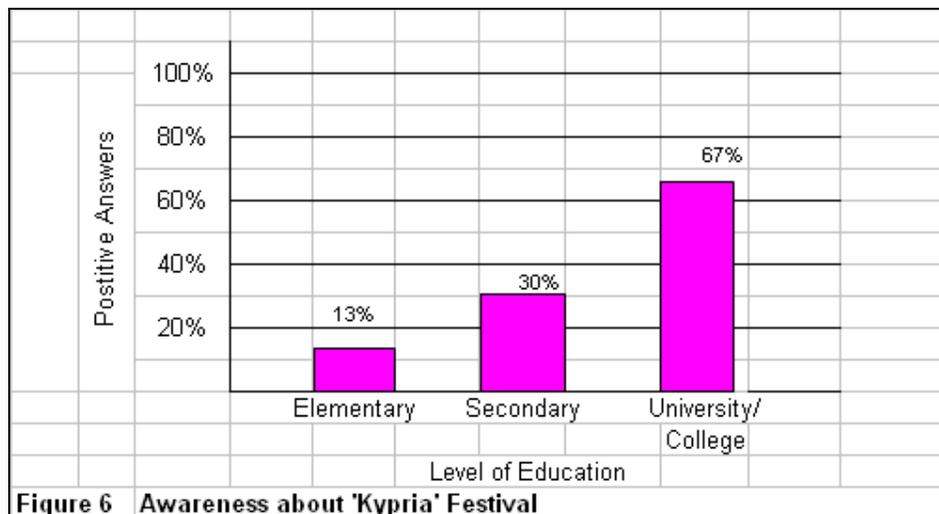
What has been happening through the eleven years that the Festival has been taking place (1993-2004) is that only performances of high artistic level are chosen by the departmental committee responsible for shaping the programme of the Festival. The Cultural Services' aim is to give our public the chance to enjoy quality in art which it cannot get from the majority of the everyday cultural activities that take place in the island. Emphasis is given on the performing arts (e.g. music, dance, theatrical performances) but art exhibitions and the cinema often enrich the programme of the festival. (See Appendix 4) Artistic groups of high standards are invited to participate in the Festival.

Throughout the years, the attendance at the Festival proved low, despite the fact that the tickets for the performances are at very low prices (in 2003 they were: £5 for adults, £3 for students, soldiers and pensioners) and the fact that the public should appreciate the chance given to it by the state to attend cultural events of high artistic level.

In the survey (See Appendix 1, Table 10A) that I conducted in collaboration with the Centre of Applied Research of Cyprus College to the question: 'Are you aware of the International Festival 'Kypria?', out of 309 individuals asked, only 114 (37%) answered that they knew about the Festival, the majority of them female and of ages between 16 and 49. Only 21% of persons beyond the age of 50 replied that they were aware of the festival. However the awareness about 'Kypria' was spread almost evenly between the cities with

37% of the individuals asked answering positively in Nicosia, Larnaca and the government-controlled area of Famagusta, 36% in Limassol and 41% in Paphos. The picture was not as even regarding urban and rural areas. In urban areas we received a positive answer from 41% of respondents and a negative from 59% whereas in rural areas only 28% answered that they knew about 'Kypria' and 72% that they didn't know. The level of awareness varied dramatically between individuals with different levels of education. (See Figure 6)

Are you aware of the International Festival 'Kypria'?



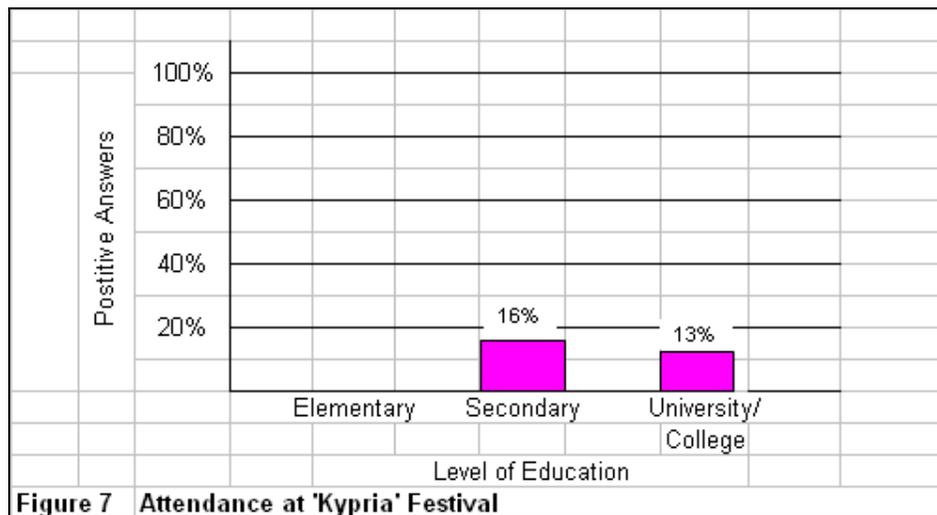
Only 13% of individuals with education up to the elementary school answered positively as opposed to 30% of those with secondary education and 67% of those with college or university education.

To the question "Have you ever attended the events included in 'Kypria' festival" only 13% of the individuals asked answered that they had attended the festival with females being on the lead (20% as opposed to males who were only 4% of those who attended the festival). Persons over fifty years of age consisted 17% of those who attended the festival with young people of 16-29 years of age consisting 11% and people of 30-49 years 14%. Here we notice that although less people beyond the age of fifty were aware of the

existence of the festival, more of them attended it. Thus, had they been more informed about 'Kypria', attendance would surely be higher among their group.

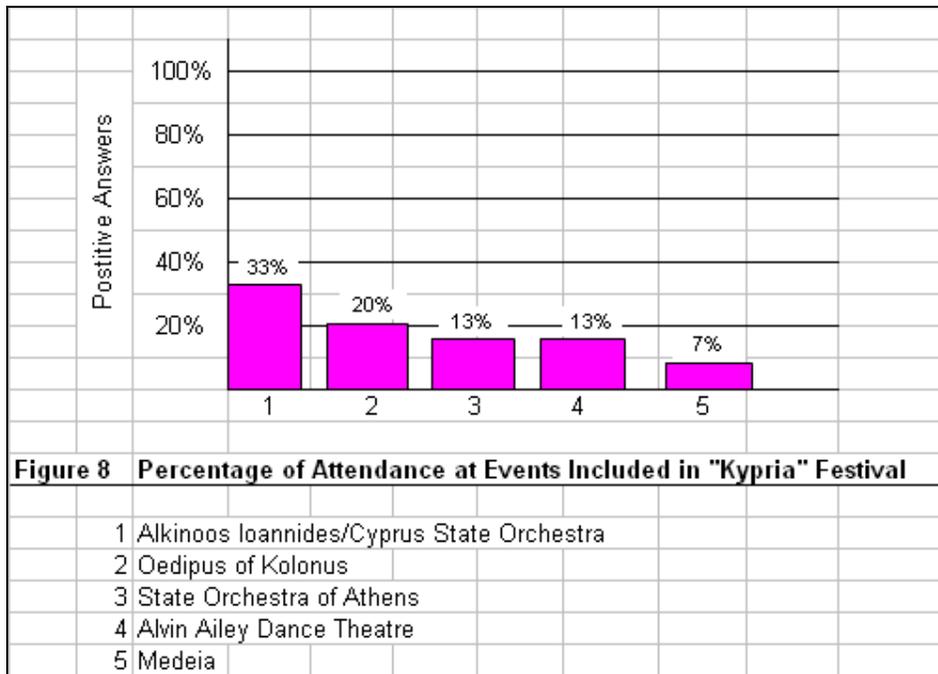
Regarding attendance to the festival by people from the various cities we see that Paphos has the biggest numbers (17%) with Limassol coming second (16%), Larnaca and Famagusta third (12%) and Nicosia fourth (11%). This is a striking finding since usually more than half of the events take place in Nicosia (See Appendix 1, Table 10b and Appendix 4). We find that the public in the other cities is more enthusiastic regarding the festival and participates more. This is a message for the need of further decentralization and devolution of culture.

Looking at the tables that show the attendance of the public according to its level of education, we see that 100% of those with elementary education have never attended the festival whereas 13% of people with college or university education have attended it and 16% of those with secondary school education. (See Figure 7)



When asked about which events they attended, the public referred to events of 2003 with the majority of the respondents (33%) saying that they went to the concert of singer Alkinoos Ioannides accompanied by the Cyprus State

Orchestra, 20% saying that they attended the theatrical performance of 'Karolos Koun' Art Theatre with the play 'Oedipus of Colonus'. Only 7% said that they saw 'Medeia' of the Cyprus Theatre Organisation. 13% watched the concert of the Athens State Orchestra and the same number of respondents watched the Alvin Ailey Dance Theatre. The bigger numbers of attending Alkinoos Ioannides concert (33%) could be characterized as 'a natural phenomenon' since he is a successful Cypriot pop singer who lives in Athens and the international trends existing everywhere according to which pop music and shows are at the top of the preferences of audiences have also influenced Cyprus. (See Figure 8)



The low attendance at Kypria Festival may be based on the trends that exist everywhere according to which low quality but money raising arts productions drive the masses but also to the fact that the budget for the advertising of the Festival is low and does not allow for much to be done by T.V. advertisement or spots, radio and newspaper announcements etc. 'Kypria' do not meet the needs of the average consumer of the cultural industry in Cyprus. The question raised then, is 'Should the State's main cultural event urge the public to attend high level cultural performances aiming at developing an audience

with requirements for more qualitative events or should the state aim at simply fulfilling the public's desire to attend performances of an average level?'

Given the responsibility of the State to promote culture and shape the cultural image of the island it should focus on the production and dissemination of quality cultural events, high standard artistic performances and combat the inflow of pompous but low quality cultural products the producers of which seek their consumption by the masses. The public should be driven to the right direction and cultural products of value should cease to be considered as a luxury. The artistic consciousness of the public should be developed.

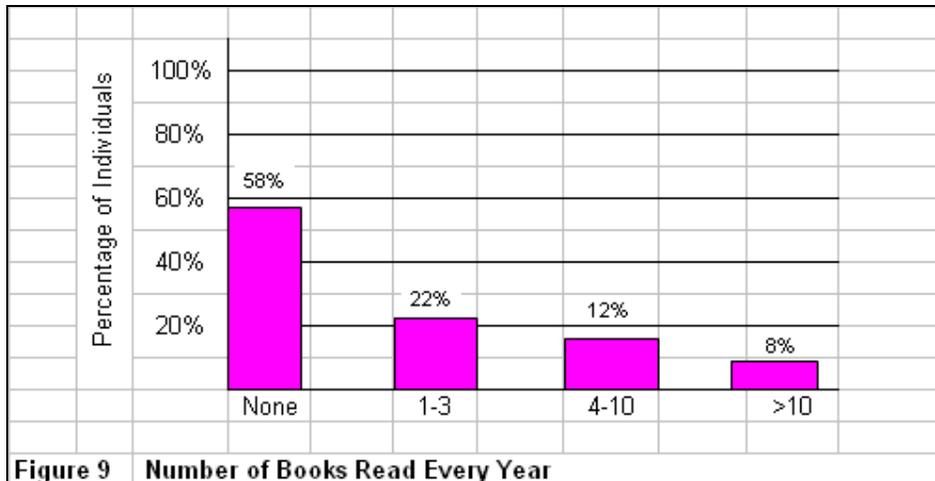
This was also stressed by the majority of the Cultural Officers when asked during the interviews 'Would you suggest any ways of improving the services provided by the State at your section? (See Appendix 2, Question 7). Five out of seven officers who answered the above question said that the Cultural Services Department should promote the work of artists and writers and events of high artistic quality and also shape strict and clear-cut criteria.

4. Need for better promotion of book reading

The Cultural Services of the Ministry of Education and Culture sponsor the Cyprus Booksellers' Association twice a year in order to organize advertising campaigns for the promotion of book reading throughout the island. The campaigns take place regularly since the year 2000, one in the month of December during the last two weeks of the month aiming at raising the number of books bought during the Christmas holidays (either as presents or to be read at the customers' free time) and one in April since the 2nd April is world's day for the reading of children's books and the 23rd April is world's day for the reading of books in general. This year the Cultural Services' budget for the promotion of book reading was 40.000 CYP In 2003 it was £30.000. £16.000 were spent for the sponsoring of the campaign of December 2003 and £5.000 were spent for the sponsoring of April's campaign (April 2004). In December 2002 only £12.000 were offered to the Cyprus Booksellers' Association for their campaign. The sum was raised by £4.000 in December

2003 as statistics presented to the Ministry by the Association proved a steady rise in the purchase of books from bookshops during the days of the campaign. As a Cultural Officer working for the Literature section of the Cultural Services Department my duty was to inform the Booksellers' Association of Cyprus about the ways in which they could get financial support from the state and the available budgets for this purpose. I made positive suggestions for their support when I judged that their proposals were justified and fortunately my suggestions were approved by my seniors although the amount of money that I suggested was often curtailed. However before actually sponsoring the Association I always asked for a detailed account of their incomes and expenses so that I would be able to devise a picture about their real needs for financial support and that there would be no risk of the state over financing the Association's activities.

To the question: 'How many books do you read every year?' of the survey (See Appendix 1, Table 6A) 58% of the respondents answered 'none', 22% one to three books, 12% four to ten and 8% more than ten (See Figure 9). More women than men read books and the more educated people in Cyprus are, the more books they read. In December 1999, a research conducted by the Research and Development Centre of Intercollege for the Cultural Services on 'Cultural Life in Cyprus' included the question 'How many books have you read in the last six months?' and 22,7% of the individuals who participated answered one book, which in proportion results in two books per year, a finding which almost coincides with my own in the survey (1-3 per year) and 13,8% of the people asked said that they read four to five books in a period of six months, a number which is very near to my finding of 12% of people reading four to ten books per year, despite the fact that the two surveys were carried out at a distance of four years between them (the Research and Development Centre conducted the survey in December 1999 and the Centre of Applied Research of Cyprus College in collaboration with the writer conducted the survey in December 2003).

