# A 'connection project' for a Hellenic Cultural Organization

Introducing an international 'conversation' as an initial step of a fundraising project.

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Master Thesis Art & Culture Studies

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# Abstract

Greece is suffering an unprecedented financial crisis. The state budget is being reduced continually and the repercussions of a financing strictness are felt by the Greek cultural organizations too.

It seems that the domestic resources are not adequate to finance the gap created by the severe reductions in public subsidies. Therefore, an outward orientation of the cultural organizations seems to be a sine qua non condition for their survival.

Given the fact that Greece possesses a vast cultural capital both tangible and intangible which can generate economic and non-economic values, and that there is still a sizeable international audience interested in the ancient Greek culture/art (**the Philhellenes**), this work proposes the implementation of a *connection project* undertaken by a **Hellenic Cultural Organization** in order to develop ties between the two parts. The 'connection project' is conceived as a prerequisite and an initial step of an international fundraising project that will follow and will be based on these created ties.

In the theoretical investigation part, the various sides of such a project are explored by resorting to the existing literature. The core issue investigated is the way these ties are created; it is argued that the ties are created out of non-pecuniary values exchange between the two parts that produce/generate and simultaneously consume /experience these values in common, in 'conversation'. In the *connection project*, **exclusively non-monetary values exchange is envisaged to take place**.

The investigation, in the empirical part, is aiming at illuminating the fundamentals of the *connection project*, the possible weaknesses of the proposed approach and the possible required modifications of the proposal. Interesting insights and points of interest have been brought forth. Seven face-to-face semi-structured and one written interview were taken from representatives of 3 Hellenic cultural organizations and from 3 Philhellenes and two journalists. The findings are encouraging for the implementation of the connection project, even as an autonomous project, although the limitations of the research call for further investigation on issues that have not been clarified by the present study.

# Keywords

# Preface

So, here I am. Only a couple of hours before the submission of my Master Thesis. It is hard to believe that this year has already come to an end. It has, undoubtedly, been the most challenging time of my life so far. It included great experiences, great people and countless insights and moments of inspiration.

I came from Athens, Greece, having obtained a -not that relevant to the arts (!)- Bachelor Degree and travelled to the Netherlands in order to explore a field related to arts, which had always accompanied me in my entire life from the very first years. The combination of culture and entrepreneurship excited me and before I knew it, I was standing in front of 25 new faces, talking about the music industry and creative labour on my very first week of classes! And even though I realized from this early beginning that it was going to be a really demanding year, I never gave up. All this new experience was both 'unmanageable' and enticing at the same time. Everyone was supporting each other as we, more or less, all faced the same crises. For me, however, the presence of a few people, has been more than encouraging. My very first thanks go to my supervisor, professor Arjo Klamer, who helped me get through my own 'crisis', as he used to say, and make it to this ending note. I remember the very first class we had, when he asked about what we would like to be 'when we grow up'. And thereupon he replied that he wanted to get grey hair and become a wise man! Professor Klamer, the hair might need to be dyed, but for me, you have reached the other half of your 'dream'! You have been one of the most inspiring people I have ever met. Thank you for transferring your knowledge in such an enjoyable and different way than what we –or at least, I- had experienced so far. My parents and my brother come right afterwards, as I wouldn't have done it without them - I mean it. Thank you for being so supportive from the very first day of this year until this last minute. I also want to express my gratitude towards my eight interviewees who agreed on spending time of their truly busy schedule to give me these interviews. Thank you for assisting with your personal views in the progress of this thesis. Last but not least, I owe a big 'dank je wel' to my friends here, for the moments we shared and the amazing time we spent together.

And at this very last moment, my feelings are mixed. It has certainly been an amazing journey and I do not regret one bit of it. Thank you all so much. We did it!

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## Definitions

For the purpose of this thesis the following definitions apply:

**- Philhellenes**: A potential international audience that; appreciate the classical Greek culture and in general the culture, - being intellectually supportive of the former; demonstrate some propensity to arts and culture; it is made up mainly, but not exclusively, by westerners or westernized people around the world who have build some form of embodied cultural capital (since they are able to appreciate culture); they have a perceived connection of them to the ancient Greek cultural capital.

**- Hellenic cultural organizations**: Greek cultural organizations (museums, theaters, festival organizations) that are the competent organizations for the preservation and/or the enhancement of a very significant part of the ancient Greek cultural capital.

**- Connection project:** It is the project that would be undertaken by a Hellenic cultural organization in order to build a connection between it and the Philhellenes as an initial step of a subsequent future fundraising programme.

# 1. Introduction

## 1.1 Motivation

My country's present financial situation was the main motivation behind my thesis topic choice. The economic crisis' repercussions are felt in the cultural sector too. The magnitude of the Greek economic crisis and its impact on the cultural sector is showcased in **Appendix 1**. However, numbers usually do not expose the whole story. Words are more revealing. I will restrain myself to shortly describe the situation in the cultural sector, where the Greek cultural organizations react by closing down creative and exhibition spaces, reducing both humdrum and creative personnel and subsequently the opening hours in museums and heritage sites, or inclining to more and more popular, albeit less artistically valuable production. Two robberies, one concerning the internationally renowned archaeological museum of Olympia from where items of immense archaeological value were stolen (by the end of 2012 the stolen items had been found) and the other the National Art Gallery from where, among other paintings, a Picasso dedicated by the artist himself to the Greek people, was taken, shocked me and most Greeks. Both robberies were attributed, by the respective managers and the press, to personnel cuts made by the two institutions following their budget cuts.

These alarming developments motivated me to attempt an investigation on alternatives outside the present collapsing funding mechanisms of Greek cultural organizations. This Thesis is about that investigation and its findings.

## 1.2 The problem and the alternatives

### 1.2.1 The problem

The resources needed to manage a huge cultural capital are significant. As it is made clear from the previous paragraph and the data in **Appendix 1**, at present and obviously in the midterm such resources will not be adequately available in the country. Apparently the Greek cultural capital is at the risk of falling into a degrading process.

1.2.2 In search of the new income sources

Since the domestic income sources are considered exhausted, there are three alternatives for the Greek cultural organizations; a. waiting for a 'Deus ex machina', b. cost reduction and c. looking for income outside Greece.

Deus ex machina was a convenient device for Aeschylus and Euripides but is not of any good for modern Greek managers of cultural organizations.

Cost reduction has been pursued, for the last three years, by all Greek cultural organizations. To what effect, is a good question but not one for this thesis. The certain outcome of this cost reduction approach, already presented in the motivation paragraph, is a series of operational dysfunctions, a lower quality of products/services and an increasing risks level. Therefore, the cost reduction approach has its limits that may have already been reached.

Thus, looking for income outside Greece is the only remaining choice. Again, one can see two meaningful alternatives as income sources; a. EU funds, b. Private international fundraising

*1.2.2.1 EU Funds*

Most of the Greek cultural organizations have been making use of financing tools of the EU in one way or another. They are aware of the EU funding possibilities and try to maximize their share. Of course there are always new possibilities to increase their funding from EU sources. However, EU funding is not without problems. First, it is constrained by an also shrunk EU budget and second, it is usually made possible only if the member state contributes a certain percentage of the total cost of the cultural project, programme etc to be funded, which again poses the problem of the shrunk National Greek budget.

*1.2.2.2 Private International Fundraising*

Private international fundraising is an option the Greek cultural organizations hardly ever examined. Comfortably resting in their nests consisting of public money, they were absolutely unwilling to invest substantial time and money to further their domestic private fundraising beyond a handful of 'friends' and corporate donors/sponsors. (In the present times of economic crisis some of them are trying to enhance fundraising strategies targeting a Greek audience, but given the collapse of the Greeks' income, their potential is limited). As said, international fundraising is terra incognita for them. There is no relevant experience and no research at all. There is a real gap in the research about international fundraising applicable to Greek cultural organizations.

1.2.3 Narrowing down the investigation to International Fundraising

Given the fact that Greece possesses a vast cultural capital both tangible and intangible which can generate economic and non-economic values, and that there are good indications for the existence of a sizeable international audience interested in this capital and generally in the ancient Greek culture/art (see chapter 2, '**the Philhellenes'**), and given the potential of the modern digital technology, it seems that there are some  factors - as analyzed in chapter 2 - advocating the implementation of an *International on-line fundraising project* by a *Hellenic Cultural Organization*.

1.2.4 Focusing on the final Thesis topic: 'The connection project'.

 However, in what way a Hellenic Cultural Organization can identify and approach the Philhellenes in the vast international space to ask for a donation? They have no business or identity cards with the word *Philhellenes* printed on them and they are not registered in telephone or other catalogs as such. To undertake a global research on such issues, the Hellenic Cultural Organizations need resources they cannot afford.  But, even if this preliminary stage of collecting information could be materialized, fundraising cannot be successful if

another fundamental prerequisite could not be fulfilled; the connection between the two parts; the *Philhellenes* and the *Hellenic Cultural Organizations*.

In the fundraising world of the non for profits organizations, the words connection and relationship are of paramount importance. If an organization builds a connection with an audience then the implementation of a fundraising programme may become feasible; without this connection it is impossible. Therefore, in this context, building a connection could be an initial and essential step of a full fundraising cycle.

This thesis investigates the implementation of a **connection project** undertaken by a **Hellenic Cultural Organization** in order to develop ties between the two parts; the *Philhellenes* and the *Hellenic Cultural Organization*. The 'connection project' should be conceived as a prerequisite and an initial step of an international fundraising project that will follow and will be based on these created ties.

## 1.3 The research question, the aim and the objectives of the thesis

1.3.1 The research question

Before attempting to implement a *connection project* and following the assumption - which however needs support - that a sizeable international audience of Philhellenes still exists today, a number of questions may be raised: How could they be reached? What is their conception for the ancient Greek cultural capital? How could they be connected to a Hellenic Cultural Organization? What are the means available to the latter to pursue this connection? How can Hellenic Cultural Organizations use their unique and priceless asset that is the part of the ancient cultural capital they are competent for, to this end?

All the above questions could be incorporated in the following research question:

*In what way could a connection between a Hellenic Cultural Organization and an international audience of Philhellenes be established in order to facilitate the implementation of a subsequent international fundraising project by the former,*

*targeting the latter? What would be the role of the ancient Greek cultural capital in developing the connection?*

1.3.2 The aim and the objectives

The aim of this research study is to illuminate the various sides of an international *connection project* aiming at the creation of a sustainable connection between Hellenic cultural organizations and Philhellenes which will pave the way for the subsequent launching of an international fundraising project initiated by the former and targeting the latter

Main objective of the study is a) by carrying out interviews with Greek and non Greeks (culturalists, managers, 'Philhellenes'), to confirm or reject the hypotheses formulated on the basis of the literature review findings in chapter 3 and b) by collecting different points of view that lead to new insights, to assist the Hellenic cultural organizations to better understand a *Philhellene* and accordingly review their positions and re-orientate their fundraising policies toward an international audience.

## 1.4 Relevance of the research

There is not much research done addressing the issues of this thesis. The results of my research may provide direction to the Hellenic cultural organizations for the utilization of the huge Greek cultural capital in their attempt to raise funds from outside a stagnated economy and impoverished society in order to conserve and bring forth the cultural capital entrusted to them by the world and disseminate its values. This research may also be proven policy relevant, if its results demonstrate the need for taking supplementary, non financial measures by the Greek authorities that may facilitate or/and encourage the initiation and maintenance of these conversations.

**1.5 The Thesis Structure**

The research question builds upon four cornerstones:

**i**. The potential international audience of Philhellenes

**ii.** The Hellenic cultural organizations

**iii.** The development of ties (values) connecting the Philhellenes to the Hellenic cultural organizations and the critical role the ancient Greek cultural capital plays in this development

**iv.** The communication issue (means of communication, reaching the audience, interacting, storytelling, feed-back, etc).

The thesis is being developed/structured accordingly.