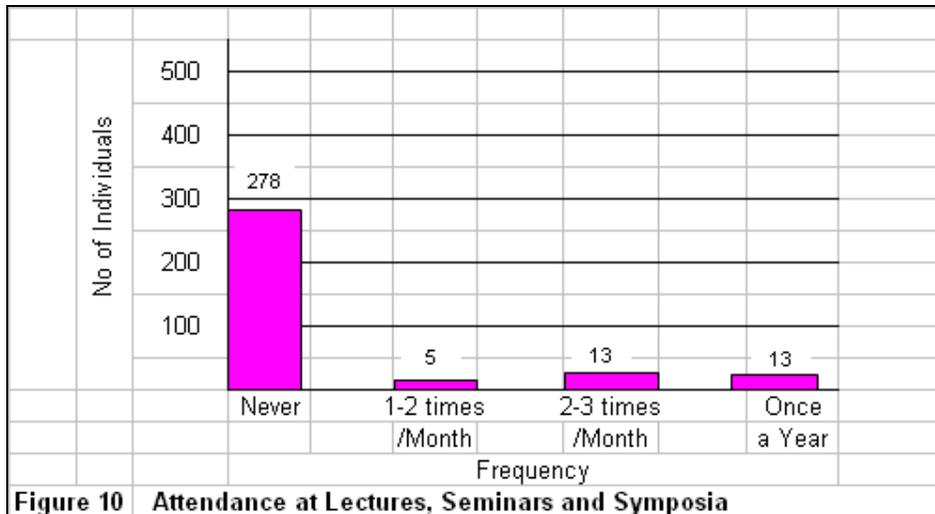


To the question 'what kind of books do you read' (See Appendix 1, table 6B), literature was at the top of the list of respondents' preferences (64%) followed by history books (33%) books on politics and science (30%) and love stories (13%) (Note that due to multiple response the percentages added exceed one-hundred). A similar picture was given by the findings of the Centre of Applied Research of Intercollege (1999) with literature at the top, books on religion second, fiction third, history fourth, science fifth and other books sixth. Reading is linked to people's tastes, of course, but the kinds of books displayed on the shelves of bookshops and the way they are displayed and advertised has a direct effect on people's choices when they visit bookshops. A research on bookshops conducted by a group of marketing students at the University of Cyprus in 2001 for the Cyprus Booksellers' Association showed that the categories of books which are most often placed and displayed on the shelves of bookshops are literature, schoolbooks, books on religion and language while technical books, university books, Cd-Roms and Video cassettes are categories that one cannot easily find in bookshops in Cyprus.

The low numbers of people who read (42%), according to the survey, show that there is a serious need for the promotion of book reading in Cyprus. The Cultural Services' Financial support to the Cyprus Booksellers' Association should undoubtedly be continued and raised since there are available amounts of money in the government budgets for this purpose (40.000 CYP for 2004).

5. Minimal attendance at lectures, seminars or symposia on literature

The Cultural Services of the Ministry of Education and Culture organize a number of cultural events which include lectures, seminars and symposia on literature and offer financial assistance to individuals and cultural organisations of the private sector for the organization of literature events. An amount of 35.000 CYP is included in the budget of 2004 for this purpose. The 'Symposium of Ancient Cypriot Letters' is organized by the Cultural Services on an annual basis, the Seminar on 'Modern Greek Literature' every one or two years and the 'Symposium of Translators of Cypriot Literature' every three years. Apart from these, other events on Cypriot literature are organised. The Cultural Officers responsible for the organizing and funding of these events participated in the in-depth interviews that I conducted and admitted that public attendance at lectures, seminars or symposia of literature is indeed very low and that even university lecturers and professors do not show up. One of the questions we asked the respondents of the survey was: 'How often do you attend lectures, seminars or literary symposia?' (See Appendix 1, Table 5). 278 individuals out of 309 who responded answered 'never', with only thirteen stating that they attend such events twice or three times per year, another thirteen saying that they attend them once a year and five once or twice per month (See Figure 10). The rate of non-attendance proved to be higher in rural than urban areas and among individuals of low education level. The more educated people are, the more they attend literature events.



The remarks of cultural officers coincided with the findings from the survey. As I have already noted, a striking number of 278 persons out of 309, i.e. 90% of the respondents said that they never attend events on literature. Yet the state spends money on such events and writers themselves when asked ‘what else could be done by the Cultural Services to assist them (See Appendix 3, Question no. 5) answered that they wished to see more organizing and sponsoring of presentations of their work in their vast majority.

The question that emerges out of these findings is ‘Why should the state promote lectures, seminars or symposia on literature when the public is not interested in attending them?’ The issue of providing the public with cultural events that will raise its knowledge and urge it to seek quality in the events it attends rather than satisfying its consumer needs comes to surface again. The point is that the manner in which events on literature are organized either by the Cultural Services or by the private sector and funded by the state may not be appealing to the public. The state’s responsibility is to promote all sectors of culture. However promotion does not only mean financial support but objective, representative and interesting presentation of the cultural product of the island to its citizens regarding all domains of culture (visual arts, dance, music, the cinema, literature, folk art etc.).

6. Problematic and uneven advertising of events at the Cultural Services

Cultural events are as I have already explained in this chapter, either being sponsored or organized by the Cultural Services of the Ministry of Education and Culture. When cultural events are organised by the private sector and the state is financing them with considerable amounts of money (usually with one-third or half of their cost), what is expected from the Cultural Services as the governmental department which finances the events, is that organisers should refer to their sponsors in every written or oral announcement or advertisement for the event being financed (e.g. invitations, radio announcements, television spots or advertisements, flyers etc.). When events are being organized within the department, the promotion and 'advertising campaign' for each event is one of the tasks that the Cultural Officer who undertakes it has to carry out, since there is no 'Public Relations' section at the department, not even an officer responsible for the advertising of the events. This procedure causes problems and results in uneven publicity for each cultural event since whether it will reach the eyes and ears of the public depends on how well each cultural officer works as regards the informing of the media about a specific event to secure media coverage. When asked 'Do you know which governmental department in Cyprus is responsible for the support and development of the arts and letters?' (See Appendix 1, Table 9), out of 309 respondents only 121 (a percentage of 39%), answered 'yes'. In addition, out of those who answered positively only 16 referred namely to the Cultural Services while the rest, 105, referred to the Ministry of Education and Culture. These figures prove that the public is not sufficiently informed about the existence of the Cultural Services and that more efficient advertising strategies need to be developed within the department in order to raise public awareness about its role and the services it provides.

When Cultural Officers were asked whether they would suggest ways of improving the services provided by the state at the section they were working at, (See Appendix 2, question 7) nearly half of them (three out of seven)

referred to the need for the appointment of administrative officers who would deal with administrative tasks including the responsibility of informing the public about cultural events (e.g. lectures, literature symposia, art exhibitions etc.) organized by the Cultural Services. They also admitted that having to deal with tenders and other accounting work for each activity they were engaged in when organising a specific event e.g. asking for tenders from T.V. channels for the number of spots they would offer for a certain amount of money, often discouraged them from moving on to an advertising campaign. This had a direct effect on the success of the event they were organizing resulting into poor public attendance, the discouragement of artists/writers who participated in the event, insulting remarks from seniors, the state spending large amounts of money for events without benefiting the public since the latter did not attend them, wrong allocation of resources since those amounts of money could be used for other cultural activities etc.

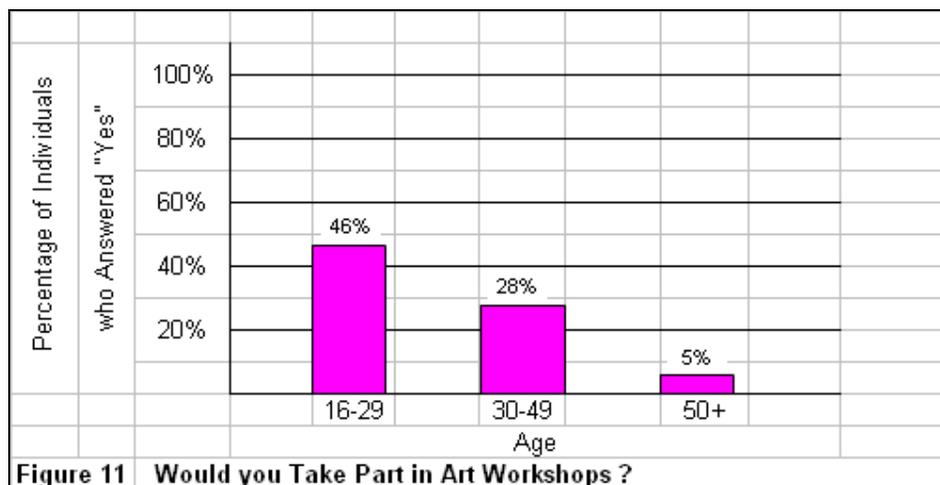
7. Unspent money from government budgets – Finding alternative ways for public spending

The Audit Services of the Republic of Cyprus, while checking the accounts of the Cultural Services Department for the year 2002 and after completing their check in December 2003, found out that a considerable amount of money from the approved by the House of Parliament budget for the Cultural Services (seven million Cyprus pounds), remained unspent. The sum rose to 2.2 million CYP, i.e. to nearly a third of the department's budget. After looking into the report of the Audit Services I found out that the areas for which spending was not forwarded were mainly four. These were: a) other schemes of Cultural Development (article no. 20.03.3.22.951 of government budget for 2002) with an unspent amount of £1.855.000 (74% of the total), b) the encouragement of the Cinema Art and Movie industry (article no. 20.03.3.08.349) with an unspent sum of £290.000 (83% of the total) c) the Sponsorship of Visual Art events (article no. 20.03.3.03.349) with an unspent sum of 159.973 (52% of the total amount in budget) and d) sponsorship for the financing of Theatrical Movement (article no. 20.03.8.07.349) with £130.000 unspent (87% of the total amount in government budget).

The above figures point out that there was a problem in the planning of cultural policy regarding the above domains of culture since every year each section at the Cultural Services plans its funding and activities for the following year and proposes alterations in the budget to meet its needs. Fortunately the planning for literature events was successfully carried out since all government budgets were spent in 2002 (£800.000).

The report of the Audit Services was sent to each Cultural Officer and explanations were required by the Director of the Cultural Services about the fact that large sums of money remained unspent. However since 8th December 2003 when the report was sent to the Permanent Secretary of the Ministry of Education and Culture and forwarded to the Cultural Services no meeting took place to discuss the matter.

Unspent money could be used to help the public to develop an appreciation for the arts and letters by participating in workshops, for example. To the question 'If the Ministry of Education organized art workshops (e.g. music, theatre, painting etc.) would you take part in them' of the survey (see Appendix 1, Table 11), 27% of the respondents answered that they would, with females on the top of the list. As regards age groups, the younger were more eager to participate than the older. (See Figure 11)



Nearly one-third of the people in Cyprus (27%) are eager to participate in arts workshops, and about half (47%) believe that there are not enough cultural events in Cyprus (See Appendix 1, Table 12). Thus the State could use unspent money from government budgets each year and organize workshops and other cultural activities that would sound interesting to the public.

8. Need for the establishment of a single authority for culture

In August 2000 the Minister of Education and Culture decided to appoint an Arts Council aiming at taking decisions about significant cultural issues like the creation of a Cultural Authority in Cyprus which would act as a separate Ministry of Culture since the 1960 constitution did not provide for such a ministry and the area of culture is covered by the Ministry of Education and Culture. The members of the Arts Council came from different governmental departments and included the Minister of Education and Culture as the president, the Director of the Cultural Services, an ex-Minister of Education and Culture, the Permanent Secretary of the Cyprus Tourism Organisation, a representative from the Antiquities Department of the Ministry of Communications and Works, the Director of the Cyprus Theatrical Organisation, the President of the Union of Cyprus Journalists, representatives from political parties in Cyprus, from the Planning Bureau and the Ministry of Finance, from the Union of Municipalities in Cyprus and others as members. The Arts Council was appointed for three years and during its last meeting (November 2003) the creation of a Cultural Authority that would undertake the responsibility of making Cultural Policy and seeing that it is implemented by the various cultural institutions was the main subject on the agenda. It was stressed that at the moment there is no common cultural policy to be adopted since different organisations shape their own cultural policy e.g. the Cultural Services of the Ministry of Education and Culture, the Cyprus Theatrical Organisation, the Cyprus Tourism Organisation, the Department of Antiquities, the Cyprus Youth Organisation etc. There is no coordination in the shaping of policy. It was also stressed that there is a need for the establishment of an authority that will reflect the government's cultural policy, but this authority should be positive to views and suggestions of other

agencies of culture. The Permanent Secretary of the Cyprus Tourism Organisation suggested that the Cultural Authority should be flexible, it should be either a semi-government organization or a company with the participation of the State but not a governmental organization in the strict sense in order to avoid time-consuming methods of operation. Other members of the Arts Council agreed that this Authority should be of an independent nature in order to operate more efficiently. During the meeting it was also suggested that a group of consultants on the cultural policy of the Council of Europe should be approached to offer their knowledge and expertise and guide the creation of such an authority.

The fact that currently there is no consistency in Cultural Policy was one of the findings of the interview with cultural officers. When asked whether there were specific criteria for public support at the section they were working for, only four of them (out of seven who participated in the interviews) answered that there were criteria for all kinds of services to the public they dealt with (See figure 3) The same image appeared when I checked for criteria in government files. And the Cultural Services are only one of the institutions dealing with cultural policy in Cyprus. What happens at Municipalities, the Cultural Foundations of the Banks and other Private Cultural Institutions is another matter.

9. Members of committees promote their own interests

Observing the work of the various committees that are assigned to take decisions about the inclusion of cultural activities in programmes and on their financing, I found out that in several cases members of committees themselves had applied for support by the state on domains examined by the committees they belonged to. This applied both in the case of departmental committees, i.e. those committees with members who were Cultural Officers and committees in which the members came both from within the Cultural Services and outside as experts. I cross-checked my findings with a colleague of mine working for the Literature Section too and our conclusions coincided.

The following incidents are examples of members of committees asking themselves for support:

- (i) The Cyprus Committee for the Cultural Olympiad 2001-2004 consisting of three members from the Ministry and nine outsiders, during its third meeting in October 2003, after examining all the proposals for performances and cultural events for the final programme of the Cultural Olympiad, decided to approve the proposals of three of its members. These were: a) The exhibition “3200 years of Cypriot Hellenism – from Astarti to Venus” organized by the Pierides Foundation whose president was a member of the Committee b) The publication of the book ‘Athletics in Ancient Cyprus and the Greek Tradition’, whose writer was a member of the Committee, c) the purchase of a “mobile Planetarium”, a proposal of the Poseidoneion Cultural and Informative Centre of communications, the president of which was a member of the committee, too. The total number of cultural events approved was eight, thus more than a third of the events approved were proposed by members of the committee. An ethical issue was brought to surface here, that of unequal treatment of those who applied (The total number of applications for events to be included in the Cultural Olympiad rose to more than 75). The members of the Committee knew each other well, worked with each other and their decisions regarding their collaborators’ applications were easily influenced by their relations with each other, thus they were not as objective as they should have been.
- (ii) The Committee for the purchase-funding of books consists of seven members, two from the Cultural Services Department and five outsiders. The present synthesis of the Committee was shaped alongside the approval of the criteria for purchase-funding of books in 2003. However before that, the Committee was departmental and consisted of three cultural officers. It happened twice during my appointment as a Cultural Officer that two officers, members of the Committee had applied for the purchase-funding of books written by themselves. Each of them left the meeting room and the other two

decided about the purchase-funding of their books. However objectivity was in this case, too, influenced by the fact that the rest of the members of the Committee had to decide about works of their own colleagues and in one of the two cases about the work of a Senior Officer. Their decision was of course positive.

- (iii) The same situation occurred during one of the meetings of the Committee for the Sponsorship of Publications which also consists of seven members, two from the Cultural Services and five outsiders. Two of the outsiders had applied for the sponsorship of books written by themselves. They left the meeting room and let others decide about the sponsorship. The answer was again positive.

What happens in the case of the State Prizes for Literature is that it is clearly stated in the criteria that the member of the Committee (it consists of one from the Ministry who is the President and six outsiders) who submits his/her work as a candidate for the State's Prizes for Literature in a certain year, should resign for the rest of the years he/she would be a member. The prizes are annual and the Committee's assignment is for three years.

10. No research in the cultural field

An area severely neglected at the Cultural Services is that of research in the cultural field. Since 1999 when a research on 'Cultural Life in Cyprus' was assigned by the department to the Research and Development Centre of Intercollege, no further investigation has been undertaken. Also, there is no research infrastructure and none of the officers is trained to conduct research in the field of arts.

11. Extremely low support to ethnic communities and religious groups

According to the 1960 constitution of the Republic of Cyprus there are two communities and three religious groups living in Cyprus: The Greek Cypriot Community, the Turkish Cypriot Community, the Armenian Religious Group, the Maronite Religious Group and the Latin Religious Group.

In the total population of Cyprus, the Greek Community constitutes 82%, the Turkish Community 17%, the Armenians constitute 0,3%, the Maronites 0,6% and the Latins 0,1%.

By virtue of Article 2 (paragraphs 1 and 2) of the constitution, all Cypriot citizens are deemed to belong to either the Greek Community if they are of Greek origin, share the Greek cultural traditions or if they are members of the Greek Orthodox Church, or, to the Turkish Community, if they are of Turkish origin, share the Turkish cultural traditions or if they are Moslems. The three religious groups, i.e. the Armenians, the Maronites and the Latins, were given three months to choose to become members of either the Greek or the Turkish Community as groups for constitutional purposes (by virtue of Article 2, paragraph 3 of the Constitution).

In exercising this option, the said religious groups elected to belong to the Greek Community obviously due to the fact that they were Christians, albeit of different denominations.

It is emphasized that, the option given by Article 2 of the Constitution, to Maronite, Armenian and Latin religious groups to become members of either the Greek or the Turkish Communities, was so given only for constitutional purposes, and that the end result is, that Communities in Cyprus were divided according to their religious beliefs and not according to their ethnic origin.

Although it may be true that what distinguishes the communities is not only the factor of religion, but also their ethnic origin. The fact is that whatever the description given by the drafters of the Constitution, this description cannot be changed, and that the important thing is not how the groups are described, but whether their rights are safeguarded.

Other than the Constitution of Cyprus, which refers to 'Communities' and 'Religious groups' and which does not in any event refer to them as 'minorities' or 'national minorities', there is no domestic Law which gives a definition of the term 'national minority', or which enumerates groups as 'national minorities'.

The State's support on culture is allocated to Greek Cypriots in its totality today. During the five years I have been working for the Cultural Services only five books written by Turkish Cypriots were purchased-funded by the department, three in February 2001, one in May 2001 and one in October 2003 (total number of books written by Greek Cypriots purchased-funded: 1500), and five books written by Turkish Cypriots sponsored before they were published (total number of publications sponsored: 500). As regards the sponsorship of literary magazines and journals, out of 41 titles sponsored in 2003 only two of those sponsored were published by Maronites. In 2002, two magazines published by Maronites were sponsored out of the 40 magazines and journals sponsored for the year and in 2001 only one out of a total of 34 magazines/journals.

However these numbers coincide with the applications we received from Turkish Cypriots and Maronites. All of those who applied were eventually supported by the State. The problem lies not in the number of works supported but in the numbers of applications. This was cross-checked with my colleague who observed with me and other cultural officers who participated in the in-depth interviews as well as with government files.

12. No specific policy on the decentralisation of Culture

Cultural Infrastructure Plan

Among the measures for implementing the plan for Developing Cultural Policy drawn up by the Ministry of Education and Culture is that of promoting, as a matter of priority, the creation of a cultural infrastructure, for the purpose of consolidating the positive achievements in the field of culture and opening up wider horizons for cultural development in the future.

The submission of a specific plan for the development of a cultural infrastructure on a pan-cyprian basis was considered essential for:

- The harmonization of Cyprus with the procedures of the European Union in cultural matters due to the accession
- The creation of preconditions for equal participation in European cultural programmes
- The reduction of inequality of access for citizens to cultural goods and services by supporting the creation of cultural centres in rural areas
- The cultivation of the cultural conscience/awareness of citizens and the support of popular further education in cultural matters
- The encouragement, upgrading and projection of cultural creation and creators in the whole of Cyprus.

The specific Plan was drawn up to include all the areas of free Cyprus. These areas were divided into categories on the basis of density of population. According to the Plan, the competent administrative authorities in each area (Municipal Councils, Community Councils, Improvement Boards etc.) have the right to claim financial aid, for the whole cost or for part of the cost, for the purpose of building one or more Works of Cultural Infrastructure for which the plan makes provision.

The Plan proposed guidelines for the creation of a Policy of Cultural Infrastructure. It is self-evident that because of the peculiarities that many areas of Cyprus present with regard to history, tradition, demographic characteristics, occupations of the inhabitants, cultural activity etc., each application for a grant is examined by taking into account not only the population of the region /district but also the above, special characteristics.

The Council of Ministers approved the Cultural Policy Plan and the Ministry of Education and Culture has been implementing it since 2000. Since then, tens of applications for grants have been received each year from agencies of local

administration. These applications are examined, in accordance with a decision by the Council of Ministers by the competent Ministerial Committee, which is composed of the Ministers of Finance, the Interior and Education and Culture, in accordance with the existing provisions of the Plan.

Despite this, further study is needed of the whole Plan so that:

- (a) the criteria for works that can be subsidized and the amount of the State subsidy become clearer,
- (b) a committee of experts can be formed to evaluate better the quality of the works of infrastructure for which claims have been submitted, and how functional they will be
- (c) mechanisms can be created to check the construction of the subsidised works.

The 'ATHENA' Programme of Cultural Decentralisation

The Cultural Services of the Ministry of Education and Culture organize every year the 'ATHENA' Programme of Cultural Decentralisation, which offers a significant number of cultural events to Municipalities and Communities in free Cyprus. The programme, which includes evenings of music and dance, plays, film-shows, shadow theatre and puppets and other entertaining/educational events, takes place during the summer and autumn months, and each year is extended to more and more rural areas. These events are sponsored by the Ministry either in full or in part (in this case sponsorship reaches at least 80%).

Houses of Letters and Arts

For some years the institution of Houses of Letters and Arts has functioned in Nicosia, Limassol and Paphos, with the Ministry providing accommodation and office equipment for the main cultural agencies in the towns, and at the same time giving support to their annual programme of activities. The next objective of the Ministry is to create a House of Letters and Arts in Larnaca as well.

Cultural Centres in Towns and Rural Areas

Alongside the development of cultural infrastructure in free Cyprus within the framework of the specific Council of Ministers' plan, the Ministry also subsidises the Cultural Centres in urban and in rural areas and covers part of all (in proportion to their activities) of their operating costs. This is usually effected by means of an annual grant, after the annual balance sheet of income and expenditure has been submitted. *Ad hoc* grants are also given for specific events at these Centres, either on the initiative of the Municipal or Community Councils/Associations of Cypriots Living Abroad, or within the framework of the 'ATHENA' Programme of Cultural Decentralisation.

It must be noted that most of the cultural centres in rural areas under-function because of the lack of financial autonomy and generally of sufficient resources for their correct management/staffing/maintenance. There is neither a specific policy as yet on the covering of their operating costs (e.g. the enactment of an annual grant of a fixed amount, according to needs), nor the essential mechanisms on the part of the Municipalities and Communities for their self-support and autonomy (e.g. the securing of resources through sponsorship from the private sector or for the events they organize).

Finally, very few cultural centres are registered as Foundations with Articles of Association relating to staffing and functioning, as are, for example, the Cultural Centre of Occupied Famagusta at Dheryneia and some of the Houses of Letters and Arts. The functioning, however, of these Centres depends almost entirely on State subsidies from the Ministry of Education and Culture and in some cases from the Ministry of the Interior.

Subsidisation of Museums in Towns and Rural Areas

One of the aims of the Ministry is the creation and improvement of the existing museums and exhibition areas which preserve, protect and project the more recent cultural heritage. For this purpose a Plan has been proposed to subsidise existing and new Museums of Local Tradition or Theme Museums of more recent cultural material and to improve the infrastructure and display of their exhibits. This subsidy is given after applications have been considered by a committee of specialists, and on the basis of specific requests.

13. Financing of the development policy for culture by the Cultural Services

The funds allocated to specific programmes of development in all the fields of cultural life and activity in Cyprus during the period of 1999-2002 (figures for 2003 and 2004 are not yet estimated) were as follows:

Table 2 – Financing of the development policy for culture by the Cultural Services of the Ministry of Education and Culture

<u>Activity/Field</u>	1999	2000	2002	2002
	€	€	€	€
Literature/Book Publications	235.143	252.610	483.196	435.450
Art	209.016	243.852	348.360	348.360
Music	304.815	435.4450	348.360	17,418
Dance	104.508	121.926	243.852	26.127
Festivals	391.905	435.450	522.540	
Theatre	94.057,20	113.217	313.524	226.434
Film	121.926	121.926	574.794	505.122
Libraries	130.635	175.050,90	190.727,10	34.836*
Cultural Centre in Athens	322.233	348.360	400.614	409.323
'KYPRIA' International Festival	60.963	696.720	1.045.080	1.219.260
State Orchestras	696.720	783.810	1.114.752	1.219.260
Purchase of works of art	139.344	156.762	261.270	261.270
Sponsorship of publications	191.598	191.598	261.270	
State Art Gallery	217.725	221.208.60	243.852	259.528.20
Cultural Agreements	17.418	139.344	209016	209.016
Other cultural developments plans	668.851.20	1.108.655,70	2.473.356	3.231.039
Archive of cultural creators	34.836	34.836	34.836	34.836
Cultural Development of Rural Areas	121.926	191.598	221.208,6	233.401,20
Folk Culture	87.090	121.926	191.598	43.545
Sponsorships and contributions	384.937,8	574.794	923.154	574,794
Museum of the National Struggle	87.090	87.090	87.090	87.090
Cypriot Library	74.897,4	83.606,40	130.635	261.270
Sponsorship of cultural agencies & individuals				2.612.700
Cultural centres abroad				87.090
Cultural Services Publications				261.270

- Some items in the budget for 2002 show a decrease, or nothing. This is due to the fact that all the provisions that concern sponsorship have been transferred to a new heading created in 2002 called "Sponsorships of cultural agencies and individuals".

CHAPTER 6

EVALUATION

Several important findings emerged from this research which the investigator has the duty to reveal to interested parties such as the cultural officers themselves working for the Cultural Services, cultural institutions, individual artists and writers or groups of artists and writers, the wide public in Cyprus and the university to which this study was proposed and which agreed to the undertaking of it, i.e. Middlesex University. The research was focused on the State's activity regarding Literature without excluding general administrative and policy issues that apply to all domains of culture in the island.