Following the **Introduction**, **Chapter 2** is dealing with the **factors advocating the pursuance of an international fundraising by the Hellenic cultural organizations**

In this chapter the notions of **Philhellenes (ch. 2.1)**, of **Hellenic cultural organizations (ch. 2.2)** and of the **connection project (ch.2.3)** are analyzed and defined vis-à-vis the **ancient Greek cultural capital (ch 2.2 & 2.1)**. Also in this chapter, the role of **modern digital technology (ch. 2.3)** as another advocating factor is brought forth in conjunction with the *connection project* (the *technology issue* is extensively discussed in chapter 3).

In **Chapter 3**, a **theoretical investigation** on the issues raised in the research question is attempted**.** Given the fact that the connection project is proposed to be a part of a subsequent fundraising project, any issue investigated through the general cultural economics or other socio-economic perspectives, is also addressed in the framework of the fundraising theory and practice. In the course of the theoretical investigation various hypotheses are formulated based on the relative findings. In each section a reflection on the preceded discussion is presented in an attempt to connect the findings to the research topic.

In **sub-chapter (ch. 3.2)**, the role of the (ancient Greek) cultural capital in the production of cultural values in 'conversations' (between Philhellenes and Hellenic cultural organizations) is examined. In **sub-chapter 3.3**, the issue of the

connection between Philhellenes and a Hellenic Cultural Organization is elaborated and in **sub-chapter 3.4** the connection issue in the web/internet world is investigated. **Sub-chapter 3.5** is about beginning the 'conversation' using the ancient Greek cultural capital and the *Hellenic cultural organizations* as producers of international publicity and in the last part **(3.6)** of chapter 3, an evaluation of the existing connection between Philhellenes and ancient Greek cultural capital is carried out.

In **Chapter 4,** the **empirical investigation** is presented. The methodology and the methods employed in the research study and information about data collection and analysis, the results included, is provided.

**Chapter 5** contains the conclusions of the study, the hypotheses acceptance or rejection and the limitations of the investigation. Proposals are made for further research.

## 2. Factors advocating the pursuance of an international fundraising by the Hellenic cultural organizations

There are at least three factors advocating an international orientation of the Hellenic cultural organizations toward finding new income sources.

   a. A potential international receptive audience, the Philhellenes.
   b. A vast cultural capital, both tangible and intangible
   c. Modern digital technology

### 2.1 A potential international receptive audience, the 'Philhellenes'.

2.1.1 Defining the Philhellenes

I will name this international audience after the word *philhellenes,* an ancient Greek word that meant "fond of Hellenes" (Greeks) (Liddell-Scott Greek-English Lexicon, 2013), but with the meaning the Oxford dictionary attributes to it; "a lover of (classical) Greece and Greek culture" (Oxford Dictionaries, 2013); a meaning created during the romantic movement of Philhellenism in western (mainly but not exclusively) Europe in late 18th –early 19th century (before being changed again to become "a supporter of Greek independence" (Oxford Dictionaries, 2013) in the decade of Greek independence struggle, 1820-1830); "…a growing enthusiasm for Greece emerged in Europe from the 18th century. This enthusiasm manifested itself in literature and art in the movements referred to as classicism and neoclassicism. The foundations of contemporary culture were identified in the culture of Greek antiquity and there was an attempt to learn more about and even revive the latter. These efforts manifested themselves in the themes, motifs and forms employed in literature and art" (Konstantinou, 2013). Therefore, the potential audience is one that appreciates culture, especially the classical Greek culture – being intellectually supportive of it, demonstrates some propensity to arts and culture, it is made up mainly by westerners or westernized people around the world who have built some form of intellectual cultural capital (since they are able to appreciate culture). A more specific characteristic of Philhellenes is a perceived connection to the ancient Greek capital. This connection is further analyzed in the following paragraph (b1).

Yet the logical question before proceeding with the rest of the thesis is:

## Q1. Do the Philhellenes exist today and constitute a sizeable international audience?

The question will be attempted to be answered in the next paragraph as well as in the empirical part of the Thesis.

### 2.1.2 Counting the Philhellenes

It is an impossible mission to find the size of the Philhellenes' audience around the world. But someone may be able to acquire a rough idea about the size of this audience by using Google. I did it for myself on the 7th of June 2013 searching for the words *Greek classical culture/Greek culture* and *Greek classical culture blogs*. I then conducted similar searches for all EU countries. The Greek figures are impressive and smaller only to those of France, Germany and Spain indicating that the audience interested in Greek classical culture is a sizeable one. The results are shown in **Appendix I - table 3.**

Furthermore, I conducted another research which may be supportable by the relevant literature. Christopher P. Scheitle (2011), from the Department of Sociology in the Pennsylvania State University, in an article "presents and assesses the potential for Google's Insights for Search tool for use in social science research" (Scheitle, 2011: 285). This tool is constructing trends for Google searches for a specific term taking place in predefined environments/areas and time that may start from 2004. Also it can compare trends for 5 cases for a chosen period of time that may start from 2004. Scheitle is assessing Google Insights results by comparing them to similar ones having been collected with more traditional methods. "We can assess the potential of search engine data by comparing its findings to those from a more traditional source, such as Gallup's 'most important issue' question (Gallup, Inc., 2010)" (Scheitle, 2011: 287).

Then he comments on the results. "The comparisons show that the search engine data correspond quite closely with existing measures of issue salience and religious adherence" (Scheitle, 2011: 285) . Although he is aware of the limitations of the Google's Insights for Search tool, he finally concludes that the social scientists should consider the Insights for Search tool for research purposes. "Given all of this and the initial illustrations examined above, Google's Insights for Search tool and others like it should be taken advantage of in social

research" (Scheitle, 2011: 294).  Following Scheitle's advice, I conducted a new Google research for *Country culture* this time using the Google's Insights for Search tool (**Appendix I - tables 1, 2**). As it can compare trends for 5 cases for a chosen period of time that may start from 2004, I created cohorts of 5 EU countries and created their worldwide search trends from 2004 to today. The results are very similar to the previous findings using the simple Google search machine. In all cohorts except one, the trend curve representing the searches for *Greek culture* stands above the curves of the other cultures of the cohort. In the cohort Greek, French, Italian, Spanish and German the trend curves are intertwined with the French and Spanish culture to stay on top for the most of the time-span  and the German and Italian at the bottom; the 'Greek culture' trend curve being in the middle.

All the above findings constitute a strong indication that there is a lot of people out there, in the mysterious digital space that are interested in Greek classical culture, participate in digital conversations, having built a smaller or bigger cultural capital incorporating into it Greek building elements.

2.1.3 The Philhellenes in fundraising terms

The Philhellenes constitute part of the global general public, which sometimes is characterized by the general term *audiences*. The Philhellenes have by definition associated themselves with the ancient Greek culture and perceive a connection to the ancient Greek capital. Therefore, their interest appears to match that of the Hellenic cultural organizations but they have not developed linkages with any of the organizations or at least these linkages are not confirmed.  In fundraising terminology these characteristics resemble those of the *suspects*. A *suspect*, is "a possible source of support whose philanthropic interests appear to match those of a particular organization, but whose linkages, giving ability, and interests have not yet been confirmed" (AFP Fundraising Dictionary Online, 2003); in the same jargon the term *possibilities* is also used interchangeably  with the term *suspects*. Philhellenes, who will join cultural conversations initiated by the Hellenic cultural organizations may be 'cultivated' to become *prospects* (AFP Fundraising Dictionary Online, 2003). In fundraising terminology, prospect, is any potential donor whose linkages, giving ability, and interests have been confirmed.

The *connection project*, as defined in the following, is dealing with the *suspects* or *possibilities* and marginally with the *prospects*.

## 2.2 A vast cultural capital, both tangible and intangible.

### 2.2.1 The magnitude and the global impact

Ancient Greece has produced a civilization that is partly mirrored in a wealth of archaeological findings and archaeological sites all over the Mediterranean basin and beyond it. This is an incomparable tangible cultural capital created in a period from the Bronze Age to Hellenistic period having as its creative peak the classical 5th and 4th centuries BC. Its forms are ranging from famous temples (Parthenon, the world symbol, Artemision, one of the seven wonders), and theatres (of Epidaurus, of Dionysus, the birthplace of western theater, of Greek drama), sculptures (Caryatids, Aphrodite of Melos, the latter being survived as a Roman copy), and from holy sites (Delphi) to tombs (of Agamemnon, of Philip) with a wealth of inscriptions and offerings inside such as vases (amphorae), weapons, jewelry, golden wreaths, cups etc, as well as from wrecks of ships to sunk cities, etc. The tangible capital of ancient Greece can be found in Greece, in Turkey, in Georgia, in Syria, in Pakistan, in Afghanistan, in Egypt, in Italy, in France, in Spain, in museums all over the world (British Museum, Pergamon Museum, Louvre Museum, Metropolitan Museum of Arts and of course in many Greek archaeological museums). Many pieces of this tangible cultural capital survived as Roman copies of the originals that can be found of course massively in Italian and Greek archaeological sites and Italian and Greek museums, as well as in the lands that once upon a time constituted the Roman Empire world and again in the most famous museums of the world.

Then there is the intangible ancient Greek cultural capital ranging from poetry (Homer, Pindar) to theater (Aeschylus, Sophocles, Euripides, Aristophanes), to philosophy (Socrates, Plato, Aristotle) to science (Hippocrates, Archimedes) etc. This intangible capital produced values that penetrated most scientific disciplines and arts and generally the western way of thinking, and the Greek language through which it was expressed, diffused and survived, penetrated the Latin language and initially through it and later directly on, all western languages. This penetration affected any westerner, consciously or more often, unconsciously and of course it affected the building of his/her cultural capital. Philhellenes belong to those who consciously, in some way, associate themselves with or perceive a connection of themselves to the ancient Greek cultural capital and the values which have emerged or are still emerging out of it.

It is not my intention to present any full or even partial account of the ancient Greek cultural capital. It could be impossible for any single work! It is just a reminder of its magnitude, of the geographical, artistic, philosophic and global

impact dimensions of this capital, something that is important for the construction of my thesis. It is self-evident that this cultural capital embodies a basic feature that professor Arjo Klamer argues that any cultural capital must demonstrate; the capacity to inspire (Klamer, 2002).

2.2.2 The Greek gatekeepers of the ancient Greek cultural capital-Defining the Hellenic cultural organizations

As said, a number of Greek cultural organizations (museums, theaters, festival organizations) are the competent organizations for the preservation and/or the enhancement of a very significant part of this capital. Most of these organizations can demonstrate an expertise on relevant issues that is second to none, globally. In the framework of this thesis I will call these organizations *Hellenic cultural organizations.*

## 2.3 Modern digital technology

The mere existence of Philhellenes would not be a necessary and sufficient condition to make realistic an international on line *connection project* and the subsequent fundraising project of the *Hellenic cultural organizations*. It is only made feasible because of the existence of modern digital technology. A few decades ago such a mission could be impossible because the then existing technology was not adequate to support such a project on a cost effective basis. In Chapter 3.4, the connection issue in the web/internet world is extensively analyzed in the context of the respective literature. A quotation from this chapter summarizes the advantageous features of the internet in fundraising communication.

"One of the unique advantages of the Internet is its ability to be interactive (Yeon et al., 2007). In that the Internet offers affordable, direct, interactive access to the public at large, non-profits can cultivate interactive personalized, one-to-one relationships and encourage participatory behavior (Kenix, 2008)" (McAllister, 2013: 269).

Defining the 'connection project'

Having discussed the factors advocating the international connection project and the subsequent fundraising one, the way that these factors interact to produce results is content of the connection project. Therefore, the *connection project* attempting to create a connection between a Hellenic cultural organization and the Philhellenes based on their common interest in the ancient Greek cultural capital is characterized by the following features:
- It is based on the exchange of non pecuniary, cultural values
- Its geographical scope is the world
- It takes place in the digital space
- It has no completion date
  (because the connection between humans needs continuous care and as Arjo Klammer argues: "If you do not live up to your part in the reciprocal relationship with your friend, you risk losing the friendship" (Klamer, 2003: 247)).

# 3. Theoretical Investigation

## 3.1 Introductory Notes

As the subtitle of the thesis implies the connection of the two parts will be achieved by introducing an international *conversation*. Klamer (2004a) argues that in such a conversation cultural (and social) values are produced, exchanged and consumed by the participants and these values create a connection among the participants. The cultural capital is a decisive factor in such conversations and the production of these values. So, before embarking on the theoretical discussion about the form of these conversations, the production, exchange, consumption of values/goods that takes place within and out of them, the space where the conversation takes place and some technical aspects of them, the role of cultural capital in this process will be examined.

## 3.2 The role of the (ancient Greek) cultural capital in the production of cultural values in 'conversations' (between Philhellenes and Hellenic cultural organization).

3.2.1 Cultural capital as a factor of goods/values production and inspiration

It is known from basic economics that for the production of goods, it is necessary to combine two factors of production. Capital is the one, the other being labour.

*3.2.1.1 Cultural capital*

Therefore, in order to produce cultural goods one needs to dispose cultural capital. Pierre Bourdieu (1986), from a sociological point of view, distinguished three main forms of capital; the economic, the cultural and the social capital, the latter two forms being convertible, under certain conditions, into economic capital (Bourdieu, 1986: 53). They are interrelated as "The volume of the social

capital possessed by a given agent thus depends on the size of the network of connections he can effectively mobilize and on the volume of the capital (economic, cultural or symbolic) possessed in his own right by each of those to whom he is connected" (Bourdieu, 1986: 51). Economic capital is directly converted into money. Social capital is build through social networking. In his words "Social capital is the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition...." (Bourdieu, 1986: 51). Cultural capital exists in three forms (states); (a) embodied state (dispositions in mind and body) (b) objectified state (cultural goods such as pictures, books, etc) (c) institutionalized state (educational and expertise qualifications etc) (Bourdieu, 1986: 47).

David Throsby (2003a) from an economist point of view defines cultural capital as "...an asset which embodies, stores or gives rise to cultural value in addition to whatever economic value it may possess" (Throsby, 2003a: 168). This capital exists in two forms; the tangible (paintings, sculptures, heritage buildings, locations and sites etc) and the intangible forms. In his words "Intangible cultural capital comprises artworks which exist in their pure form as public goods, such as music and literature, and the stock of inherited traditions, values, beliefs and so on which constitute the 'culture' of a group, whether the group is defined in national, regional, religious, ethnic or other terms. Furthermore, intangible cultural capital also exists in the cultural networks and relationships that support human activity, and in the diversity of cultural manifestations within communities; that is, in cultural 'ecosystems' and cultural diversity, paralleling similar concepts noted earlier in regard to natural capital" (Throsby, 2003a: 168).

A third approach is made by Arjo Klamer (2002) who expands, deepens or 'adjusts' the notions of social and cultural capital presented by Pierre Bourdieu. He starts from the notion of possession stating that "In general a possession is anything that an individual or social entity has that generates something of value for that individual or social entity. I will call a collection of possessions capital" (Klamer, 2002: 465). He then makes the distinctions among the various forms of capital using the labels chosen by Pierre Bourdieu but not being limited or adhered to the content Bourdieu placed under them. Thus: "Economic capital denotes the capacity to generate economic income or economic values" (Klamer, 2002: 466) (land, natural resources, factories, durable goods, knowledge and human capital insofar it is responsible for additional income, etc).

However, he hustles to stress that economic values are not end goods and only have meaning insofar as they enable the realization of other values (Klamer, 2002: 466). Social capital is defined by him as "the capacity to generate social values like friendship, collegiality, trust, respect, and responsibility" (Klamer,

2002: 466). Following this definition, Klamer emphasizes the value of membership. How fundamental is the human need to belong to a group. Then he establishes a link between economic and social capital as the former can be a means to generate social capital, and *vice versa* as when a relationship produces a job or a profitable tip. Closing the paragraph on social capital he states that "People possess social capital but organizations, cities, or countries also have it" (Klamer, 2002: 466-467).

Cultural capital is defined by Klamer (2002), as "the capacity to inspire and be inspired". The spirituality sparking out of this definition becomes more evident as he adds: "Cultural capital enables us to award meanings to so-called symbolic goods and to lift us up from the drudgery of daily life". And because he realizes the "shortcomings of these descriptions" he becomes more descriptive: "We may recognize cultural capital in the capacity to find meaning in a walk through the woods, a visit to a museum, or during a church service". Cultural capital, too, can be in the possession of organizations, cities, and nations as well. Finally he argues that (social and) cultural capital in the sense of the power or ability to generate social and cultural values are not merely instrumental for the generation of economic values like profit and income – they could very well be –, but are objectives in and of themselves (Klamer, 2002: 462).

*3.2.1.2 A note on Labour.*

As it is said capital must be combined with labour in order that goods/values could be produced. Therefore, it could be contributive to this discussion if one added a note on labour at this point; a note on creative labour introduced by Caves (2000).

Caves divides the input of labour in artistic/cultural production as it follows:

In *creative labour* inputs, Caves includes the input provided by any artist or artistic party such as painters, authors, musicians, theatrical groups etc. (creative parties or workers) demonstrating creativity and originality. These qualities are reflected in their artistic production.

In *humdrum labour* inputs, Caves includes the inputs provided for the production and distribution of creative goods by any non artist or non artistic party such as publishers, owners of galleries, art dealers, record labels (Caves, 2005: 75) etc. (humdrum parties or workers).

Caves, by reminding that students (of visual arts) will be evaluated "according to creativity and originality and not skill or proficiency" (Caves, 2003: 73)

underlines the basic features an artist (and the artistic production) should demonstrate. (Georgiadou, 2012).

I will use it in the following.

*3.2.1.3 Combining ancient Greek cultural capital and creative labour, to produce new art.*

As previously said, in order to produce goods it is necessary to combine capital and labour. Therefore, resorting to this basic economics and the theoretical arguments presented in the previous two paragraphs, one could argue that *cultural capital, the ancient Greek one included - being able to inspire - combined with creative labour, the artists (who at same time possess their own embodied cultural capital - being able to be inspired) produce (facilitated by humdrum labour) cultural goods/values that demonstrate creativity and originality*.
A particularization of the above presented general theoretical arguments in the economics of the museums and ancient drama performances will follow.

**a)** In the economics of the museums

Frey and Meier (2003) focusing on museum economics, are supportive of this argument. They argue that new art is created in the special exhibitions of museums in which artistic items considered for years as cultural heritage, are treated/used/presented in such a different creative way that they produce new insights and effects; to this end the creative staff of the museum are exerting their artistic creativity and sense of innovation. Frey and Meier (2003) argue that in such special exhibitions there is more scope for artistic creativity. "Museum directors are similarly bound by artistic conventions. The particular hanging of pictures at many museums has become part of the cultural heritage, and it is next to impossible to rearrange the permanent collection to any significant extent. Special exhibitions offer a chance to evade such historical restrictions. One of the major tasks and potentials of an art exhibition is to arrange the art objects in a way which creates new insights and effects. In addition, the assembly of art objects coming from many different permanent collections provides a much-sought after challenge to the museum directors, curators, exhibition and graphic designers, conservators, editors and managing officers, to exert their artistic creativity and sense of innovation, and possibly to raise controversy - aspects which are highly valued by museum people for their own sake…" (Frey and Meier, 2003: 1040-1041).

Connecting theoretical findings with the research topic

It is self evident that any worthiness attributed to the context of the above quotation remains if one replaces the word pictures with the words sculpture, amphora, etc. and therefore the above could be easily applied to special exhibitions organized by a Hellenic Cultural Organization.

**b)** In ancient drama performances

Inspiring innovation in teaching ancient drama, adaptations of the actors' roles or the costumes or the stage/scene taking place in theatrical performances of ancient drama can produce a significantly or totally different performance with artistic values not produced in the original play.

Yannis Kounelis, a vanguardist of arte povera, working on the Theban Cycle – a four Greek tragedies production, produced in its entirety in Düsseldorf June 27-30, 2002—one tragedy each evening—in the Industriehalle, a seventy-by-seventy-by-twelve meter hall that once served as a tram and bus factory, created a revolutionary scene. "The scene designer for the Theban Cycle, Jannis Kounellis, created a circular performance area intended to heighten what he believes to be the plays' confrontation with an exploded world, rather than to mirror classic Greek theatre structure" (Horhager, 2003: 141). In that way the modern art rises out of the antiquity and this is reflected in the words of the artist: "The factory is the center of an ancient theater. The antiquity of the tragedy is (at the same time) the modernity of the tragedy. We are interested in images of the tragedy that speak the language of the future" (La Ivolution, 2002).

The above theoretical discussion is leading to the formulation of the following hypothesis.

*Hypothesis 1.* *The cultural capital of the Hellenic cultural organizations combined with creative labour is capable of producing creative and original cultural goods/values, that is art.*

## 3.3 Strengthening the connection between Philhellenes and a Hellenic Cultural Organization

Having analyzed the role of cultural capital, the connections/relationships that are developed in 'conversations' inspired by it, will be discussed in the framework of cultural economics.

### 3.3.1 The connection issue in cultural economics

*3.3.1.1 Producing and consuming values/goods in common (in conversation) to build up a "We-ness"*

**a.** What are the cultural values/goods?

Cultural capital, as argued in the previous chapter, may generate values/goods. The values/goods may be experienced, consumed or stocked to create new capital.

In David Throsby's (2003a) definition of cultural capital (it embodies, stores or gives rise to cultural value in addition to whatever economic value it may possess) the notion of cultural value is described as "a multidimensional representation of the artwork's (building's) cultural worth assessed in quantitative and/or qualitative terms against a variety of attributes such as its aesthetic quality, its spiritual meaning, its social function, its symbolic significance, its historical importance, its uniqueness, and so on" (Throsby, 2003a: 167). He also considers that "cultural value is unstable, contested, lacks a common unit of account and may contain elements that cannot easily be expressed according to any quantitative or qualitative scale" (Throsby, 2003b: 279-280).

Throsby also suggests that "a cultural good is one which has involved human creativity in its making, which conveys symbolic meaning (or multiple meanings) and which is identifiable, at least in principle, as embodying some intellectual property" (Throsby, 2003a: 167). He argues that cultural goods (artworks), especially the intangible, are public goods (Throsby, 2003a: 168). Public goods are the goods their consumption does not diminish them, that is, they are non-rival goods and nobody can be excluded from consuming/experiencing them,

that is, they are non-excludable goods (Klamer, 2004). Therefore free-riding is a usual practice from the part of consumers.

**b**. Generating and consuming/experiencing cultural values/goods in common

b1) Common goods

Arjo Klamer (2004a), however, argues that cultural goods are neither private nor public. They are common goods. The latter means that they do not belong to any individual or legal entity, but to a group of individuals, who own morally not legally, and in any case collectively, the cultural goods.

The 'owners' of the common goods produce them and simultaneously experience/ consume them in social interaction, not in isolation. Others than the 'owners' can be excluded from the use or ownership of the common goods; also the common goods are rival goods (Klamer, 2004a). This situation is similar to a conversation, Klamer argues. By participating in a conversation the participants contribute to it and enjoy/experience it. In a way they consume and at the same time produce it. The longer the conversation is, the greater the enjoyment arising out of it and therefore its value. Moreover, they are able to exclude anyone who wouldn't contribute to it or does not share the same values with those of the other participants that steer the conversation and make it enjoyable. Conversation is a good not dividable.

b2) Cultural common goods

" 'Art is a conversation' is a metaphor; it points at the phenomenon that a piece of art exists as such only if it is recognized in the conversation of art" (Klamer, 2004). Therefore, any conversation of this type is inspired by some form of cultural capital (a piece of art). Klamer's argument that "Art is a conversation, is a common good" (Klamer, 2004a) implies his next argument that cultural values/ goods are realized in conversations-like situations; conversations that take place among artists, 'culturalists' and any other having a sincere interest in culture and acquires the necessary cultural capital; the latter being a decisive factor for the participation. In these conversations the participants realize values by contributing to it and enjoying it. Cultural goods/values are also affirmed within of such conversations. If one does not participate in the conversation cannot get the benefits out of it. Therefore, free-riders are not of any concern (Klamer, 2004a).