1. The first finding was the **severe delay in response by the state's officials to applicants for support regarding cultural activities** which often reaches more than four months' time. In some cases applicants simply cancel their scheduled performances or cultural events while in most of the cases they postpone them or carry them out with the aid of money loans from banks. The issue of delay causes problems to Cultural Officers as well, since they find themselves in the awkward position to give reasons to applicants for delays and are constantly questioned about when governmental support will reach the latter. What distorts the situation even more is that new applications come into the department that have to be examined and dealt with and with the older ones pending the Officers' work gets more complicated and difficult. In this way inefficiency is produced. Derek Pugh *ibid* looked into the problems that arise due to delays and referred to the words of George Stalk, of Boston's Consulting Group for Japanese firms. Pugh argued that 'The Japanese saw the significance of delays because they saw the process of order entry, production scheduling, materials procurement, production and distribution as an integrated system'. Stalk observed that 'What distorts Japanese firms so badly is time – the multiple delays between events and responses. These distortions produce inefficiency'.

Delays in the handling of applications for governmental support as it is revealed by this research are not due to Cultural Officers' handling of

applications but relate to the system of the circulation of the files with applications through the different hierarchical ranks and the need for those suggestions made by cultural officers for financing which exceed the amount of 800 CYP to be approved by the Permanent Secretary of the Ministry of Education and Culture and not only by the Director of the Cultural Services. Additional delays in the issuing of the cheques (payable to applicants whose demands are approved) by the Central Bank of Cyprus add to the problem rendering inefficiency synonymous to the functioning of the Cultural Services department in spite of the fact that the orders for the issuing of cheques are forwarded by the Accounts department of the Ministry and not the Cultural Services. The world outside the Cultural Services judges on the basis of the time period between applications and response. Surely the timing of response by the department is far from promising.

Problems that arise due to administrative inefficiency were brought to surface by the above finding meeting the objective no. 4 of this study as described in the Introductory Chapter, i.e. to point out problems that arise due to administrative inefficiency at the Cultural Services. Such delays could have been controlled if there was a collaboration between the Director of the Department with Director of other departments in an effort to avoid them. Also, public opinion was ascertained by this finding meeting objective no. 5 of the introduction i.e. to ascertain public opinion regarding the services offered to the public by the Cultural Services, which was also met by the findings of the survey that will be accounted for later on in this chapter. The same applies to artists' and writers' views about governmental support to them, which were clear, meeting the sixth objective of this research (see Introduction). They complained about severe delays in the handling of their applications.

For a number of the services provided by the Cultural Services, committees of experts are assigned in order to examine applications. The President of the Committees is a Senior Cultural Officer and usually one of their members, too, is a Cultural Officer. Applicants for the schemes of state support about which Committees are assigned to decide, are informed upon applying when the next meeting will take place, so they know that they have to wait when, for

example, they apply for the purchase of their book at the beginning of March. As the Committee for the purchase-funding of books for example meets at the end of February, June and October, writers or publishers have to wait four months (beginning of March to end of June) for a response. In these cases applicants do not complain since they are informed by Cultural Officers from the day they apply about the next meeting of specific committees. However, if the decisions of Committees are doubted by seniors, then delays occur for these schemes of state support as well.

2. The next finding of this research was the **mistrust in the role of experts/members of Committees** which results in Seniors' doubting the decisions of Committees despite the fact that their members are always approved by the Minister of Education and Culture. Extra delay in the handling of applications for state support is caused since seniors often demand to reexamine applications by artists, writers, cultural institutions etc. Administrative inefficiency is again caused but this time it is accompanied by the ethical issue of arbitrary behaviour by seniors and the production of inevitable strains among the members of committees who were asked to help with their knowledge and expertise in the first place.

The importance of the presence of experts and professionals in each domain of culture at centres of decision making was repeatedly emphasized at EU seminars on culture in different European countries. Colin Tweedy during the seminar on Cultural Sponsorship and Patronage in Madrid referred to the need to find cooperative partners to unlock creativity that should be professional for each sector of culture, mutual, responsible, transparent in their actions and long-lasting, i.e. sustainable. Mark Schuster *ibid* stresses the fact that art managers should agree on the goals and objectives of cultural policy and when listing the aims of the Arts Council of Britain he includes the 'assistance in improving the standards of the arts'. Obviously an improvement in the standards of the arts is impossible without the presence of experts and the respect of their advice.

In Bulgaria, the Institute of Culturology's research work is directed by a Scientific Board of outstanding Bulgarian cultural specialists and apart from the conducting of scientific research and the organising of conferences it trains personnel in the sphere of culture and cultural studies. Experts are considered a must by the EU and their use is urgently needed in most European countries. In the Seminar on Cultural Sponsorship and Patronage that took place in April 2002 in Madrid in the framework of the Spanish Presidency of the European Union Council *ibid*, during the collaboration for the production of conclusions for Workbench no. 3, speakers stressed the fact that the responsibility on the part of foundations as 'patrons' is huge. Issues like those of 'Where do we draw a line between what is of quality or representative of culture?' or 'What is the definition of cultural creation' were raised and it was said that Advisory Committees with experts are a must, to take decisions about what and who to patron.

The mistrust in experts' opinions does not only cause delays and thus administrative inefficiency at the Cultural Services department, it also provokes severe problems in the implementation of policy on culture. The policy about decisions on several available support schemes is that they should be taken by cultural officers in collaboration with professionals in each field. When the suggestions of professionals are either not taken into account or mistrusted, policy is not implemented. This finding met the third and fourth objectives of this research as it revealed inefficiency in administrative procedures and problematic policy at the Cultural Services.

3. Regarding the implementation of policy, the next finding of the research regarded the **criteria according to which services are provided by the Literature Section** of the Cultural Services. The research brought to surface the fact that for most schemes of support there are criteria which have been formulated by Cultural Officers in collaboration with their Seniors and approved by the Minister of Education and Culture but there are services for which there are no criteria, at all (14% of all schemes) and some services for which criteria are still under consideration. However in the cases for which there are clear sets of criteria it was found that they are too general and often

open to different interpretations. This was elaborated in a fine way by Mark Schuster *ibid* who commented on the first list of the aims of the Arts Council in Britain which according to him should not merely be a grant-making agency but it could take steps to become more strategic, inform about its activities (here he agrees with Colin Tweedy on 'transparency') and rely more on information and research. The categories of objectives that concern quality and creation raise problems if they are common to the key objectives of each government supported arts plan. This means that they are too general and that the vast majority of artists and writers who apply for support are treated in a positive manner. The general criteria that apply today for the different schemes of support render nearly every artist or writer eligible for support. The state encourages this kind of attitude towards applicants. Government policy implies that the state should aid citizens as far as possible and at present the funding system at the Cultural Services is not insulated from the direct influence of the government. However this happens in many other countries, too.

I observed during the research, that whenever I attempted to suggest more specific criteria regarding my areas of work at the department and tried to justify them in terms of allocating the state's money to those writers who really deserve to be encouraged to create and stop others from reproducing low quality works and subculture, I was stopped. And this took place under the two different governments of opposite political ideology that won the presidential elections during my assignment as a cultural officer. Political intervention exists elsewhere, too. For example in Slovenia the state may intervene politically in the cultural sphere and relations are firmly established between authority and the cultural sphere. Mark Schuster *ibid* refers to the temptation of setting general objectives in cultural policy matters. 'The more general they are, the easier it is to garner agreement' he says.

The principle 'let cultural policy include a bit of something for everyone' is also described by Mark Schuster *ibid*, as a temptation for governments and cultural institutions. Multiple priorities please multiple consistencies and the strategy that avoids the necessity of making hard choices. However, if one is operating

within a resource constraint as is the case with the budgets for culture of most countries including Cyprus, multiple priorities may very easily become conflicting priorities. Again this finding proved that cultural policy is problematic in some areas and non-existent in others, meeting objective no. 3 of the Introduction.

4. Other findings of this case study were that **among the ranks/levels of hierarchy there is a considerable amount of communication and collaboration but regarding tasks assigned to individual cultural officers there is no significant communication or a developing sense of assistance and understanding among officers if needed.** 85.4% of the cultural officers who participated in the in-depth interviews said that communication between the ranks was considerable with only 14.6% stating that there was no communication among the ranks. These communication levels however, may be influenced by the fact that all cultural officers are supervised and assessed by Cultural Officers A', Senior Cultural Officers and the Director of the Cultural Services thus in a way they have to get on well and collaborate with their seniors. In any case, it was found that the opinions of officers of lower ranks are asked and taken into account during staff meetings but have to become more frequent. Society needs the specialised skills of individuals to meet the different role demands required for the survival of culture. Jung's four pairs of adaptive orientations as described by Kolb *ibid* serve the different needs of an organisation in personnel behaviour so that it can deal with the outside world. All four modes of adaptive orientations elaborated by Jung are useful – the mode of relation to the world (extroverts and introverts), the mode of decision making (judging types and perceiving types), the mode of perceiving (sensing and intuition types) and the mode of judging (thinking types and feeling types).

Douglas McGregor's theory 'Y' [in Huseman and Goodman (1999)] which emphasised participatory management is today put in practice at the Cultural Services and this is one of the positive findings of this research. Lower rank participants are respected, their views are taken into account and seniors explain to them why particular actions are taken. However there are

circumstances under which strains are produced not among the ranks of the department but between the department's proposals for action as a whole and governmental guidelines which the Minister of Education and Culture has to follow and exercise through and with the work of the Cultural Services. For example, the report prepared for the cultural activities in the framework of the celebrations of Cyprus's accession to the European Union was in its largest part rejected by the Council of Ministers and other events were not only proposed, but imposed on the Cultural Services for forwarding (e.g. a concert of Anna Vissi, the most famous pop star from Cyprus who lives in Athens). In any case, cultural officers of different ranks are in the position to function as a group and build common visions.

To return to communication levels between Cultural Officers at the same level of hierarchy, this research revealed that it is indeed very low. Both the interviews with Cultural Officers (see Appendix 2) and observation notes taken over a two year period showed that there is quite a friendly atmosphere between officers but each of them carries out the tasks he/she is assigned on his/her own under the supervision of his/her seniors without any assistance from colleagues even if a task is complex and burdensome in its manipulation. The situation gets even worse when in the absence of an officer one of his/her colleagues is assigned by a senior to deal with issues that fall into the duties of the absent officer.

The colleague is overloaded with work since he/she has to carry out his/her own work, too, and inevitable strains are created between the two workers. There is a sense of secrecy or lack of transparency regarding how each officer carries out his work (not about what he does since duties are agreed and written in official minutes by seniors) but things would be much easier for each cultural officer if there were more lucidity and collaboration between them. For example, instead of each officer asking for tenders for air tickets to other countries paid to artists and writers who represent Cyprus abroad whenever they have to travel, one officer could ask for tenders regarding air tickets to countries most frequently visited once or twice a year and the work of everybody would surely be made easier. Instead, each Officer works

entirely on his own and a lot of valuable time is consumed when it could have been used in a more efficient manner. Again, this finding revealed one of the problems that arise due to administrative inefficiency at the Cultural Services of the Ministry of Education and Culture.

5. Another finding of this research was the fact that in many cases cultural officers dealing with their own duties at the section they are working for (Literature or Arts), are asked to undertake tasks incompatible with their duties and are assigned work that should have been carried out by persons working outside the department. Pressure is exercised on the Director of the Cultural Services to assist in the organisation and execution of cultural activities proposed by other governmental departments which do not have the appropriate staff to carry them out and Officers end up in working for others. Thus, there is **confusion in the assignment of responsibilities to officers**.

6. This situation, together with the fact that Cultural Officers are very often obliged to **organise cultural activities** themselves instead of assigning their organisation to organising agencies, creates frustration among cultural officers. It is extremely time consuming, unprofessional since officers are not experts in organising events and deprives cultural officers of valuable working time during which they can work for issues like the formulation of Cultural Policy and its implementation. Public cultural institutions in Cyprus or elsewhere have never been flourishing enterprises. This is a global phenomenon. The need for a cooperation strategy between the public and the private sector is urgent. During the past few years there is a tendency for partnership between the state and private cultural organizations in Cyprus and so far it has been proved successful. During the recent celebrations for the accession of the island to the EU (April 30th and May 1st 2004) for example, the Cultural Services who organized the programme sponsored a private company, Galaxias Productions Ltd, to take over the technical part of the various performances presented. This company has access to and influence over a specific radio television channel in Cyprus as one of its shareholders owns it and this enabled it to organize a dynamic advertising campaign for the

events which led to the concentration of huge audiences at the Eleftheria Square where the celebrations took place on the two days mentioned above.

The reality of the confusion in the assignment of responsibilities by Seniors to Cultural Officers and the organising of cultural events by Cultural Officers themselves leads to the meeting of the fourth objective of this study for another time, which is to point out problems that arise due to administrative inefficiency at the Cultural Services.

The second objective of this research, i.e. to give a specific account of how the Literature Section operates within the Cultural Services of the Ministry of Education and Culture with particular reference to writers and the public in Cyprus was met when the **different services provided by the Literature Section** were analysed and the criteria that exist or are absent for each of them were accounted for. Also, an outline of the current services offered by the Cultural Services and a brief reference to the history behind the establishment of the department which constituted the first objective of the research (see Introduction), was given in the chapter on the Historical Background, chapter no. 2 of this project.

7. During my work at the Cultural Services and the conducting of the work for this project related to objective no. 2, i.e. to give a specific account of how the Literature Section operates within the department with particular reference to the services it provides to writers and the public, I found out that in a few cases, when an application for support by the state is being examined and does not comply with the criteria and time limits for a certain scheme of service, it may be reconsidered since it may be compatible with the policy followed under a different scheme of service. Cultural officers have to be in the position to be fully aware and correctly informed about the different schemes of service that are available at the department, even if these belong to the Section they are not working for. They have to be able to provide writers, artists, cultural institutions etc with **alternative means for support** whenever this is possible. As members of the department that are closest to those who apply for support, lower ranking officers are usually better informed

about the needs of applicants and know more about their capabilities. Leaders or Senior Officers have to understand the relationship between leadership and knowledge and thus between leadership and lower ranks so that an organisation becomes successful.