From a fundraising point of view, Klamer's conversation resembles somehow to the two-way symmetrical style of fundraising communication, described as a "true dialogue" (Waters & Tindall, 2011: 23). This form of communication attempts to find a "win-win zone" for the parties involved in fundraising. "The two-way symmetrical or dialogic model represents the most effective and most ethical way of conducting public relations (Leitch & Neilson, 2001)" (McAllister, 2013: 264) as the exchanged information is true and trusted two-ways.

A successful implementation of the two-way symmetrical style of fundraising communication could be achieved "by engaging only those who expressed interest... by pointing out mutual benefits, ...(Kelly, 1991: 411)" (Waters & Tindall, 2011: 23). In Klamer's conversation also, only those interested in the type of conversation participate and the participants experience/consume in common, that is, they are mutually benefited and therefore, they experience a win-win situation.

Finally, on the connection issue, researchers argue that this type of communication yields connecting values which when compared to those generated in Klamer's conversation could be deemed about similar.

"These conversations allowed fundraisers to connect with ... prospects on a deeper level that often result in lasting relationships built on trust and commitment to a shared cause. ... (Hart, Greenfield, & Haji, 2007)" (Waters & Tindall, 2011: 23) (a type of a cause could be the maintaining and enhancement of a conversation that not requires pecuniary contributions but time and effort).

Connecting theoretical findings with the research topic

Cultural values, as common goods, are produced in conversation not in isolation. An artwork does not produce common goods/values by its mere existence. Participation of a public is required; a conversation inspired by the artwork and within which the artwork is recognized. Participants in such conversations are benefited by experiencing/consuming the produced values. (Therefore, according to the gift economy theory, that will be discussed in the following, they will be willing, out of self interest, to get involved in a reciprocal process of gift giving).

The more important values generated in such conversations are the intangible values such as cultural (aesthetic values) and social (memberships, relationships, etc). The process of generation/production and the experiencing/consuming of these values create ties among the participants; ties that become stronger as the

conversation becomes longer and the participants' commitment - to keep it alive and interesting - bigger.

If Philhellenes participate in such conversations - inspired by the ancient Greek cultural capital or most probably by the new art born out of it - initiated and maintained by a Hellenic Cultural Organization then bonds will be created among the participants and therefore their perceived connection with the Greek Cultural Capital will be extended to become a connection with the Hellenic Cultural Organization.

However, all the above assume that the Philhellenes are initially interested in participating in such conversations. This assumption should be supported and therefore a second question could be raised as following.

**Q2. Will the Philhellenes be willing to participate in conversations inspired by the new art created according to the Hypothesis 1 and initiated by the Hellenic cultural organizations?**

An answer to this question will be sought initially in the relevant literature.

According to a research carried by the RAND Corporation in USA, the following factors (found in empirical and theoretical literature on arts participation) are considered to be important for *arts participation.*

    a. "An individual's ability to tailor participation to his or her own schedule and tastes—i.e., the flexibility of form of participation" (McCarthy, Kevin and Kimberly, Jinnett, 2001: 9) (the greater the ability the greater the participation rate).

    b. "Education is by far the most closely correlated with all three forms of participation in the arts (National Endowment for the Arts, 1998; Robinson, 1993; Schuster, 1991). Individuals with higher levels of education—particularly those with college and graduate degrees— have much higher participation rates than individuals with less education" (McCarthy, Kevin and Kimberly, Jinnett, 2001: 10).

    c. "familiarity with and knowledge of the arts are directly related to arts participation, as is the case for most types of leisure activities, i.e., the more familiarity and knowledge, the more participation (Kelley and Freisinger, 2000)" (McCarthy, Kevin and Kimberly, Jinnett, 2001: 11).

d. "...the more knowledgeable people are about the arts, the more likely they are to participate, because they gain more satisfaction and enjoyment from a given level of consumption than do people who are less knowledgeable" (McCarthy, Kevin and Kimberly, Jinnett, 2001: 14).

Although the participation in online cultural conversations is not identical to the participation in arts, one could argue that the former is not too different from the latter, especially when considering arts participation in the form of participation through the media. Actually one can argue they are overlapping activities, taking into account the Klamer's argument that "...a piece of art exists as such only if it is recognized in the conversation of art" (Klamer, 2004a). Therefore one can reasonably assume a sufficient degree of relativeness between the factors that encourage participation in cultural conversations and in arts. Consequently, he/she can argue that the rate of participation of Philhellenes in the cultural conversations initiated by the Hellenic Cultural Organizations, is anticipated, ceteris paribus, to be substantial if one makes a judgment based on the above four factors of participation. They are almost all met positively either in the type of the conversation or the profile of a typical Philhellene as it is explained in the following.

a. Since the conversation will be online and personalized, the 'individual's ability to tailor participation to his or her own schedule and tastes' is at the maximum.
b. Philhellenes are anticipated to be educated since knowledge of classical culture implies a certain level of education.
c. Philhellenes are anticipated to be familiar to some extent with the subjects of the conversation.
d. Philhellenes are expected to be knowledgeable people about the classical art and possibly to other forms of art.

But above all, Philhellenes are by definition (see ch. 1.4.2.2) predisposed to participate in conversations about Greek classical culture. They are interested in it. And according to an experienced professional fundraiser :
"People tend to become involved in that which interests them" (Richardson, 2003).

Therefore, taking into account the above findings in literature, the characteristics of a typical Philhellene and of the type of the conversation, one can conclude that there are positive indications that allow for the Q2 question to be answered affirmatively.

In this chapter the production and consumption of cultural (and social) goods in common by the participants of a conversation has been examined. But from another perspective what is happening in a conversation is actually the exchanging of non pecuniary gifts. This is the gift economy perspective and consequently I will examine next the connection issue as a consequence of gift exchange.

3.3.2 The connection issue in the gift economy theory

*3.3.2.1 The exchange systems and the connection issue in the gift economy theory*

"Marcel Mauss (1967) who is considered as a pioneer of the notion of the gift economy has based his theory on studies of *archaic* societies, that is small and closed societies. Most of the sociologists and anthropologists that followed Mauss, limited their discourses in the frames of local societies or small social groups starting often from their most favorable group, the family." (Georgiadou, 2013). Mauss argues that in these archaic societies their exchange system is not only economic but has a holistic form since "what they exchange is not exclusively goods and wealth, real and personal property, and things of economic value. They exchange rather courtesies, entertainments, ritual, military assistance, women, children, dances, and feasts; and fairs in which the market is but one element and the circulation of wealth but one part of a wide and enduring contract. Finally, although the prestations and counter-prestations place under a voluntary guise they are in essence strictly obligatory, and their sanction is private or open warfare." (Mauss, 1967) He calls this exchange system, the system of total prestations. Thus he introduces the notion of self interest in the system, essentially in the gift economy theory. In his work 'The Gift', explaining what he is going to search about prestations, Mauss actually presents conclusions. "The form usually taken is that of the gift generously offered; but the accompanying behaviour is formal pretence and social deception, while the transaction itself is based on obligation and economic self-interest" (Mauss, 1967). In that way he introduces the notion of the obligatory reciprocity. The gift giver is giving the gift out of self interest in order to receive a reciprocal gift or not to suffer a sanction. Thus the relationship, the connection between giver and receiver is forced by non written exchange obligations (prestations) and by self interest. He finally argues that the same social drives in the realm of gift giving and reciprocity characterize our modern societies. "We contend that the same morality and economy are at work, albeit less noticeably,

in our own societies, and we believe that in them we have discovered one of the bases of social life; and thus we may draw conclusions of a moral nature about some of the problems confronting us in our present economic crisis" (Mauss, 1967).

A partially different opinion is expressed by Komter (1996). She believes that givers do not act solely on self-interest. "What motivates us to give gifts to other people? Is gift giving a sign of altruistic feelings or may more negative even selfish motives also be involved? We give when we are grateful to somebody, but also when we are insecure about a relationship which is important to us ... out of sympathy... the need of attention, the desire ...to manipulate." (Komter, 1996: 3)

Komter also notes the binding force that gifts exercise in the connection of giver and receiver (Komter, 1996: 6). Furthermore, working on the example of the relationship that develops between two strangers, two southern French sitting at the same table of a lower-priced local restaurant (because there are no more available tables) and the reciprocal cycle of gift giving they exercise, that is the offering of wine to each other, she makes an interesting point: "And there is still more. The person who begins the cycle has taken the initiative and the greater social ease which he has proved becomes an advantage for him" (Komter, 1996: 22).

On the issue of reciprocity she comments on the findings in a research in the Netherlands: "Not only in Malinowski's and Mauss's non-western cultures but also in our own society the principle of reciprocity proved to be the underlying rule of gift giving (Komter, 1996a, 1996b, 2005). Those who gave most were the greatest recipients, and those who gave the least were also the poorest recipients. Apparently, doing well has its own reward" (Komter, 2010: 455). In this way, Komter underlines the fact that reciprocity in our days tends to be symmetrical. The more you give the more you get and if this symmetry stops existing, the relationship, connection may be disrupted.

As Arjo Klamer (2003) argues "If you do not live up to your part in the reciprocal relationship with your friend, you risk losing the friendship" (Klamer, 2003: 247).

Arjo Klamer (2003), in the 'Gift Economy' defines the notion of gift as "the transfer of a good without an explicit specification of a quid pro quo. The good can be a tangible thing or money, but it also can be intangible, as in the form of time, attention, information or knowledge" and in other words "a generous interpretation of the gift considers as gift any 'good', including money, that is transferred, conveyed or transmitted from one party to another when the nature,

the value and the timing of the return of an equivalent is left undetermined. (Klamer 2003: 243)

### 3.3.2.2 Exchanging socio-cultural values/goods as gifts

'Art is a conversation' is a metaphor; it points at the phenomenon that a piece of art exists as such only if it is recognized in the conversation of art.

Klamer has conceived his *conversation* as a gifts exchanging process. He refers to this over and over in a direct or an implied way.

"Once you are in, you are a serious musician, a performance artist; others call you so and you can introduce yourself as such. But you do not get such a status or respect just like that. The way most of these conversations work is that you have to make sacrifices, put in time, do the work, in order to be recognized. Contributing and giving to the community is what Richard Sennett identifies as the most effective way of earning respect" (Klamer, 2004a); and in the next paragraph he becomes more specific.

"In exchange for their (the artists') generous gifts they gain membership and status as an artist, and that is apparently worth a great deal".

So, in the art conversation gifts are born and exchanged and this may have a broader socio-cultural effect than a mere support to an artist.

"A gift to the arts may not only support the particular beneficiary, but may support the arts in general. The gift, therefore, is considered an instrument for the sustenance of vulnerable values, that is, values that are not easily generated in the market place or by means of the collective sector, such as personal relationships, love, friendship, collegiality but also the sciences (truth), religion (spirituality) and the arts (aesthetics and so much more)". (Klamer, 2003: 247)

Connecting theoretical findings with the research topic

Recapitulating on the above points of the gift economy theory one could conclude that; a connection is built up between giver and recipient obeying to non written exchange obligations (prestations) and ultimately acting on self

interest, founded however on vulnerable values generated in the reciprocal process of giving and counter giving; values such as friendship, membership, collegiality, spirituality, aesthetic values, etc.

Therefore, if a Hellenic Cultural Organization is engaged in a gift giving process with the Philhellenes, stronger connection bonds could be created between the two parts, being added to the existing by definition.

Having examined the connection issue in terms of the ways in which values/common goods are generated and consumed (in conversation) and are exchanged as gifts (in a reciprocal process), the next chapter will examine the space in which all the above take place.

### 3.3.3 The space where the socio-cultural values / goods are realized

Klamer (2004b) distinguishes three spheres in which cultural values/goods are realized.
These spheres are the following:

#### 3.3.3.1 The market sphere

This is the sphere of quid pro quo exchange. There is a product/good well defined/specified and there is a price. As soon as the price is paid the product changes ownership and the transaction is over. In this sphere the logic of the market is dominant. "The logic of the market requires the clear identification of a product and the possibility of measurement in terms of money, or an equivalent" (Klamer, 2012: 7).

#### 3.3.3.2 The governance sphere

If a cultural organization seeks a public subsidy, then it must generate values that are acceptable or pursued by the government. "These values may be educational value, or experimental or innovative value, or work of high artistic value" (Klamer, 2012: 7). "The subsidized temple becomes common property and is freed from the regime imposed by the market. Government officials and

their consultants determine its value — not consumers and clients." (Klamer, 2004)

*3.3.3.3 The social sphere*

**a.** The general theoretical framework

In this sphere values are realized in interactions among the social agents. The values are not clearly identified as it happens in the market sphere. There are neither prices defined nor quid pro quo exchanges. In this sphere the social logic is dominant. "It is in this space that social goods come about, by way of the contributions that people make. This is also the space for gift giving, for reciprocity, for sharing. In this space we become colleagues, members of club or participants in the conversation that is called art" (Klamer, 2012: 8). In the social sphere the artistic values are realized in social settings not in market or in government terms. "Obviously, this is where goods like friendship function but less obviously, a great deal of artistic value is realized in personal and informal interactions devoid of contracts, measurements, rules, and accounts." (Klamer, 2004)

Commenting on the differences between European and American directors, Klamer says about the latter. "... they operate in the social logic. They are dependent upon gifts, donations by individuals, and individuals will give only if they have a sense of sharing in an ideal by way of the gift" (Klamer, 2012: 8).

**b**. The initiator's advantage

Finally, Klamer arguing that art is a generous gift that merits reciprocity in a social interaction, makes an interesting point: "Accordingly, when in the conventional neoclassical view artists who forsake an income in order to do their art work, seem selfless in an unaccountable way, the identification of art as a common good makes us realize that they gain a common good with their sacrifices. In exchange for their generous gifts they gain membership and status as an artist, and that is apparently worth a great deal" (Klamer, 2004b). He implicitly suggests the formation of gift giving cycle; artist-society-artist.

Hans Abbing (1992) in his article 'Externalities in the Arts - Explanation and Legitimisation of Government Involvement with Art in the Long Term' analyzing the external effects of government involvement, comes close to Klamers' argument. "In the case of a reciprocal effect there is a chain reaction which, as it

were, comes back to the initiator of the initial effect. The owner who has the façade of his house restored causes amongst some observers a change of behaviour, which may or may not be minimal and which is expressed in increased respect for that owner and sometimes also for his neighbours or the group he belongs to" (Abbing, 1992: 2).

Contributing to the arguments of Klamer and Abbing is Komter's example about the relationship that develops between two strangers, two southern French sitting at the same table of a lower-priced local restaurant (presented in the paragraph 2.3.3.1 above). Klamer, Abbing and Komter make the same point. The initiator of the gift giving cycle receives reciprocal gifts from those who have been benefited in the earlier stages of this gift giving process.  Klamer in this context emphasizes the valuable common intangible goods that are produced / consumed in the social space, such as the membership.

The social space requires involvement and relationships. Both these two prerequisites for social interaction lead to a sense of "we-ness", a sense of belonging, of identification with and at the same time a sense of ownership. "By donating they acquire a moral ownership of the museum. The museum becomes theirs. A sense of ownership may stimulate people to become an advocate, to tell others about the museum, to bring people along for a visit. Thus, they contribute to the conversation that makes the museum"(Abbing, 1992: 10).


**c.** The digital social space

Finally, the social space has expanded its spatial dimensions following technological as well as socio-political developments. In the realm of digital technology there is a well known digital social space that operates globally. It is the space of the open source (software) movement. David Zeitlyn (2003) commenting on Eric Raymond's work, presents a number of motivations that may push software engineers to offer as a gift the software they have constructed. Building on Pierre Bourdieu's *symbolic capital* and *kinship amity* relations, Zeitlyn develops his arguments about why software engineers participate in the open source movement. Speaking about the *kinship amity* relations he states: "Relations of amity are real and have been achieved with those you have long collaborated with. There are others that you may know about vaguely who are in similar relationships but not with you. Between you, ab initio, there is no relationship—you have not worked together. You are not kin. But kinship amity can be created through interaction. And the crucial type of interaction is gift exchange—the gift of code!" (Zeitlyn, 2003: 1290). By this statement at the end of his paper, Zeitlyn reaffirms what he is stating at the beginning. "A gift includes an obligation to make a return presentation. This compulsion to return a gift has special force in a small social world. The public

world of the net, especially that of the software engineer, is a very small world no matter where they are physically based".

(Georgiadou, 2013)

Connecting theoretical findings with the research topic

The space within which the socio-cultural conversation we referred to many times up to now, takes place and within which the connection among people/participants is realized, is the social space. This is the space for gift giving, for reciprocity, for sharing. It is the space where powerful binding values, able to build strong relations among participants, such as social and cultural values are produced and consumed.

In this space the part that initiates the reciprocal gift giving cycle gets an advantage. The initiator is getting additional benefits that may be tangible or more often and importantly intangible ones, common goods that cannot be found in the market sphere.

Furthermore, this social space may exist in the digital world within which an unwritten code of gifts exchange exists resembling those existed in the tribal societies that Marcel Mauss studied many-many years ago in order to found his theory on gift exchange. Consequently, people who have never met each other in the real world, may develop relationships or kinships, they may become connected through gifts exchanging in the digital social space.

These theoretical points allow for the formulation of the next hypotheses.

*Hypothesis 2. Philhellenes (and others) participating in online cultural conversations initiated and maintained by Hellenic cultural organizations taking place in the digital social space, producing and consuming values/goods in common, will develop a connection with Hellenic cultural organizations.*

*Hypothesis 3. Hellenic cultural organizations that initiate and maintain cultural conversations in the digital social space, in which Philhellenes and other participants experience/consume in common, the values produced in the conversation, can be benefited by additional benefits yielded to them as initiators of the reciprocal gift giving cycle; benefits representing values such as respect,*

*prestige, identifiableness, visibility and perhaps some pecuniary gifts given out of self motivation.*

## 3.4 The connection issue in the web/internet world and the related issues of creativity and innovation within the broader communication issue

Obviously serious problems should be tackled and critical questions should be answered before launching an international fundraising project. The same problems and questions are also present when narrowing our focus on the *connection project*, that is the connection issue in fundraising which constitutes the core of this thesis. There are two characteristics of the *connection project* that are posing problems and questions:

1. It is on-line
2. It is international

### 3.4.1 The on-line character

Most of the fundraising communication practice has been developed for cases addressing a local or national audience. In the international fundraising, as well as in the international 'connection project', national frontiers are ignored; the geographical scope is the world; internet use and on line communication are imperative. In this context, the importance of the internet and its connection capabilities are self-evident, but also well documented in the relevant literature.

Waters and Tindall (2011), proposing a *'mediated-crisis model of (international) fundraising'*, suggest that the fundraising process starts by mediating the crisis using the traditional media and next continuing with the digital media. "Organizations should not focus solely on trying to reach out to the general public through mainstream media; instead, they should attempt to capitalize on Internet communication and its ability to reach out to global audiences" (Waters and Tindall, 2011: 33).

The internet is a necessity for international advanced communication, but at the same time presents extraordinary positive features combining both those of mass media and those of a personal contact.

"One of the unique advantages of the Internet is its ability to be interactive (Yeon et al., 2007). In that the Internet offers affordable, direct, interactive access to the public at large, non-profits can cultivate interactive personalized, one-to-one relationships and encourage participatory behavior (Kenix, 2008) " (McAllister, 2013: 269).

Kent and Taylor (1998, 2002) provide a theory-based, strategic framework to facilitate relationship with publics through the World Wide Web.

They have proposed five principles into their "dialogic relationship-building tactics with donor publics via the Internet: (a) ease of interface, (b) usefulness of information, (c) rule of conservation of visitors, (d) generation of return visits, and (e) dialogic feedback loop" (McAllister, 2013: 269).

The dialogic feedback loop principle is the most important in creating a connection with potential donors.  "Even if a site follows the suggestions of the first four dialogic principles, it cannot be fully dialogic if it does not offer and follow through on two-way communication (Kent & Taylor, 2002)" (McAllister, 2013: 270).
Given the interactive feature of the internet, and dealing with the two-way communication issue "Waters (2007) recommends offering, in the framework of the dialogic feedback loop, "discussion forums, live chat, feedback forms, and online surveys to better understand the needs and perspectives of donor publics" (McAllister, 2013: 269).

The dialogic feedback loops are characterized by seven site's features, all of which contribute and encourage conversations/interactions among the participating parties. These are:  "links to provide feedback, links to complete surveys, e-mail links to contact the fundraising (foundation) director directly, e-mail links to contact governing board directly, links to see what others have said about the foundation, links to online chats, and links to online blogs" (McAllister, 2013: 270). The last two types of the links are of major importance for inviting people to participate to conversations through which the connection with the organization could be strengthened. As McAllister points out "Relationship building cannot occur without interaction. Of the five features, the dialogic feedback loop features are the most important because they enable organizations to build and maintain mutually satisfactory relationships" (McAllister, 2013: 270).

"Last but not least the cost issue stands. Most of the authors remind the inexpensiveness of the internet. ( ...the Internet offers <u>affordable</u>, direct, interactive access to the public at large, (Kenix, 2008) ...E-mail has become a vital and <u>inexpensive</u> tool for promoting nonprofit organizations, as well as

cultivating, educating, activating supporters, and soliciting and re-soliciting donors (Hart, 2002)" (McAllister, 2013: 269).

It is a critical feature of this interactive communication mean that allows its cheap use initially and in repetition without essential additional cost.

### 3.4.2 The international character.

Locality and interpersonal contact are the sine qua non of the traditional fundraising. "Worth (2002) claimed that people give to organizations for one major reason: locality" (Waters and Tindall, 2011: 22). Furthermore, personal contact is the most persuasive way in fundraising cultivation. "Donors want to see the people they interact with" (Waters and Tindall, 2011: 22). Asking people to participate online in conversation like interactions is a task facing similar obstacles; instead of asking for money (donations) there is a request for time spending (in the conversation); and time has an opportunity cost. Of course, the internet interactive feature that allows personalized contact, may help in dealing with the problem even partially. "In that the Internet offers affordable, direct, interactive access to the public at large, non-profits can cultivate interactive personalized, one-to-one relationships and encourage participatory behavior (Kenix, 2008)" ( McAllister, 2013: 269).

Nevertheless, given the technological advantages in the Web, the task still should be planned and executed in a way that answers the locality and personal contact questions. This presupposes creativity interwoven with innovation to yield meaningful and appreciable results.

### 3.4.3 The issue of competition in the international digital space or the attractiveness of the conversations through Innovation and Creativity

Beyond the pure technical issues that the connection project poses, the proposed conversations among Philhellenes and others poses a series of issues related to the attractiveness of the conversations. Questions like, '*why and how an internet user will stop at your website?*' or the much more advanced, '*why and how he/she will search for your website?*' or connects to the chatting room should be answered; and if somebody participates in the conversation once will he/she be induced to become a regular participant?  In the following, a short literature review on innovation and creativity - demonstrated in the cultural sector - will show that the solution options are inexhaustible.