8. In order to meet the seventh objective of the research (see Introduction), i.e. to refer to Cultural Policies implemented by other European Countries and to the European Union's activity regarding Cultural Policy and finally recommend changes, I looked at the **European Commission's 'Culture 2000'** programme, referred to its objectives and accounted for Cyprus's interest in the 'Culture 2000: Call for proposals 2003 and 2004'. As my area of professional practice and interest is mainly Literature, I referred to annual cooperation projects and multi-annual cooperation agreement projects funded by the EU for **translations**. My findings were that for the 2003 Call for proposals the response by writers, artists and cultural institutions from Cyprus was indeed very low with only three annual cooperation projects being eventually approved by the Commission with Cyprus as a co-organiser and not as a leader but there were no applications for translation projects or projects on books and reading. This was due partly to the fact that the Cultural Services press conference aiming at informing concerned parties about the 2003 call for proposals took place only three weeks before the deadlines for the annual projects. Things got slightly better regarding the 2004 call for proposals as the press conference took place in time. More projects were proposed by cultural institutions from Cyprus and eventually five projects were approved but again none for the translation of Cypriot Literature or for the promotion of reading.

At present there is no specific budget for the translation of works by Cypriot writers and the very few translation projects sponsored in the last three or four years by the Cultural Services fell under the 'Sponsorship of Publications' scheme of service. The translation of the work of Cypriot writers is urgent, however and the state's responsibility to make Cypriot Literature travel abroad and be made known abroad is huge. The movement of artists and their work is one of the objectives of the 'Culture 2000' programme. In seminars on

culture held in different European cities it was emphasized that translation brings different cultures together. The term 'small languages' was referred to and the importance of everybody having access to European Literatures of Small Languages or 'Languages not widely used', as the Greek writer D. Nollas prefers to define them, was emphasized. Exchange programmes like the circulation of individuals from one European country to another were proposed. A mobility of writers - literature exchange programme initiated by Germany does exist, however, but it is not enough. Embassies and Cultural Institutions in Berlin forwarded this programme in 2003 and 2004 called 'Kleine sprachen, grosse literaturen', (Small languages, Big Literatures), bringing together writers from Greece, Cyprus, Kroatia, Lithouania, Poland and Hungary and presenting and translating parts of their work during the International Bookfairs of Frankfurt and Leipzing. Cyprus, through the Literature Section of the Cultural Services of the Ministry of Education and Culture sponsored the presentations of Cypriot writers in Frankfurt and Leipzing, but again not from a scheme of service for the sponsorship of translations but through the 'Sponsorship of Literature events that take place abroad'. This inconsistency in the funding of culture and the drawing of funds for the sponsorship of translation projects from money that is due for other schemes of services in other words ambiguity in Cultural Policy, is a phenomenon common to other countries as well. M. Watanabe *ibid* argues that most governments experience a stagnation in their cultural budgets and strongly recommends the strengthening of their position in mobilising support for cultural spending, stressing particularly the importance of private funds.

The need for joint contributions from the public and private sector and joint actions for the stimulation of European Culture is continuously stressed by experts on culture regarding the formulating of cultural policy by European countries who wish to retain their cultural image and also the need for lucidity and transparency i.e. for media coverage of actions taken to support cultural activity.

9. Looking at the schemes of services provided by the Literature department of the Cultural Services of the Ministry of Education and Culture and meeting

objective no. 2 of this research (see Introduction) I found out that as regards the promotion of book reading, the Cultural Services spend a considerable amount of their annual budget for this scheme of service on the financing of the Cyprus Booksellers' Association **to organise advertising campaigns**. In 2003 £16.000 were spent for the December's advertising campaign and in 2004 £5.000 were spent on April's campaign and a December campaign was planned, too. However the amounts of money available in the budget for the promotion of book reading were much higher than those actually spent (£30.000 in 2003 and £40.000 in 2004). The reason why the total available amount of money was not spent was that despite the written suggestions for higher sponsorships of the campaigns, seniors approved lower funds. In an effort to persuade seniors that the two annual campaigns for the promotion of book reading are indeed successful and needed, I asked the Cyprus Booksellers' Association to provide us with statistics about their sales during and immediately after the advertising campaign period. The statistics did indeed indicate a rise in the sales of books and hopefully suggestions for higher amounts of money for the sponsorship of the campaigns will be approved in the near future.

The research showed that only 42% of the population in Cyprus read books, of which 22,7% read only two books per year with the rest reading more than two books and that Literature is at the top of people's preferences. These numbers prove that there is an urgent need for the enhancement of schemes to promote book reading in Cyprus and surely for the increase in the sponsorship of the Booksellers' Association to conduct successful advertising campaigns. Available amounts in the government budgets should be used for this purpose.

Regarding the **attendance at lectures, seminars and symposia on literature** organised by the Cultural Services, the rates were extremely low. 90% of the respondents asked 'How often do you attend lectures, seminars or literary symposia?' answered 'never' and cultural officers themselves who organise such events confirmed this finding of the research during their participation in the in-depth interviews. Cypriots in general have shown that

they are not keen on attending lectures. The reason for this may be the fact that the manner in which literature events or presentations of books are organised (either by the Cultural Services or by the private sector and funded by the state) is not appealing to the public. Usually such events involve a speaker giving a lecture for quite a long time without the public's participation. Such cultural events become boring and uninteresting to the public. Despite the low attendance at literary events, writers in Cyprus who participated in the in-depth interviews said that they would like to present their work to the public with the moral and financial support of the state, a finding related to the sixth objective of this research, i.e. to ascertain how artists and writers view the support offered to them by the Cultural Services and listen to their own proposals for improvements in this support.

10. Low attendance at literary lectures, seminars and symposia and at other events is also due to the fact that in most cases, they are **not properly advertised** by the media. At the Cultural Services there is no 'Public Relations' section and each officer undertakes the informing of the media about the events he/she organises on his/her own. The media are in their turn either well or poorly informed or not informed at all according to how efficient each officer is. If they are informed, key individuals at the media are left to decide whether they shall advertise the events or not. And here lies a big problem. As Colin Tweedy *ibid* argues, other domains than culture are in most European countries considered to be more 'socially desired' today like sports, for example, or politics, thus the media choose to devote time on those, putting culture aside. A research that I conducted myself in 2000 on the 'Impact of media representation of art and literature in Cyprus' brought to surface the fact that although the media are in most cases invited to 'cover' events and cultural activities that the Cultural Services sponsor or organise, their people do not usually show up and if they do, they just inform the public about them without providing details and media coverage, when it takes place, is very brief and general. This is also proved by the finding of this research that only 39% of the population is aware of the fact that the responsibility for culture and its development in Cyprus lies within the Ministry

of Education and Culture and that out of this 39% which represents 121 individuals, only 16 referred to the Cultural Services Department.

The public is not sufficiently informed about the existence and the role of the Cultural Services. Public awareness about their role and the services they provide and about available schemes of support should undoubtedly be raised.

11. Regarding the **Kypria International Festival**, the research revealed the fact that attendance rates are low. To the question included in the survey 'Are you aware of the Kypria International Festival?' only 37% of the respondents answered positively, i.e. 114 individuals of which only 15 said that they have attended the festival's events. This phenomenon occurs even with the very low ticket prices for the various performances.

Looking at statistics I found out that individuals over fifty years old are less informed about the festival than others but still the attendance rates for those over fifty are higher (17%) than for the younger ones of 16-29 years of age (11%) and 30-49 years of age (14%). Also, attendance rates were higher at Paphos, which was first on the list, with Limassol second, Larnaca and Famagusta third and Nicosia fourth, although the majority of the events take place in Nicosia and this happens since the establishment of the festival.

Another interesting finding about the Festival was that pop music is at the top of the list of the public's preferences regarding the performances included in 'Kypria'.

The low attendance rates are due to two factors. Firstly the budget for the advertising campaign of the festival is usually very low (£50.000 in 2003), since the sum fluctuates according to the amounts of money that remain unspent from the whole budget for 'Kypria' after the funding of all the festival's performances. This results in a poor advertising campaign that leads to indifference on behalf of the public. Secondly, trends that exist internationally have affected the public in Cyprus, too, with the inflow of low quality but

pompous and money raising cultural products that drive the masses and rule their tastes. 'Kypria' do not meet the needs of the average consumer of culture. The average consumer of culture is satisfied with pompous and low quality performances that the world of disenchantment provoked. This world, as Steward Hoover and Knut Lundby (1997) argue, appears 'icy, impersonal, abstract, technical and devoid of warmth and magic'. Progress and the steady improvement of the physical and material conditions of everyday life, new opportunities for mobility and choice led to the shipping away of values and of the need to enjoy quality events. Demetris Repas (1999) argues that a few decades ago it was said that in the future, people will be victims of enjoyment. With the appearance of a commercial model of information we have already met this prediction. Not only art, but also the news, education and politics have been dangerously humbled. Show business and cheap entertainment predominates public thinking. In the culture of the media almost everything has been planned to satisfy consumption.

According to Herbert Schiller who agrees with this global reality, the heavy public consumption of products and services and the context in which most of them are provided represent a daily, if not hourly diet of systemic values, spooned out to whichever public happens to be engaged. Schiller quotes Thomas Guback, the film analyst who says 'the typical film, from which investors anticipate a profit, may be art or non-art, but it is always a commodity'. Similar practices or concepts regard the Broadway musical comedies, best-selling novels, and top-of-the-chart records. They are commodities and ideological products embodying the rules and values of the market system that produced them. Multi-million-dollar investment in films, theatre or publishing can be relied upon to contain systemic thinking. **At the beginning of 21st century, those few spaces that have escaped incorporation into the market are being subjected to continuous pressure and, often, frontal attack.** The situation has not changed at the dawn of the 21st century.

The point is that the state should urge the public to attend 'those few spaces' i.e. high quality cultural performances and the 'Kypria' International Festival

provides a unique opportunity to the public in Cyprus to enjoy performances by artists internationally recognised a) at home and b) at an extremely low cost. The state should raise the level of its public's cultural consciousness rather than provide what the masses seek. It should guard against its public being driven by cheap cultural products. Value in culture should cease to be considered as 'a luxury'. High artistic quality was a vision for all Cultural Officers who took part in the in-depth interviews. To refer to J. Pick's *ibid* words, the arts manager is an idealist who promotes works with a strong social context. High quality cultural events should be viewed as goals for the Cultural Services which should plan them in due time, see that the necessary financial resources for their organisation are approved and monitor these resources effectively.

The finding about higher attendance rates among individuals over fifty although they are less informed about the festival, is partly due to the fact that their generation has not been so severely affected by the 'modernisation' of the world and reveals an urgent need for more publicity by the media.

Also, the striking fact that although most events take place in Nicosia attendance in the rest of the cities of the government controlled areas is higher, constitutes a message to art managers for the need for more decentralisation of culture in Cyprus.

12. One of the most interesting findings of this case study which regards both the administration and policy formulation at the Cultural Services and meets objectives no. 3 and 4 as stated in the Introduction is the fact that a considerable amount of money from the government budgets approved for spending by the Cultural Services **remains unspent every year**. The government budget for the preservation, development and dissemination of culture is proposed each year by the Cultural Services Department to the House of Parliament and approved as it is proposed or slightly increased or lowered according to each year's available financial resources. Each section at the Cultural Services organises a meeting of its staff to discuss short-term goals, i.e. missions and long-term goals, i.e. visions, and adapt the new

budget to be proposed according to its needs. Cultural officers are in the position to propose budget increases in the areas they are working for and even propose new schemes of financial support if they feel strongly that they are necessary. If these new schemes are approved Cultural Officers are inspired to 'strive for their purpose', as Bob Garrat *ibid* argues, as their visions are taken into account. However the approval of additional funds in the government budgets for culture means that they have been correctly quantified and calls for their effective expenditure.

The 2.2 million CYP that remained unspent from budgets for culture in 2002 is quite a high sum of money. The above figure revealed inefficiency in the planning of cultural policy procedures at the Cultural Services and what is more annoying is that the reality of the unspent budget was not taken into account as seriously as it should. Cultural officers responsible for the domains for which the unspent budget was initially proposed, were asked to give reasons for not spending the money and their excuses were immediately accepted without any further looking into the matter.

Artists and writers who took part in the in-depth interviews proposed ways in which they could receive more support by the state and 27% of the persons who responded to the survey answered positively to the question whether they would participate in workshops organised by the state. Also, Cultural Officers dealing with schemes of service other than those for which the unspent sums of money applied to had proposed higher sums in some of the budgets they handled but their proposals had been rejected. Unspent budgets could have been used in other domains of culture if the planning for the government budget were more consistent.

Cultural officers' degree of responsibility in deciding about budgets is huge and they are decision-makers about what activities and policies to propose, thus they have input into the shaping of policy. And for most aspects of policy financial resources are essential. As M. Schuster *ibid* says, 'Once policy has been determined, the need for planning is clear'. A plan is based on the available assessment of what actions are likely to achieve the desired result

with the most economical use of resources. And a plan should be constantly revised as we monitor how we are doing in achieving the aims laid out in policy. Stephen Weil, one of the most principled and clearest thinkers on policy issues related to museums, gives the definition 'the new accountability in museums' which he elaborates as the increasing requirement that museums a) account for the resources entrusted to them, b) use those resources efficiently and c) use them effectively. 'Any arts organisation whose board does not discuss how to make most efficient and effective use of its resources, whether public or private, is living in a rapidly disappearing never-never land', he argues.

The planning of an effective and efficient use of financial resources is directly related to outcomes. It is easy to agree on processes and procedures for action in the cultural sphere but the outcomes surely enable us to evaluate that planning and get a clear picture about gains or losses.