**a.** Issues of Innovation

Digital technologies are presented from the point of view of a cultural economist by Tyler Cowen (2008). He explains the way the digital technology is changing the way we reach art, consume it and even understand or experience it; the changes brought about by this technology - coupled with other types of human creativity – transform the creative industries' market and the relations of the artists with this industry and their audience and last but not least the inconceivable, few years earlier, speed of these changes. The iPhone, the iTunes/MP3, the eBook, (all hardware with embodied appropriate software) are presented side by side with the Social Networking, the Blogosphere, the Wikipedia, and Second Life. He considers Facebook and other social networking services as the most important cultural institution (a clear winner for shaping today's culture) when compared with champions of the near past as was the Metropolitan Art Museum or the New York Times (Cowen, 2008: 262). He also refers to blogs as the most influential sources of art review and maintains that some of them have replaced the traditional review process (Cowen, 2008: 266).

Therefore, there are already in operation worldwide systems based on digital technology that can accommodate huge volumes of information and manage interactive communication and information exchange among thousands or millions of people that have never met each other. These types of systems could be employed by a Hellenic cultural organization in order to initiate and maintain the said conversations with thousands of participants in a cost efficient way.

**b**. Issues of Creativity

Paul Romer (1998) sees creativity as creating new recipes (Nakamura, 2000: 17) and Csikszentmihalyi (1996) argues that "creativity cannot be understood by looking only at the people who appear to make it happen" meaning that a creative environment is a sine quo non condition for a creative idea to blossom. (Csikszentmihalyi, 1996: 6)

Is creativity relevant to my thesis? A great deal. Creativity should be the sine qua non of Hellenic cultural organizations if they are to be successful with the fundraising projects proposed in my thesis. They need the Schumpeter's (1975) destructive creativity, "the powerful lever that in the long run expands output and brings down prices ... made of other stuff" (Schumpeter, 1975: 84-85) if they

want to get rid of the old (bureaucratic structure and operation) by creating the new.

So when a Hellenic cultural organization addresses an international audience must be creative in many ways; technologically, managerially, aesthetically, artistically. Actually, the staff that will be involved in the project should be creative. Being creative means that one is able to change things. But to do so successfully you have to have learned what you want to change before you change it. "…we must pay for creativity to occur". (Csikszentmihalyi, 1996: 8). (Georgiadou, 2013)

**c**. Combining innovation and creativity

It is apparent from the debate exposed in the previous paragraphs that innovation and creativity are interwoven. The iPhone, the iTunes/MP3, the eBook are all innovations that realized because of the creativity of their designers. The Second Life that itself produces a kind of culture, is at the same time innovative and creative and so on.

A Greek example

An example of combining innovation and creativity in a Hellenic cultural organization (or how to transform heritage into modern art) is presented in Appendix III. It concerns with the temporary exhibition about the mechanism and the Antikythera shipwreck under the title *The Antikethyra Shipwreck - The ship - the treasures - the Mechanism* and demonstrates the transformation of heritage and embodied cultural capital into modern art.

**Hypothesis 4.** *The existing technology allows the implementation of an international on-line cultural conversation between Philhellenes and a Hellenic cultural organization and the launching of a subsequent fundraising project by overcoming the problems of locality and personal contact, but it should be combined with creativity to become effective.*

### 3.5 How to start the 'conversation' using the ancient Greek cultural capital and the *Hellenic cultural organizations* as producers of international publicity

3.5.1 A way to say 'Hello! I exist!' or raising awareness using mass media

Waters and Tindall argue that: "It is intuitively obvious that a nonprofit organization needs to be known if it is to attract support from the general public. Visibility matters in fundraising especially for large-scale efforts that attempt to reach everyone, and nonprofits are not unaccustomed to seeking positive news coverage for themselves and their missions on a local level (Hale, 2007)" (Waters and Tindall, 2011: 32).

Agenda – setting theory proposed by McCombs and Shaw (1972) demonstrates that there is a positive correlation between the issues most important to public and the ones prominently featured on mass media (television and press).

"Though the seminal study on agenda setting focused on public opinion and political campaigning, mass communication scholars have applied the theory to many diverse settings, including environmental issues (Cohen, 1975), expectations of the future (Atwood, Sohn, & Sohn, 1978), civil rights discussions (Winter & Eyal, 1981), the media's influence on the United States Supreme Court (Perry, 1992) and the coverage of tobacco issues (Durrant, Wakefield, McLeod, Clegg-Smith, & Chapman, 2003). In each of these studies, the media was shown to have a positive correlation in the coverage of topics in the media and their perceived salience by the public. Indeed, hundreds of studies have confirmed the basic premise that media salience of issues leads to the increased salience of issues in public opinion (McCombs & Shaw, 1993)" (Waters and Tindall, 2011: 25). Studies carried out in the framework of the Agenda – setting theory indicate that the increased news coverage will produce results that are beneficial to the organization (McCombs & Shaw, 1993) (Waters and Tindall, 2011: 35).

Finally, Waters and Tindall proposing a *mediated-crisis model of fundraising*, suggest that the fundraising process starts, after the crisis has begun, by mediating the crisis using the traditional media and next continuing with the digital media.

On the issue of mass media involvement in fundraising, Carl Richardson (2003), a professional fundraiser states: "...we must take advantage of every opportunity to enhance the visibility of our organizations. And visibility, in this context, is just another word for publicity. There's a saying among professional fundraisers: 'You can have publicity without fundraising, but you can't have fundraising without publicity'". (Richardson, 2003)

<u>Connecting theoretical findings with the research topic</u>

Theory shows that communication is an important part of the fundraising process. At the starting point of the process, it may offer visibility to an organization (and later on cultivate/consolidate relationships). Mass media particularly play a significant role at this point and studies show that the more often and extensively the story telling is promoted through traditional mass media, the more the benefits are accrued to the organization.

Therefore, a question can be formulated as follows:

**Q3. Can a Hellenic Cultural Organization resorting to its cultural classical capital produce news that may interest an international audience and therefore the international traditional mass media that will bring forth the news?**

Since the by far most worthy asset of a Hellenic Cultural Organization is the cultural classical capital entrusted to the Organization for preservation and/or enhancement the question can be rephrased as following:

**Q3a. Is the Greek ancient cultural capital capable of producing the 'new' which is a prerequisite for producing news (for mass media)?**

3.5.2 The ancient Greek cultural capital and the *Hellenic cultural organizations* as producers of international publicity

If the hypothesis that the ancient Greek cultural capital can produce new art is valid, then the new art should be exhibited/presented to an audience. As most of this artistic staff is not anticipated to attain the characteristics of classical art and the immortality of their classical counterparts and most possibly their existence will be ceased as soon as the classical art items that contributed to the creation or are parts of it are removed, their exhibition/presentation takes place for a limited time.  In the case of a museum, for example, this can take place in the form of a special/temporary exhibition in the venues of the museum, in parallel with its permanent exhibitions or/and can be toured in a number of other

museums' venues inside or more usually, outside the country. Depending on the artistic value of the exhibition ...and the effectiveness of the museum's public relations office, the mass media usually show an interest (strong, medium or weak) and the exhibition gains some kind of publicity.

Frey and Meier (2003) argue that special exhibitions demonstrate newsworthiness in contrary to their, perhaps by far more valuable, permanent exhibitions. "Special exhibitions are news, and attract the attention of television, radio and the print media, which is otherwise impossible to get to the same degree, and especially free of charge. It is easy to get media people to report on a special exhibition, while the permanent collection is hardly newsworthy (see e.g. Bayart and Benghozi, 1993: 210). Large exhibitions devoted to mythical artists such as Rembrandt, Van Gogh or Picasso, mobilize the press and thrust the organizing museum people into the limelight (see also Elsen, 1986: 20)" (Frey and Meier, 2003: 1039).

On the basis of the above theoretical discussion the following hypothesis could be formulated.

**Hypothesis 5.** *Hellenic cultural organizations organizing creative special events (e.g. special exhibitions in the case of museums or artistically provoking ancient drama performances, etc.) by resorting to their own (or to that of other Greek cultural organizations) cultural capital can provoke international publicity.*

It should be stated that this hypothesis is supported by experience. Examples of such international publicity can be found all the time. As most recent examples one could refer to: a) The temporary (special) exhibition *The Antikythera Shipwreck - The ship - the treasures - the Mechanism* that is taking place in the National Archaeological Museum in Athens (for which there is a special reference in the following of this paper) has provoked and still is provoking, albeit shrinking one, a significant international mass media attention. b) The opening of the new Acropolis Museum turned to be an event intensively publicized in the international mass media. The exhibits in the new museum were not new. Most of them were exhibited for decades in the old, smaller museum on the Acropolis rock. But creativity and innovation mounted interest. The parts of the Parthenon exhibited on the upper floor, bathed in the Attica's natural light (that enters the space through the large glass panels/walls) and being in constant communication with the original monument that stands in a hand stretch, the creative arrangement of the sculptures, the imaginative entrance glass floor revealing an underneath excavated ancient Athenian house entrance, the digital information and storytelling and much more, all demonstrate creativity and artistic aesthetics worthy of being included in the news. But the mass media are

voracious! They need 'new' news. Months after the inauguration of the new museum, international publicity is dropping. The museum should produce more news at a constant pace if they want to maintain the international mass media interest. c)  Another example, albeit much different with the previous, is the opening performance after decades of closure of the ancient theater in Delphi. Although the publicity was not generated by the performance event but by the opening of the theater, the example is presented to demonstrate another type of opportunity to chase international publicity by resorting to ancient Greek cultural capital. d) Many theatrical performances of Greek drama in Epidaurus or Athens created international publicity stemming from a vanguardist contributor e.g. Yannis Kounelis, in the Theban Cycle – a four Greek tragedies modern production, 2002 or Pina Bausch in *Orpheus and Eurydice*, July '08 presented in Epidaurus.

## 3.6 Evaluating the existing connection between Philhellenes and the Hellenic cultural organizations

The raison d' etre of the *connection project* lies with the assumption that the existence connection of Philhellenes with the Hellenic cultural organizations – despite their perceived connection with ancient Greek cultural capital - is not strong enough to induce donations. In the following a theoretical investigation of this assumption will take place from a fundraising perspective.

3.6.1 Connecting to a cause

Most of fundraising experts consider as the main connecting bond between the donors and the receivers the common sharing of the cause of fundraising. "For fund raising to be effective, someone must ask someone for some money…..explain why you…believe the cause is worthy of support and why you are willing to contribute from your own resources to assure its continuation…encourage the gift candidate to share with you and others in the advancement of an important, worthwhile cause (Rosso, 1993: 19)". (Department of Communications Information Technology and the Arts [DCITA], 2013)

But the cause should not be too abstract. If a giver (donor) is to believe the cause of a particular fundraising, that is to identify himself with this cause, it should be

related to himself directly or to a social group he belongs. Adrian Sargeant (2008) presents a number of views on this issue: "Although he has not specifically employed the term, Schervish (1993, 1997) has shed some light on the issue of donor identification, arguing that a basic connection to a cause (e.g. being a graduate of a school) is not enough in itself to prompt subsequent donations to that school and that some degree of socialization is required. This, the author argues, is experienced through 'communities of participation' and thus donors will be predisposed to give to causes connected in some way with these communities. This reflects many of the themes developed in the psychology and sociological literatures where the concept of 'we-ness' is seen as a spur to caring (e.g. Piliavin et al. 1981; Jenks 1990; Coleman 1990)" (Sargeant, 2008: 5).

In an experienced fundraising practitioner's words: "Fundraisers know that worthy causes alone-'feed the hungry', 'shelter the homeless', 'care for the sick' – do not raise money. Presented as abstractions, they often raise more questions than they answer." (Richardson, 2003)
One could add that the abstraction 'save the ancient Greek cultural capital' does not raise money.

3.6.2 Connecting to an organization

In fundraising, the connection of suspects/prospects to the asking organization is also of primary importance.
On this connection issue, Sargeant (2008) presents the following views: "When a person identifies with an organization, he or she perceives a sense of connectedness with it and defines him or herself in terms of the organization (Mael and Ashforth, 1992: 104). As an example, they might thus see themselves as a Greenpeace supporter, or an environmental campaigner, or a 'responsible person' when it comes to taking care of the environment" (Sargeant, 2008: 5).

3.6.3 From the cause to the organization connection

As cause is defined as "the societal need, void, or value addressed by an organization" (AFP Fundraising Dictionary Online, 2013) the identification of somebody with the cause implies in most cases the identification with the organization, in other words, a connection to the organization.

One could come to the same conclusion by combining the arguments of Schervish, Mael and Ashforth and the definition of cause; then he/she could formulate the following proposition:

*A 'basic' connection to a cause (e.g. being a graduate of a school) is not enough to create an identification of the donor with the organization (e.g. the school) and hence a perceived sense of connectedness with the organization.*

Connecting theoretical findings with the research topic

Rephrasing the above conclusive proposition by replacing 'school' with the 'Hellenic cultural organization' as an example, it arrives at the following proposition:

*A 'basic' connection to a cause (*e.g. 'support the ancient Greek culture' perceived by a Philhellene, that is somebody who perceives a connection to ancient Greek cultural capital*) is not enough to create an identification with the organization (*e.g. the Hellenic cultural organization, which is the competent organization for the preservation and enhancement of this capital) *and hence a perceived sense of connectedness with the organization.*

Philhellenes by definition are people who 'belong to those who consciously associate themselves in some way or perceive a connection to the Greek classical cultural capital and the values which have emerged or are still emerging out of it' or 'appreciate and intellectually support Greek classical culture'. Is this appreciation/association and intellectual support an adequate connection to an abstract cause (supporting Greek classical culture) that could drive a Philhellene to donate a Hellenic Cultural Organization or it resembles a 'basic connection to a cause' that 'is not enough in itself to prompt donations'?  It seems that the latter is more possible. To this end, the following view on a similar issue is advocating. "Shanahan (1993, p. 76) underlines the realistic perspective that to broaden the funding base 'beyond the ardent arts consumer, to simply present the arts as a form of human activity that has a unique significance in and of itself' is insufficient" (to ensure donations) (DCITA, 2013).

It may be rephrased as; 'to broaden the funding base *beyond the ardent Philhellenes, to simply present the Greek culture as a form of human activity that has a unique significance in and of itself* is insufficient' (to ensure donations to a Hellenic cultural organization).

Based on the above theoretical debate, the next hypothesis could be formulated.

*Hypothesis 6.* *The existing association between the Philhellenes and the Greek cultural capital is not enough in itself to prompt donations to a Hellenic Cultural Organization.*

# 4. Empirical Investigation

## 4.1 Research methodology

The critical group/population under investigation in this Thesis is the Philhellenes as they are defined in the 'definitions' box just before Chapter 1. There is no way at this stage to have any quantitative indicators for the size of the Philhellenes public. Neither their spatial distribution, nor other demographic characteristics are available. The constructed indicators are lingual; *many, sizeable, everywhere*, etc. This is a predisposition for chosen a qualitative research strategy (Bryman, 2012: 35). Furthermore, there was no a clear decision of what should be the research question from the very beginning of the project and therefore an inductive approach selected in order to arrive at my final decisions. The above, inter alia, were the determining factors to follow a qualitative research strategy. In the frame of this strategy a number of semi-structured interviews are conducted. By following this path I wanted "to ensure that I will gain access to as a wide a range of individuals relevant to the research question as possible, so that many different perspectives and ranges of activity are the focus of attention" (Bryman, 2012: 416).

### 4.1.1 Collecting data

#### 4.1.1.1 The sample

From the above it is apparent that the mapping of the population is not possible and therefore a sampling frame is not possible too (that is necessary for probability sampling) and given my interest in capturing the most of all possible views the purposive sampling was chosen as the most appropriate. "This type of sampling is essentially to do with the selection of 'units' (which may be people, organizations, documents, departments and so on) with direct reference to the research questions being asked. The idea is that the research questions should give an indication of what units need to be sampled" (Bryman, 2012: 416).

 The research question in this Thesis indicates two types of units that need to be sampled: The *Philhellenes* and the *Hellenic cultural organizations*. The latter does not pose special problems but the former is absolutely tricky. How on earth could I find Philhellenes? They do not possess identity cards or passports. Perhaps they, themselves need time to decide if they belong to a group called

Philhellenes. Therefore even a self-identification is problematic. So I decided to stick to the definition. I selected as Philhellenes only individuals who possess institutionalized *Hellenic* cultural capital, proven by their studies or by their occupation and therefore an implied connection to ancient Greek cultural capital. Moreover, perhaps with some exaggeration from my part, close questions are asked to confirm their interest in ancient Greek culture. I selected Philhellenes originating from countries around the world so that differences related to spatiality could be captured. On the side of *Hellenic cultural organizations*, I chose a state museum that is administered by a service of the central government, a public museum the management of which, although appointed by the government, possesses enough autonomy and a private organization that is based completely on volunteering and donations.

In conclusion, the sample is comprised by two groups…plus one!

The first group includes Philhellenes (all academics). These are:

- **Mr James Wright**, Director of American School of Classical Studies (ASCS) at Athens, Greece. (A USA citizen working in Greece)
- **Mr Maarten De Pourcq**, Assistant Professor in the Department of Cultural Studies & Classics, Radboud University, Nijmegen, Netherlands ( A Belgian working in The Netherlands)
- **Mr Xin Fan** Research Associate (Lecturer) in Freie Universität Berlin (A Chinese working and making his PhD in Germany)

The second group includes representatives of Hellenic cultural organizations (all Greeks). These are:

- **Ms Alexandra Christopoulou**, PhD Archaeologist, director, National Archaeological Museum at Athens.
- **Ms Niki Dollis**, Director, The Acropolis Museum, Athens.
- **Mr Stavros Benos**, ex-minister of the Ministry of Culture, President of 'Diazoma' organization.

The third group (…the plus one) includes two journalists, who focus on cultural issues and have a propensity towards ancient Greek cultural capital, one based in Greece the other in Germany, (the latter being a 'multiple ex-pat'- in his words- is also representing a group of great interest, the expatriates and the Greek Diaspora). These are:

- **Ms Eleonora Orfanidou**, journalist, editor in chief in the culture section of the Athens municipal radio station 'Athina 9,84'. A Greek
- **Mr Wassilis Aswestopoulos**, Freelance Journalist, Photojournalist, film director and officially registered consulting engineer of IK Bau Nordrhein-Westfalen. A Greek-German with French – Russian - Pontian roots.

In **Appendix IV,** further information for the units of the sample is provided.

*4.1.1.2 The interviews*

Five face-to-face and two Skype semi-structured interviews, and one written were taken from representatives of 3 Hellenic cultural organizations and from 3 Philhellenes and two journalists. In this type of interviews "the researcher has a list of questions or fairly specific topics to be covered, often referred to as an 'interview guide', but the interviewee has a great deal of leeway in how to reply" (Bryman, 2012: 471). Flexibility is a characteristic appreciated in this type of interview.

Another significant advantage of the semi-structured interviews is the production of more clear responses due to the fact that open questions are set, and therefore the topics can be investigated in depth. This way the researcher can adjust to the differences in people's positions and can reflect on the complexity of the answers during the analysis after the interviews (Seale, 2004: 180-182). Moreover, the questioning can –and should- vary as in qualitative interviewing the interviewees are asked about their beliefs, values , etc. which leads us again, more or less, to the benefit of flexibility, as the people being interviewed has the opportunity to extent their answers or deviate from the loosely predefined course of the interview.

Consequently, the questions of the specific topics that are to be covered may not follow on exactly the way outlined on the schedule (Bryman, 2012: 471).

*4.1.1.3 The interview guide*

A topic list, as well as open-ended (and some close) questions, included in the 'Interview Guide' (Bryman, 2012: 471) are given - in advance, before conducting the interviews - to the interviewees. New topics that were not initially incorporated, may be added later on if the analysis of the data advocates for this. The interview guide is shown in **Appendix V.**

All interviews are transcribed and open-coded and themes and sub themes are presented/generated, in order to analyze the collected data. Five interviews were conducted face-to-face, two of them through Skype and one, that of the representative of the Acropolis museum, except that of the representative of the Acropolis Museum, was given in written. The interviewees had no time

restrictions in commenting or answering so the duration of the interviews, being in all cases long enough, was adapted to the needs of each interviewee.

4.1.2 Analyzing data

*4.1.2.1Theoretical notes*

The data collected by conducting the semi structured interviews are transcribed and then analyzed by contacting a thematic analysis of transcripts. "The themes and sub - themes are a product of a thorough reading and re-reading of the transcripts or the field notes that make up the data"(Bryman, 2012: 579). To do this, I am employing the 'Framework Approach' (Bryman, 2012: 579). So I made a matrix for each theme and its subthemes and I placed snippets from the data into the appropriate cell (Interviewee/Sub-theme). All the matrices made up from data derived from the interviews' transcripts are shown in **Appendix VI.**

The core Themes are

   i.   **Philhellenes**
   ii.  **The Ancient Greek cultural capital as a source of inspiration and new art**
   iii. **Connection of participants in 'conversation'**
   iv.  **Willingness to participate**
   v.   **The initiators of conversations and their benefits**
   vi.  **Technology, innovation and creativity**

   vii. **Hellenic cultural organizations as producers of international news**
   viii. **Existing connection of Philhellenes with Hellenic cultural organizations**

*4.1.2.2 Testing the hypotheses*

In this part of the research the data collected from the interviews is analyzed by using the matrices of the Framework approach and interpreted vis-à-vis the findings of the theoretical part (chapter 3). The discussion about testing the hypotheses will

follow the themes list which, however, is very much the same with the list of the topics having been presented to the interviewees. However, the order of the themes in the list has been changed partially vis-à-vis the order of the corresponding topics given to the interviewees, to reflect the latest changes in the structure of the theoretical part.

In the following, each theme is debated by Sub-themes. Interpretations are of course subjective; subjectivity is, in any case, the dominant choice in qualitative data analysis. Not every snippet (taken from the transcripts and put in a cell of the matrix) is discussed. The discussion usually refers to sub-themes and only occasionally full snippets are presented because of their special interest as being representative of all others or being different from others. Few words and the name of the interviewee are used as tokens of a full snippet. The reader who wishes to read a full snippet which is not presented as such in the following discussion, should consult the relevant matrix in **Appendix VI.** Finally, the snippets in the matrices may not be 'brief snippets' as Alan Bryman proposes (Bryman 2012: 579) but full passages of text. This choice was made in order to compensate for the non-inclusion of the full transcripts of the interviews. Half of the interviews are in Greek and therefore their respective snippets are translated from the original.

This empirical part is not aiming at giving an explicit answer about the best way of making the connection. It is rather attempting to clarify ambiguities and create insights by resorting to the interviewees' information, views and beliefs compared and contrasted to the findings of the theoretical part. In that way various sides of the connection project will be illuminated and new insights may provoke changes to some of the fundamentals that characterize it.

**i)** Philhellenes' existence

The existence of a sizeable international audience of Philhellenes is a raison d'être for this study. If they do not exist or if they constitute an insignificant group of people, there is no reason for the implementation of any international fundraising project and therefore for the implementation of the *connection project*. In Chapter 2, I presented a searching in Google and Google insights, which indicates that this audience exists and is a sizeable one. This theme is developed spontaneously by some interviewees. Almost all the interviewees express their certainty that there is a sizeable audience of philhellenes in the world. *"Of course"* (Xin Fan), *"That continues to be a huge draw"* (James Wright), *"There are a lot of Philhellenes"*.(Wassilis Aswestopoulos), "*It is clearly massive and it is also worldwide (the presence of the ancient Greek culture)*"(Maarten De

Pourcq), *"Large numbers (of Philhellenes)"* (Stavros Benos). A reservation is expressed by Christopoulou A: "*I cannot answer such a thing, as I have not done any statistical research on the particular topic."*

There is still a philhellenic stronghold in the education; in all stages from the primary to tertiary and the related professions, as archaeologists (James Wright, Eleonora Orfanidou, Xin Fan, Maarten de Pourq).