13. Aiming at meeting part of the seventh objective of this research, i.e. to refer to Cultural Policies implemented by other European countries and part of the third objective, i.e. to detect areas with consistent or problematic cultural policy, I looked at the work of the newly appointed Arts Council which began its functioning in September 2000. As I have noted in chapter 5, the President of the Arts Council is the Minister of Education and Culture and its members come from governmental departments connected with the sphere of culture, some are representatives of political parties and some of them represent the union of municipalities in Cyprus. The present government made a promise to the public of Cyprus before the presidential elections of February 2003 that it would work for the establishment of a single Cultural Authority that would undertake the responsibility of formulating a common cultural policy to be adopted by all related agents of culture, i.e. cultural institutions, municipalities, cultural centres, theatrical organisations etc. and that would ensure that this common cultural policy is implemented by all agents of culture.

The Arts Council met several times since September 2000 but no action has yet been taken to proceed with the establishment of the Cultural Authority and

only ideas are written down about the nature of the authority, whether it should be a semi-governmental organisation or not, etc. It was suggested by some members of the Arts Council that we should invite a group of experts on cultural policy issues from the Council of Europe to guide us on the steps that we should take towards the foundation of the Cultural Authority.

From its appointment until today, the Arts Council met five times. This frequency of meetings is extremely low particularly under the circumstances which urgently call for the formulation of a common and consistent policy on culture by an established and respected body like an Authority on Culture. The Arts Council in Cyprus has not offered any assistance at all to arts organisations since its appointment. In other countries the role of Arts Councils is highly respected and crucial. In Holland, for example, the responsibility for cultural policy lies within the Ministry of Education, Culture and Science and the Council for Culture which was founded in 1995 but it is regarded as an improvement of the country's Arts Council which was established as early as 1947. The state in Holland wishes to be neutral in the evaluation of cultural creation and activity and there are different experts who take decisions on cultural issues for each sector of culture. In the U.K., Ireland, France and Canada, Arts Councils rely more and more on research and they are not merely funding agencies but have a crucial role in the shaping and implementing of culture, too. In Finland there are nine National Arts Councils and thirteen Regional ones, responsible for the allocation of money resources to individual artists. All these Arts Councils in Finland and in most European countries, are run by the state. Indeed, this was the core issue discussed during the meetings of the Arts council of Cyprus since 2000. Whether Cultural Policy should be shaped and implemented by a governmental cultural authority or a private one. Some of the members insisted that it should be independent in order to avoid time-consuming procedures and thus work more efficiently, but others insisted on the government being the main regulator of cultural policy through the Authority of Culture.

The majority of the members of the Arts Council agreed on the establishment of a semi-governmental organisation as a Cultural Authority, with a strong participation of the state in decision making and cultural policy implementation.

In any case, as I have already pointed out, **the Arts Council in Cyprus is just an advisory committee at present and has not taken any action since its appointment.** Of course it cannot be criticised about this, since it has responded to what it has been asked. It is the responsibility of the President of the Arts Council i.e. the Minister of Education and Culture to invite its members to more frequent meetings and render them more active and useful on cultural policy issues.

14. A finding which emerged during observation within the Literature Section regarding the use of professionals for their knowledge and expertise in advisory committees was that in several cases **professionals applied themselves for financial support and received considerable aid by the state.** This fact raises a strong issue of bias: due to their acquaintance with the rest of the members of each committee, professionals receive positive comments about their own works and good treatment by their colleagues and benefit in material terms when they apply for governmental support. In nearly all the cases that I observed in which professionals had sent their own applications for support, they were sponsored. They were advised to leave the meeting rooms during the examination of their own applications by the rest of the members of their committee and did so, but this procedure surely did not ensure objectivity and did not guard other members against bias. Bias creeps into the thinking of individuals when personal relations are involved. The eagerness of other members to please their colleagues biases their decisions. And in turn, this bias affects other applicants since they are not judged on equal terms. Other applicants may be complete strangers to the committee's members and they are judged on the value of their work with the approved criteria for each domain of culture.

Cyprus is a small country and unfortunately personal relations are likely to be apparent in many cases since people who work for the same spheres and have the same interests usually know each other well. Human relationships and emotional states affect the way peers think, introducing bias into their work. Thus expert advice of external consultants who are usually accustomed to dealing with processes is urgently needed by those with the executive responsibility for important decisions to be taken. Real decision makers should stay free from personal gain in moral or financial terms. This problem, i.e. the interests of members of committees should be discussed with top management at the Cultural Services department and solutions should be suggested in order to find a way out of it.

15. The **absence of research infrastructure and of the determination by the state to invest in human capital by training scholars in the field of investigation into arts and cultural policy matters** is a very serious negligence. Information about cultural creativity but also about how the public view the state's provision of cultural products and its support to writers and artists is extremely important for planning purposes and the shaping of policy. However the absence of research in the cultural field is evident in most European countries and elsewhere, too. A good example of commitment to such research is the Bulgarian Institute of Culturology.

16. The **decentralisation of culture**, an issue examined in this research in order to meet its objective no.3, as stated in the Introductory chapter, i.e. to detect areas in which cultural policy is clear and consistent and areas in which it is problematic, is a vast area of cultural policy. Quite a number of actions have been taken until today to ensure that the state takes steps to disseminate cultural activity and creation throughout the island and support its development.

A matter of priority for the government is the creation of a cultural infrastructure aiming at opening up wider horizons for cultural development in the future. The specific plan for the development of a cultural infrastructure was designed to fit in the whole of Cyprus and its measures include among

other things (see chapter five), the reduction of inequality of access for citizens to cultural goods and services by supporting the creation of cultural centres in rural areas and the encouragement, upgrading and projection of cultural creation and creators in the whole of Cyprus. This plan was drawn up to include all the areas of the government controlled part of Cyprus and as I pointed out in chapter 5, the administrative authorities in each area have the right to claim financial aid for the total amount or part of the cost in order to build one or more works of cultural infrastructure e.g. theatres, music halls, cinemas, lecture rooms, museums etc. Since 2000 the Ministry of Education and Culture has been implementing the plan but at slow pace. However, there are problems regarding the plan's implementation since the state's policy related to it is unclear. The reasons for this are that a) the criteria for the works to be subsidised are vague, b) the quality of proposed works is not evaluated by experts and c) there is no 'expenditure accountability' once subsidies are given. There is no check on whether the money is spent efficiently and effectively regarding the construction of subsidised works.

Apart from the creation of cultural infrastructure which is a long-term cultural policy measure, the Cultural Services promote decentralisation through other programmes, like the 'Athena' programme of cultural decentralisation which offers a wide range of cultural events to municipalities in Cyprus in the summer and in the autumn. The state also provides accommodation and office equipment to artists and writers through the Houses of Letters and Arts in three cities and subsidises Cultural Centres and museums in all towns and rural areas. However there is still a lot to be done regarding the subsidisation of cultural centres and museums as there is no specific and clearcut policy yet on the covering of their operation costs. Municipalities themselves lack the necessary resources for their self-support.

Regional Cultural development needs to be strengthened and enhanced. In other countries like the U.K. and Finland, Regional Arts Councils and Regional Cultural Consortia are responsible for the promotion of regional cultural development and the decentralisation of the arts. As M. Watanabe *ibid*, the Dean of Showa University of Music of Japan notes, governments

everywhere are trying to shift cultural spending to regional and municipal authorities. Local economies are significantly benefited by cultural tourism and crafts industries. Local communities reveal their colour and identity through local culture. Watanabe insists on the mobilising of the funds of regional and local authorities, which in its turn sets the stage for outside industry to move in by making areas more attractive to workers and their families. He favours the acceleration of the increased spending on culture by local authorities which also ensures 'diversity' in cultural development as opposed to the one - dimensional 'national culture'.

UNESCO [in Watanabe, M., (1998)] proposes the following actions that contribute positively to the decentralisation of culture by the European Union:

1. The conducting of case studies on the successful pooling of government funds, both among federal agencies as well as among the different levels of government.
2. The encouragement of the decentralisation of cultural policy and decision making power to regional local and municipal governments.
3. The asking of member states to designate model municipalities that incorporate creative activities in their over-all development plans.

Kelly Barsdate *ibid* argues that the transfer of cultural policy and spending occurs in the USA, too, from state to local government bodies and has affected the arts to a significant degree. She sees an alignment between the aims of the state or national arts agency and that of the broader state governments and believes that this alignment in cultural policies is consistent with other national goals in the development of the workforce.

Returning to Cyprus, this research reveals that the Cultural Services have indeed contributed a lot to the decentralisation of culture but a lot more needs to be done. Municipalities should be supported according to the compliance of their proposed cultural activities, events or works of infrastructure with specific criteria and their support should be decided upon by experts. The survey brought to surface the fact that although most of the main cultural

events in Cyprus take place in Nicosia, e.g. most of the events included in the 'Kypria' International festival, the interest of people in such events is higher in other cities. Thus the public's desire for cultural events in other regions should not be underestimated. The state has a duty to treat every individual equally and give each one the same opportunities regarding participation in the cultural life of the island.

17. In the findings of this research another interesting issue stemmed and that was **the degree of the state's support to the three religious groups and the Turkish community in Cyprus** that together with the Greeks constitute its population. The three religious groups, as defined in the 1960 constitution, are the Maronites, the Armenians and the Latins and they chose to become members of the Greek community for constitutional purposes. The second Community that lives in the island is the Turkish community. The State's support for cultural creation and activity is since the establishment of the Cultural Services in 1968 allocated to Greek Cypriots in its totality. When choosing the samples for the in-depth interviews with writers and artists there was only one Turkish Cypriot and no Armenians, Maronites or Latins in the lists of writers' associations or in the catalogue of the artists who belong to the Fine Arts Chamber of Cyprus. The inexistent sponsorship of the state to artists, writers or artistic groups of the Turkish Cypriots relates to the unsolved political problem created by the Turkish invasion in the island in 1974 and before that by the events of 1963 and 1964 as described in the Historical Background Chapter, Chapter no. 2 of this project. Due to the tense political atmosphere, Turkish Cypriot artists and writers themselves did not apply to the State for support and this is the reason why they did not receive any of it in the past forty years.

Another incident that proves that Turkish Cypriot artists were not keen on applying for support by the State was the fact that although they were invited to participate in the presentation of the 'Culture 2000: Call for proposals for 2004' on 20th September 2003, only one Turkish Cypriot woman was present.

The situation with Armenians, Maronites and Latins during the past years was as well not promising, since they received no aid at all apart from very few sponsorships for cultural events. Again this is explained by the fact that they **did not apply for support**. However this resulted in the loss of opportunities for the three religious groups that live in Cyprus to project their culture and presence and develop the special and unique colour and character of their art. Especially the Armenians, are internationally recognised for their creation in music and dance.

Cultural diversity in a country has to be taken into account for it to retain its cultural image. Nestor Garcia Canclini *ibid* argues that 'there is a need to amplify national governments' studies and policies'. The product of creativity of each ethnic group has to be appreciated and preserved. 'National' culture is not the only culture that represents a country's cultural heritage and artistic expression. These products should be sent outside the territory of their origin and this can be achieved through communication and tourism but also through the mobility of artists and their works. The improved access to and participation in culture for as many citizens as possible in the European Union is one of the objectives of the Culture 2000 programme of the European Commission as well as the fostering of intercultural dialogues and mutual exchanges between European and non-European cultures. Also the highlighting of cultural diversity is again one of the programme's objectives and has been emphasized in most of the Seminars organised by the EU during the presidencies of it by different countries.

Helena Vaz Da Silva *ibid* insists that her ideal Culture 2000 programme should cover the mobility objective which she analyses as: (i) the Circulation of Individuals, (ii) the Circulation of Works, (iii) Diffusion abroad, (iv) Translations, (v) Big European events like Festivals, prizes and cultural cities.

The transnational broadening of policies should protect tangible and intangible heritage from local sources, the latter being the more vulnerable of the two heritages. The traditional music and folk poetry for example of the Turkish community in Cyprus and the three religious groups, should not only be

supported and protected by the State but also forwarded transnationally. 'With this in mind' as Canclini *ibid*, adds 'there is a need to renew educational programmes and advise artists and artisans on how to administer their products and defend their rights in the new conditions prevailing in a world wide market'.

Canclini concludes that research and international study groups should cooperate to assess different creative dimensions. Artists, anthropologists, social scientists and cultural policy managers should devise activities to correct the imbalances in the development of countries and exchanges between them.

Greater and more effective social participation of artists should be ensured at both national and transnational level. However cultural creativity should be protected from being watered down by transnational commercialisation. The identity of cultural creativity should be preserved by all means. Historical heritage ranging from monuments to vestiges of folk culture, differentiate one nation from another and when it is enriched with ethnic minorities' heritage each state's responsibility to keep and project this enrichment is huge. All cultures have to be respected.

CHAPTER 7

CONCLUSIONS AND RECOMMENDATIONS

In this chapter the conclusions of the research shall be defined as messages to be forwarded to the Cultural Officers of all ranks at the Cultural Services department of the Ministry of Education and Culture and ways shall be recommended to improve problematic pursuing of the work at this department at the administrative level and the level of formulating cultural policy.

Conclusions

Regarding the administration procedures at the Cultural Services the research brought to surface a considerable number of problems which have a direct influence on the smooth functioning of the department as an organization, on the daily working routines of the officers within it and on the public including the group of it which is mostly related to this governmental department, i.e. artists and writers.

Severe delays in responses to applicants for moral or financial assistance by the state which resulted in mistrust in the Cultural Services led to the conclusion that even the dealing with simple demands is not achievable within short periods of time. The circulation of files among the hierarchical strata is indeed very slow and very often the situation is aggravated when the Accounts Department gets involved in the process of issuing cheques.

Another relevant conclusion is the fact that among Cultural Officers of the same rank there is minimal communication and cooperation and this results in further delays in dealing with issues. Also, the assignment of tasks irrelevant to their role to cultural officers or the confusion in the assignment of responsibilities to them provokes negative feelings and deprives them of valuable time which could otherwise have been used to have 'vision' for the department and work hard for it. As a result, no clear sets of values are formed and nothing is done to achieve visions. Many theorists, including Huseman and Goodman *ibid* and Bob Garrat *ibid* refer to 'vision' as a picture of how an organization could be in the future and that this vision should be

discussed among colleagues at all hierarchical levels. At the Cultural Services as the research revealed, leadership is democratic, views of workers at all levels are taken into account but there is really no consistency in long-term policy planning. Democratic leadership is exercised in relation to dealing with short-term matters i.e. missions rather than visions. Group work regarding officers of the same ranks is rarely the case and usually officers are not informed about all existing schemes of services but only about those that fall under their responsibility. This 'personalised' way of working often provoked by seniors' inability to promote cooperation among lower ranking officers results in a deprivation of the Cultural Services of the combination of the different skills and expertise that each officer possesses that can lead to dealing with awkward situations successfully. And low ranking officers are the ones closest to the public as they deal with applications for support on a daily basis, thus their knowledge is valuable.

I would like at this point to refer to the fact that experts' decisions are often mistrusted by higher ranking officers. Managers of culture in Europe and elsewhere stress the importance of the presence of experts to take decisions about cultural sectors; otherwise the state is not neutral in the evaluation of culture. Professionals have to be employed in order to monitor arts projects and in the case of a lack of such individuals for a certain cultural sector, the state should train others as professionals. In Cyprus the standards of the arts should be improved and appreciation of the arts should be promoted; this surely is not possible without the presence of experts in advisory committees and decision-making bodies.

The project revealed the above administrative problems as well as problems in the shaping of cultural policy by the state which will be explained below. For clarify purposes I refer to each set of problems separately, but in many cases, there is an overlap between conclusions, as policy matters and administrative procedures are interrelated.

There is an imminent need for improvement in the most crucial feature of activity and responsibility at the Cultural Services, i.e. the formulation of cultural policy.

Existing criteria according to which writers receive moral and financial aid are problematic. Indeed, in some cases that fall under the Literature Section, the research revealed that there are no criteria at all. This applies also to the policy for the decentralization of culture. Cultural policy suffers almost everywhere in the world but in most countries there is some sort of agreement on what the goals of this policy are. In Cyprus very often criteria are open to different interpretations allowing for almost every arts project to comply with them. In countries like the U.K., Ireland and France, Arts Councils have become more strategic, transparent and are beginning to rely more on research. The old attitude of the States being mere grant-making agencies is fortunately eliminated today and efforts are being made to achieve the best possible results by the planning of cultural policy with the most economical use of resources.

However cultural budgets are limited in most countries and private funding is increasing everywhere. The fact that under these circumstances considerable amounts of the state budget in Cyprus remain unspent each year is indeed very serious and recommendations are made later on in this chapter for their spending.

The in-existent mobility of artists and their works and the minimal funding of translation projects by the state in Cyprus is another conclusion that stemmed out of this case study. Participation in the E.U.'s 'Culture 2000' programme is very low regarding all domains of culture and non-existent regarding projects for the translation of literature. Considerable amounts of money offered as funding by the E.U. are lost every year and this should puzzle seniors at the Cultural Services as their responsibility regarding the dissemination of Cypriot culture is huge. A 'Common Cultural Heritage in Europe' is one of the objectives of the 'Culture 2000' programme and with the recent accession of

Cyprus to the E.U. the state's role to send cultural creation from Cyprus to other European countries is crucial and should not be underestimated.

The results of this research led to several other conclusions like the low attendance at cultural events, especially at lectures and seminars, and at the 'Kypria Festival'. Poor advertising is one of the strongest reasons why this takes place and a lot need to be done in this direction.

Theorists like Canclini *ibid*, Watanabe *ibid*, etc. propose the partnership between the private and the public sector in the promotion of cultural products and the systematic use of the media to attract the public.

This case study also revealed that cultural diversity is not promoted as it should be by the state in Cyprus. The E.U. again stresses in its objectives for the 'Culture 2000' programme the highlighting of cultural diversity. Today the term 'national' culture has in a sense lost its significance, as it encloses minority cultures and all other cultures that have been preserved in each country. In Cyprus the state has offered minimal or no assistance at all since the establishment of the Cultural Services as a department in 1968 to Turkish Cypriots, Armenians, Maronites and Latins.

Also, the problem of professionals promoting their own interests through their membership in advisory committees came to surface and has to be dealt with immediately. Professionals are appointed to ascertain neutrality in the decisions taken by the state and the promotion of their own interests runs contrary to this objective.

Another conclusion was that research in the cultural field of Cyprus was assigned only once during the Cultural Services' life as a department and that was five years ago.

Finally, the role of the Cyprus Arts Council has to be reconsidered as it has so far been theoretical and no action has yet been taken by it. Arts Councils in the U.K., Ireland, France and elsewhere play important roles in the shaping

and development of cultural policy. Systematic and regulatory guides to action need to be monitored by the Arts Council in Cyprus.

In brief, Cyprus is a small country but creativity in the island has always been expressed by a big number of artists. This creativity along with the island's long tradition and rich cultural heritage requires a more systematic and consistent treat by the state with the adoption of a neutral cultural policy. Inside the Cultural Services department administrative procedures need to be more efficient, transparent and incentive – oriented so that the most out of cultural officers' performance is ensured. Rises in the state budget for culture have to be put forward but better planning in the use of existing resources should be ensured and expenditure accountability on the part of cultural officers should be a part of their responsibility.

Recommendations

The most important message to be sent from the experience of conducting this research is that the Cultural Officers' responsibility in preserving, promoting and disseminating culture is huge, particularly with the recent accession of Cyprus to the European Union of the twenty-five countries. Cultural diversity is strongly promoted by the European Community and the mutual knowledge of the culture and history of all European peoples is a must for Europe to shape a common cultural heritage.

The way artists and writers are treated, the way cultural events are presented and promoted within the boundaries of the island and abroad and the overall shaping of cultural policy is of utmost importance since it represents the cultural creation of a given period of time and specific geographical boundaries that future generations will inherit. However managers of the arts i.e. cultural officers are involved in all the management tasks of any enterprise.

Monitoring performance by seniors

Regarding the administrative procedures, the research showed that communication and cooperation levels between Cultural Officers who belong

to different hierarchical tanks is satisfactory. To a certain extent there is a harmony in employee relations between the ranks and this is due to participative management. Cultural Officers of different ranks are able to take decisions as a group and plan courses of action in order to accomplish specific goals. However, I found out that cooperation levels between officers of the same rank of hierarchy is low. Also, Senior Cultural Officers do not usually set guidelines for such cooperation and each Cultural Officer is left entirely on his/her own to cope with difficult and crucial situations that arise during the carrying out of his/her work. Seniors should monitor the performance of Cultural Officers after assigning tasks to them and when difficulties arise, they should ask others to assist so that problematic situations are dealt effectively and promptly. A Cultural Officer left on his/her own to confront problems is bound to develop adverse feelings and attitudes and work under enormous pressure. This results in inefficient dealing with situations. Thus one of the recommendations that this project has led to is that **Senior Cultural Officers should keep an eye on the performance of their employees and call for assistance by others when needed.** This could be achieved with more frequent meetings at which all the officers that belong to each section, the Literature or the Arts Section, must be present and encouraged to assist their colleagues if this is required.

Need for open dialogue with seniors

Regarding the confusion in the assignment of tasks to Cultural Officers, this could be solved quite easily if Cultural Officers themselves stick to carrying out what is officially assigned to them and whenever they are in doubt they consult their Senior Cultural Officer and sort out in a dialogue with him/her whether a certain task is justly allocated to them. At rare cases when tasks belong to more than one domain of culture, collaboration between Cultural Officers should be not only encouraged, but also demanded by seniors. **Thus an open dialogue with seniors and collaboration with others would solve the problem of confusion in the assignment of responsibilities to Cultural Officers.**

Control of delays in responses to applicants

The severe delay in responses to applicants to the Cultural Services for moral and financial support which presents a negative image regarding the functioning of the Cultural Services, should be dealt with as quickly as possible. The circulation of files inside the Ministry should be watched more strictly by the director who is the only person who has the power to exercise pressure on workers at other departments and especially at the Accounts Department and ensure the forwarding of payments in time. The Director should ask Cultural Officers to inform him/her whenever a significant delay takes place and take action in order to urge officers at other departments in collaboration with their own directors to work more efficiently and avoid delays. Cultural Officers should not rest in peace as soon as they make their own suggestions regarding the sponsorship of individuals or groups of artists and cultural organisations but they should watch the circulation of the files with their suggestions and inform their Director whenever a severe delay occurs. My recommendation regarding delay is, to summarise the above, that **the Director of the Cultural Services should take action and control delays in collaboration with Directors of other departments at the Ministry.** At extreme cases, the involvement of the Permanent Secretary may be necessary who can intervene and accelerate processes even more. As civil servants experience the reality of 'certainty' in their jobs and as they do not feel the threat of losing them if they malfunction, at times they view delay as something natural in the course of their everyday work. Only an intervention from the higher levels of hierarchy may accelerate the manner in which they work.

Recommending alternative schemes for support

Some Cultural Officers are not very well aware of all existing schemes of state support and of the available budgets regarding these schemes. When dealing with applications, Cultural Officers have in mind the schemes of services offered at their section that applicants refer to. However, if applicants are not eligible for governmental support under a certain scheme, the

possibility of falling into categories of individuals or groups eligible for support under a different scheme of service is always open. **Thus Cultural Officers have to be in position to examine all alternative schemes for state support and assist applicants as much as possible.** Meetings could take place between officers of the same section to discuss about different schemes of support and available budgets. For example the producer of a compact disc with poetry does not fall into the category of artists eligible for state support by the scheme of purchase of compact discs since this scheme refers to composers and singers but it surely complies with the criteria for funding literary products.

Assignment of the organizing of cultural events and accounting work to professionals

A conclusion that clearly regards the administrative procedures at the Cultural Services of the Ministry of Education and Culture is the fact that the role of Cultural Officers is often misunderstood and they are assigned the organising of events and the pursuing of accounts work. I strongly recommend **the assignment of such tasks to professionals from the private sector.** There is indeed a number of agencies which organise cultural events in Cyprus today that are manned with professionals who in collaboration with Cultural Officers are in the position to organise successfully different kinds of events like artistic performances, literature symposia, exhibitions etc. Also, as regards the accounts work assigned to Cultural Officers like the declaration of tenders regarding services etc. this could be **carried out by specialised workers like accountants or administrative officers.** Since the Accounts Department is always reluctant to cooperate due to understaffing, my recommendation is that the Director of the Cultural Services demands the appointment of at least one officer as an associate worker or temporary worker to undertake the accounts work at the department. Unfortunately the number of permanent Cultural Officers is fixed and amounts to fifteen together with the Director and an increase in their number is subject to a decision by the House of Parliaments that would take a very long time to be achieved.

Respect for experts' decisions and termination of their services if they apply for state support

Regarding the fact that this research revealed the problem of mistrusting professional members of advisory committees in their decisions, seniors should reflect seriously on the consequences of this reality and attempt to avoid it as much as possible. Independent peer groups, outsiders – professionals, are in the first place selected due to their special knowledge and experience in the different fields of the cultural sector. Of course peers should be aware and mindful of any particular special areas of concern relevant to Cyprus's cultural situation. However, once they grasp the sensitivities and features of cultural creation in the island they are in the position to judge each cultural product objectively and their judgment should not be questioned. **Senior officers should understand the consequences of intervening in decisions by peers and start respecting the role of the latter. Also, peers should be allowed sufficient time to deliver the quality of work they wish and regard necessary and should receive an honorary fee for their involvement in committees.**

A conclusion relevant to the role of professionals is the fact that the latter often apply for support themselves and their works are judged by members of the committees to which they belong. This should stop immediately and what can be done is that **professionals should terminate their services as members of an advisory group as soon as they apply for state support.** This is the policy which is carried out effectively with the State Prizes for Literature Advisory Committee for some years now. I strongly recommend the same policy to be adopted by all other advisory committees.

Research in the cultural field of Cyprus

The undertaking of research should be encouraged more often by the Cultural Services so that Cultural Officers will be aware of the way cultural creativity is developed in the island and of the public's views on what is offered to them by the department.

Formulation of strict criteria for all schemes of support

Moving on to the formulation of cultural policy by the Cultural Services in which this research detected problems, I would like to stress the fact that cultural policies suffer from inconsistencies almost everywhere and that governments experience reductions in their budgets for culture. 'National' culture, the official culture of different countries should be presented as encompassing all other minority cultures and not as being 'better' than other cultures. 'National' culture should define what services it can offer and with which measures of judgment, i.e. with what criteria or under which prerequisites those services are available.

Looking closely at how decisions are taken at the Literature Section of the Cultural Services, I arrived at the conclusion that for some services offered there are no specific criteria that guide the decisions of Cultural Officers and peers and for others, the criteria need to be re-examined and reformed as they are problematic, they are often too general, thus open to different interpretations. I recommend that this is done as soon as possible. Christopher Gordon (2004) states about Cultural Policy in Cyprus; 'we found that Cyprus is rich in cultural practice, but could derive much more benefit from a greater focus on making strategy and policy more coherent'. **There have to be criteria for any single scheme of service available at the Cultural Services. Existing criteria should be re-formulated and made more specific to meet the needs of the present day cultural expression in the island.** Also, in the cases when cultural products are not simply bought by the Cultural Services but sponsored as well, as happens with the scheme of purchase-funding of books, the amount of sponsorship should be equal for all applicants who satisfy the criteria, e.g. 20% of the sum spent on buying a book, in order to avoid arbitrary thinking and assisting by members of committees either from within the department or from outside. Simon Mundy (2001) while discussing Culture and Society issues, insisted on the enhancing of the professional status of public cultural officials, so that they will no longer be regarded as second rank. Only when people who promote and implement policy are respected culture enjoys good policy and withstands

pressure from other areas of interest. Cultural Officers should shape clear cultural policy for each of the schemes of services they offer and stick to that policy. **The existing policy of supporting organisations and not only individual projects is correct and the cooperation between the state and the private sector for cultural production is very important. This cooperation should be further encouraged and ‘made known’ to the public by strong media coverage.** Public and private partnership is the key to giving culture a push to the levels it deserves and allowing it to operate in a climate of popular approval and general respect.

Inclusion of a budget for the translation of Cypriot literature in the state budget for culture

The importance of translation of literature works written by Cypriot writers into other languages has been pointed out in this project especially with the accession of Cyprus to the European Union which strongly supports the mobility of writers and the circulation of their works and cultural products in general aiming at the creation of a common European culture. This project has led to the conclusion that the financing of translation projects in Cyprus is minimal if non existent and there is no specific provision in the state budget for translations of works by Cypriot writers. Moreover, participation in the ‘Culture 2000’ programme of the European Union with translation projects has never taken place since the declaration of the programme. What needs to be done urgently is that **Cultural officers working for the Literature Section should propose the inclusion in the government budget of 2005 and the years to follow of a budget for translation projects. Once they have achieved this, officers should inform the association of writers about the available budget and urge them to send applications for financial support of translations of their members’ work and participate in literature events abroad during which their works can be read in other languages. Also, the Literature Section should organise a separate presentation of the funding schemes that fall under the ‘Culture 2000’ programme and regard translations, well before each year’s Call for Proposals.** In general, as translations are not only tools of communication but

also vehicles of culture, they should constitute a primary aim at the Cultural Services department of the Ministry of Education and Culture. Literature exchanges promote solidarity between people and the big numbers of writers in Cyprus compared to its small population numbers calls for respect of their works and renders the state responsible of their circulation and dissemination.

Referring for a few more lines to the limits of the areas that are classified under the umbrella of the Literature section which is highlighted in this project, I would like to recommend improvements into two more schemes of support and services offered by this section, i.e. the promotion of bookreading and the literary events, i.e. lectures, seminars and symposia on literature.

Spending higher amounts of money on advertising campaigns for book reading

Regarding the promotion of book reading, a serious effort is being made by the Cultural Services in collaboration with the use of the Cyprus Booksellers' Association with the use of advertising campaigns to urge the public to buy more books but still there is a lot more to be done. As the available budget for the promotion of book reading is not spent in its totality and this has been the case for the past three years, **I strongly recommend longer and more frequent advertising campaigns and the spending of the available budget and even a higher budget for this purpose as the reading of books in Cyprus is indeed very low.**

Presenting more interesting literature events

The numbers of persons who read can also rise if the Cultural Services support presentations of new books published in Cyprus or abroad in ways appealing to the public and not by letting writers give long and boring lectures regarding their work. For example writers may present their books in short speeches and then engage in conversations with audiences who in their turn will participate in the presentations and not pathetically listen to what is said to them. All events regarding literature could be organised in this manner.

Seminars and symposia should take the form of open dialogues with the public, speakers should be willing to accept suggestions by the public and discuss them with the public. In general, literary events should be made more interesting and the state should urge organisers to take action towards this direction, aiming at raising the numbers of people who attend such events. Poetry evenings could include music performances, for example, with music composed on poems. Other literature events could include documentaries on writers' lives and works etc. There are many ways in which literary events can be made more interesting and this is a must since this research has shown that attendance at such events in Cyprus is very low (only 10% of the population attends them). **Effective public and private partnership could improve this situation, too.**

The urgent creation of a public relations section

Moving on to the advertising of events organised by the Cultural Services of the Ministry of Education and Culture and the advertising of events organised by the private sector that the department sponsors, what is urgently needed is **the creation inside the department of a Public Relations Sector.**

Cultural Officers are not professionals in the field of advertising and it should not be entrusted to them. Professionals should enter the department as associates or temporary workers (since the number of permanent officers is fixed) and the need for their appointment should not be underestimated. These employees should not only organise advertising campaigns for events organised by the Cultural Services but also cooperate with the private institutions and organisations sponsored by the Cultural Services to ensure effective campaigns on their side. Magnificent cultural buildings and high quality arts performances are of no use if the social climate for audiences is weak and if the public does not attend them. A 'cultural environment' has to be shaped if we wish our public to get more interested in culture.

Improving the advertising campaign for the 'Kypria' festival

The use of the media should be more effective as regards the 'Kypria' festival, too. The survey conducted within this case-study proved that only 37% of the respondents are aware of this festival despite the fact that it is the biggest cultural event organised in Cyprus every year. Attendance rates at the festival are low despite the low entrance fee for the performances and the high artistic level of the events presented to the public. The reason for low attendance rates at the Kypria Festival as explained in the 'Evaluation' chapter is a) the low budget for the advertising campaign thus low media coverage and b) the trend that exists almost everywhere for low quality but pompous shows instead of an appreciation of quality cultural events. The state's aim is to promote 'value' in culture and give opportunities to the public to enjoy artistic quality in events, thus what is needed is **to raise the budgets for advertising the 'Kypria' Festival**. Also, to promote decentralisation since the research has shown that attendance at the events of the 'Kypria' Festival is higher in other cities than in Nicosia where most of the events take place, **the Cultural Services should organise more events in Limassol, Paphos, Larnaca and Famagusta** when shaping the final programme for the above festival.

Improvement of decentralisation of culture

The issue of decentralisation, however, has to be given further thought. The Cultural Services regard as a priority the creation of a cultural infrastructure and have devised a specific plan for its development which includes all areas in the government controlled parts of the island. Cultural decentralisation is also promoted through other plans explained in the 'Findings' chapter like the 'Athena' programme, the 'Houses of Letters and Arts' but there is no clear cut policy on the financing of the operation costs of cultural centres and museums.

Decentralisation of culture should be improved by taking the following measures: **a) by setting clear criteria according to which works of**

cultural infrastructure will be financed and other plans for decentralisation sponsored b) by assigning the examination of works proposed for financing or events proposed for sponsoring in all areas of Cyprus to professionals. Government employees often do not have training or expertise in the areas which they handle. Effective cultural policy cannot be maintained when those who shape it are not professionals. Thus until all officers are trained specifically for their tasks, they should cooperate with experts in committees when examining applications. The third measure of improvement of cultural decentralisation, is that **c) There has to be feedback by artists or institutions regarding the spending of money spent by the state on the decentralisation of culture, i.e. 'expenditure accountability'**. Big amounts of money are spent on subsidising works, especially on cultural infrastructure. There should be a check by the Cultural Services whether these amounts have been spent effectively. At present, there is no such check.

Need for expenditure accountability

Expenditure accountability, in other words the requirement that artists or institutions account for resources entrusted to them, relates to Cultural Officers, too. Cultural Officers make suggestions for the ways in which government money is spent when proposing the financing of artists or writers for their works or of cultural activities. How much money is spent and whether it is spent affectively should be a priority and a basis on which future planning for expenditure in all domains of culture can depend.

The big amounts of money from the approved government budget for culture that remain unspent, call for more careful planning procedures on the part of Cultural Officers that will lead to effective and efficient use of the available resources at the Cultural Services. Also, unspent money may mean that certain aspects of culture are not promoted or developed due to negligence by Cultural Officers, thus a consistent supervision of the work of Cultural Officers by their seniors is urgent. In the cases where the low or no spending of money is not due to Cultural Officers'

negligence but to other reasons e.g. less applications by artists or groups for support, the unspent amounts can be used for other schemes of support than for those initially planned, for which additional amounts are needed.

Need for more measures of support to Turkish Cypriots and to Religious Groups

Apart from very few exceptions, the total amount of money included in the government budget for culture is spent on subsidies to Greek Cypriot artists, writers, cultural organisations and institutions. The community of the Turkish Cypriots and the religious groups of the Armenians, the Maronites and the Latins receive trivial amounts or nothing. However this research has revealed that this phenomenon is due to the fact that the above groups of people do not apply for state support and not to the state's reluctance to support them. This is very serious since the culture of Turkish Cypriots, Armenians, Maronites and Latins is a part of the society of Cyprus that should not be overlooked. The cultural image of the island contains elements of the cultures of these people and cultural diversity should be preserved and promoted. The so-called 'national culture' of a homogenous image does no longer represent a country's real cultural image. The promotion of a rich variety of cultures and the development of new forms of cultural expression is one of the objectives of the EU 'Culture 2000' programme, too. The products of creativity of each ethnic group have to be appreciated and also sent outside their country of origin. Traditional music and literature should be supported and disseminated to other European countries. **The State has to develop a policy to protect the culture of minorities which will include measures of financial and moral support. Their literature should be translated, for example, circulate and made known inside the country and abroad.** There is no such policy at the moment.

Mobilising the Arts Council

There is a direct need for the immediate mobilising of the existing Arts Council in Cyprus to meet more frequently and not just examine and

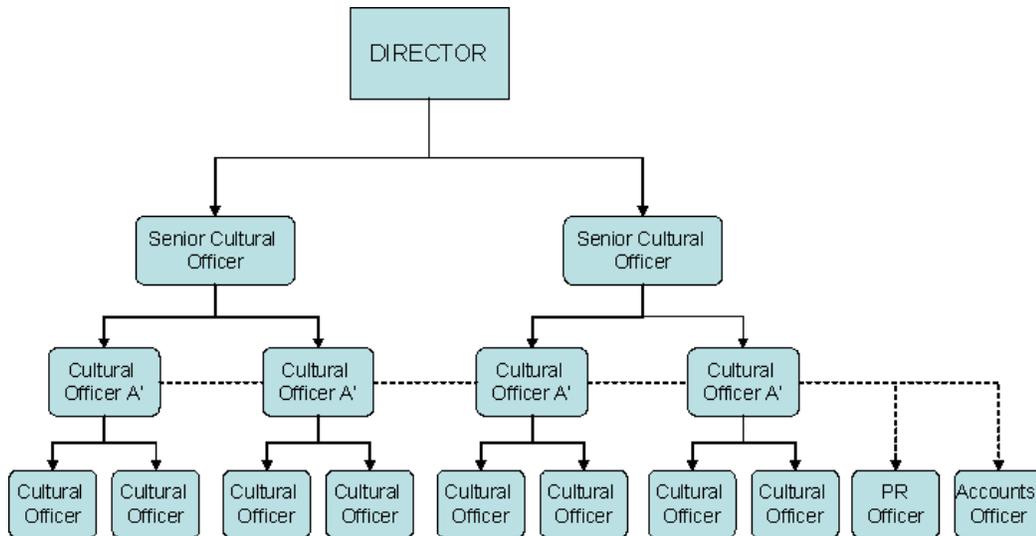
express opinions on cultural policy issues but take action by giving useful advice on such issues and see that their advice and recommendations are taken into account and applied by the managers of culture, i.e. the Officers at the Cultural Services of the Ministry of Education and Culture.

The following is a list of the recommendations elaborated in this chapter;

- (i) Senior Cultural Officers should keep an eye on the performance of their employees and call for assistance when needed.**
- (ii) Open dialogues with seniors and collaboration with others would solve the problem of confusion in the assignment of responsibilities to Cultural Officers.**
- (iii) Delays in dealing with applications by citizens should be controlled by the Director of the Cultural Services in collaboration with the Directors of other departments at the Ministry of Education and Culture.**
- (iv) Alternative schemes of state support should be examined by Cultural Officers when applications do not comply with the criteria of a specific scheme.**
- (v) The organisation of cultural events should be assigned to professionals from the private sector and the handling of accounting work should be assigned to associate officers who are accountants.**
- (vi) Decisions by experts should not be questioned but respected and professionals should terminate their services as members of advisory groups if they apply for governmental support themselves.**
- (vii) Research on cultural life in Cyprus and the public's views about the Cultural Services' schemes of support should be conducted more frequently.**
- (viii) Criteria have to be implemented for all available schemes of services and strictly followed. Problematic criteria should be reshaped.**

- (ix) Cooperation between the public and the private sector should be encouraged.**
- (x) A specific budget for translation projects should be included in the state budget for culture and writers should be urged to apply for the financing of the translation of their works.**
- (xi) Literary events should be made more interesting for the public.**
- (xii) More money should be spent on the advertising campaigns of the Cultural Services and on the campaigns of organisations sponsored by the Cultural Services and a Public Relations section should operate within the Cultural Services department.**
- (xiii) The 'Kypria' festival should be better advertised and it should include more events in Limassol, Larnaca, Famagusta and Paphos.**
- (xiv) Decentralisation of culture should be improved and further developed.**
- (xv) Expenditure accountability on the part of Cultural Officers should be a must.**
- (xvi) Measures of financial and moral support to the Turkish community and the religious groups of the Armenians, the Maronites and the Latins should be taken and cultural diversity should be promoted.**
- (xvii) The Arts Council should not only be an advisory body but take action and see that its recommendations are taken into account by the Cultural Services department and implemented.**

Proposed changes in the structure of the Cultural Services included in the above recommendations are presented in map 2 below.



Lastly, the **long term recommendation** elaborated in this chapter is the following:

There is a direct need for a ‘Directorate of Culture’ that could encompass cultural activity in its totality. The fragmentation of responsibility for culture and its diffusion in different ministries prevents the shaping of a common vision for culture. Integrated administrative arrangements and a cohesive cultural policy are needed to give culture the place it deserves in Cypriot society. This ‘Directorate’ can run with its own Permanent Secretary parallel to a ‘Directorate of Education’ under the same Ministry, i.e. the Ministry of Education and Culture. Cyprus may now start a process towards this long-term aim with proposals to the House of Parliament to expand the Cultural Services department and eventually turn it into a Directorate.

The above recommendations are presented in the sense that they are feasible, i.e. they can be put into practice in reality. Cultural officers can effectively bring change in their department if they follow the above recommendations which comply with all legal procedures that take place within a governmental department.

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APPENDICES