The connection of Philhellenes with the ancient Greek culture starts from the childhood, the school, the university. *("I have listened to the stories about Greek legends and myths long before I could even write or read",* Wassilis Aswestopoulos and *"I must have been 10 or 11- when, for Christmas I think, I got a book"* Maarten de Pourq and also James Wright and Xin Fan).

There is a strong emotional element in this relationship side by side with the intellectual one. *"It has a feeling of love in the ancient Greek culture"* (Xin Fan), *"I really fell in love with the pictures in it"* (Maarten De Pourcq), "*It (about the ancient Greek culture) is 90% of everything I do!"* (James Wright).


Special Points of interest


**a.** Eleonora Orfanidou makes an interesting point: "*There is no country in the western world, where a part of their elite hasn't followed studies related, in some way, to ancient Greece and the ancient Greek civilization".*

James Wright speaks about the origins of these elite. *"They bought so much into the ideology of ancient Greece and it became a major part of the curricula for the educated elite in Germany, France, Britain and the United States, and that has transformed into cultural capital."*

James Wright above makes also another point; about the embodied 'Hellenic' cultural capital obtained by Philhellenes.

Finally, Maarten De Pourcq presents the other side of the hill. "*'Classics and Class', it's part of the King's College, London I think. They publish regularly short stories...or more like it's becoming some sort of encyclopedia about people from lower classes who have been involved in classics in one way or another in England and also abroad, just to say that Classics is not necessarily always elitist, not something of higher classes, but there are also a lot of encounters with a lot of classes as well."*

**b.** An interesting link is established with, Xin Fan's interview, when James Wright ascertains the growing interest in China:

*"And if you look at East… Chinese view ancient Greek civilization as being one of the other great civilizations. So they, too, are interested in learning about the Parthenon, Pericles, and the monuments of Greece".*


**Reflections**

The assumption of the existence of a sizeable audience of Philhellenes is almost unanimously supported by the interviewees. There are, however interesting insights. The analysis reveals that there is an emotional bond that connects the 'Philhellenes" of the sample with the Greek cultural capital. This element was not incorporated in the definition of Philhellenes. It is an important finding of the research that should be taken into account both in the connection and the fundraising project. Furthermore, besides the known closer relation of the intellectual elite of the western societies with the ancient Greek culture, the research reveals an ordinary audience, men in the street, that is receiving classical education (pupils in the secondary education in Belgium and Netherlands and visitors of the site *Classics and the Class,* in UK). Lastly, the interest for ancient Greek cultural capital is not confined anymore in the western societies but also to other societies as the East Asian ones.


**ii)** The Ancient Greek cultural capital as a source of inspiration and new art


Almost all the interviewees agree that the ancient Greek cultural capital is a source of inspiration and new art, which is something anticipated given the thousands of artists that were inspired by this capital and created new art in the course of time.


<u>Generally in arts</u>

The interviewees discussed this topic with some enthusiasm in their voices. Obviously it was a familiar and very possibly, a favorable topic for them. Selected snippets are illustrative of this.

*"Modern artists today continue to return to the Iliad and the Odyssey, to Greek architecture to Greek art as an inspiration."* (James Wright)

*"The ancient Greek cultural capital constituted a source of inspiration for thousands of artists from the Roman era and the Renaissance to today. In all kinds of art: poetry, painting, sculpture, architecture, theater, etc."* (Eleonora Orfanidou)

*"However, who does not recall Greek drama when reading Shakespeare? Who could express any doubt on the ancient influences to Friedrich Nietzsche? Finally, the Medea case was many times literarily recycled."* (Wassilis Aswestopoulos)

*"Yes, absolutely, it happens every day. An example.. Well I brought this book with me today, it is a Dutch photographer and this person has actually used his own children to stage the Odyssey during a visit in a Greek island." (*Maarten De Pourcq

In museums

Theory presents the exhibitions (cultural capital) of the museums as an opportunity to be rediscovered in new arrangements or through the lenses of the new technology but necessarily everything done with creativity (Frey and Meier, 2003). The theory seems to be matched by the findings of the empirical study.

*"..And all this happened with just a single event, a single exhibition. The Antikythera Mechanism which was already in existence; the shipwreck was re-excavated, and some findings were discovered, but not something that would make a big difference. However, it was the WAY it was done that made the difference: ...The exhibition was set up on the basis of the new museology. It is entertaining; you take your children to the exhibition and they have a good time! You participate in an interactive game...The new museology contains the element of artistic creativity. The Antikythera Mechanism exhibition is a good example with interesting elements of creativity.*" (Eleonora Orfanidou)

*"These are the modern museological methods, that are used to produce a more attractive exhibition. In temporary exhibitions, which have a specific theme, we can also use audio, interactive whiteboards, music and video, etc. In some exhibitions, we even had scents; people would come inside and would smell, e.g. the Lily the Minoans used and pulled out the 'aroma' of the flower."* (Christopoulou A)

*"It's everywhere in Athens. Both in terms of various art forms (see Benaki Museum exhibitions, Cycladic Museum) and product development.*" (Niki Dollis)

*"Let's think of a plan to conceive a museum that would treat Greek tragedy, that would have Greek tragedy as its core business. It raises questions about legacy in*

*Europe but also about how to put something intangible and immaterial, as theater, in a museum and how would you do this.*" (Maarten De Pourcq)

<u>Special point of interest</u>

**a.** The new museology (or modern museological methods) is brought forth by two interviewees ( Christopoulou & Orfanidou) as an approach demanding creativity and resulting in creative outcomes. *"..it was the WAY it was done that made the difference"* (Eleonora Orfanidou) and *"...people would come inside and would smell, e.g. the Lily the Minoans used and pulled out the 'aroma' of the flower".* (Christopoulou A).

b. A museum for Greek tragedy: To 'house' the 'intangible' is indeed a challenge. Maarten De Pourcq has not revealed his thoughts but his team should get big doses of inspiration and put generous doses of creativity if they want to be successful.

**Reflections**

What is universally accepted is also, of course, accepted by the interviewees. The ancient Greek cultural capital is an everlasting source of inspiration for any kind of art. However the point of interest (a) is a welcome finding as it shows a progressive tone in the Greek 'culturalists' ' (archaeologists, art historians, etc.) way of thinking. Furthermore, the creation of new art out of the ancient cultural capital can inspire further conversations in the framework of the *connection project*.

The findings match theory on creativity in the special exhibitions of museums (Frey and Meier, 2003).

**iii)** Connection of participants in 'conversation'.

This theme focuses on feelings, emotions of the interviewees. They are asked to dig inside themselves to find out what they are experiencing when they are engaged in a creative cultural dialog, a 'conversation'.

**a.** Participating in cultural conversations

The interviewees are actively participating in one or another type of cultural conversations. It is an anticipated feature because they all demonstrate an embodied and institutionalized cultural capital; the existence of the former suggested by that of the latter and my subjective opinion.

"*We are in a nonstop cultural conversation. Articles published in the press and other media raise views of a high level which are debated and sometimes are hot conversations.*" (Stavros Benos)

"*For example: the listeners of our radio station, constituting a high standards audience, participate actively in topics presented, to which we respond so that an ongoing discussion on cultural issues is eventually created.*" (Eleonora Orfanidou)

"*Yes, I have been involved in cultural conversations. I mean, I am a historian- I am dealing with this issue of 'The relationship between West and East in terms of cultural relations'.. and these kind of issues every day, this is my job, this is my research topic.*" (Xin Fan)

"*Yes of course. It is constantly a pleasure to learn something new. The feelings about the other participants are always positive if it is a real discussion with open minded people.*" (Wassilis Aswestopoulos)

"*I am fortunate to discuss the development of a major cultural institution over the last 13 years.  I discuss the state of Greek cultural institutions in Greece and changes with colleagues.  But this is a part of my work as well.*" (Niki Dollis)

"*Well, I am involved in cultural studies so I think **most of my energy is spent there** so it is in a way difficult to enjoy culture because it is my job, you' re so much into it  so you no longer see it*".  (Maarten De Pourcq)

Special point of interest

**a.** A special type of conversation between a visitor of a museum (perhaps a Philhellene) and a piece exhibited (a statue) is presented in the following snippet revealing a spiritual/emotional exchange.

"*…a Dutch visitor was moved by a sculpture, returned home and sent us a poem and we put it on the wall!*". (Christopoulou A).

**b.**  "*Well, I am involved in cultural studies so I think most of my energy is spent there so it is in a way difficult to enjoy culture because it is my job, you' re so much into it  so you no longer see it".* (Maarten De Pourcq).

Maarten De Pourcq's snippet is a revealing one for our intense way of modern life. We are just busy. No time and energy available to pursue end goods that may be produced in conversations.  *"You are so much into it (culture), so you no longer see it".* (Maarten De Pourcq). This supports theory. "A conversation requires the input of time, effort and human and social capital. A conversation does not come about effortlessly. It is not free either" (Klamer, 2004a).

## Reflections

Most of the interviewees are actively participating in some form of cultural conversations. This is a good piece of information for the connection project. Enjoyable past experiences is a strong motivation for repeating it in the future. However the issue of lack of time and energy in modern societies and surely among Philhellenes should be taken seriously into account when planning the connection project.

**b**. Participation in Cultural conversations on the internet

This sub-theme is about conversations on the internet.

"*My 'journalistic roots' are culture and music. It is part of the job to discuss cultural issues by any means, in the blogosphere or in the social networking (Facebook, etc.) or through e-mails or in any other digital way."* (Wassilis Aswestopoulos)

*"But I always 'steal' some of the very limited free time and visit cultural websites and blogs that interest me. And whenever there is time, I participate in such conversations.*" (Eleonora Orfanidou)

"*No (I don't participate) because I dont use these overall.*" (Niki Dollis)

"*There is also a website called 'Classics and Class', it's part of the King's College, London I think. They publish regularly short stories…or more like it's becoming some sort of encyclopedia about people from lower classes who have been involved in classics in one way or another in England and also abroad, just to say that Classics is not necessarily always elitist, not something of higher classes, but there are also a lot of encounters with a lot of classes as well."* (Maarten De Pourcq)

*"I am also invited to write something for this website on the WWI in Belgium and how soldiers who were lower class were performing Greek tragedy in the 20th century. It is also connected to a blog by Edith Hall, who is the professor who supervises this project and she writes weekly about issues of perception of Greek culture everywhere. So it is something I look forward, it is very nice to read".* (Maarten De Pourcq)

*"Yes, all of the above (blogosphere, social networking, e-mails, etc). And this year in fact, I encourage my stuff to have a Facebook webpage, I wanted each division of the organization to have a Facebook page. And some of them have twitter accounts. And I read the blogosphere, I don't tend to write though."* (James Wright)

**Reflections**

There is a lot of a participation in internet discussions and personal interaction. Most of Interviewees are familiarized with this sort of communication. Again the issue of shortage of time is raised. Lower class education/participation in classical culture by using digital technology is an interesting point made in this theme.

c. Values produced in 'conversation'

These values are not recorded in the logic as they are not used for quid pro quo exchanges but in a, perhaps, non conscious exchange of gifts. The interviewees should try to recall emotions, deep feelings. That's why, the words feel-feelings, emotions are the protagonists in this part. As values produced in cultural conversations they mention: honor, happiness, respect, good feelings, prestige, emotions, proudness, spiritual affinity, positive feelings, enrichment, pleasure.

*"For others just simply the added value of being to a large group that experiences and enjoys the event itself, that introduces good feelings among people.."* (James Wright)

*"In an interview of mine I said: "We all experienced together the old glamour of the first 'free' radio, and we continue experiencing together (both employers and public) the glamour of a quality radio! Besides luck, this is also called happiness! And till today, I am not changing a single thing of what I said back then. In this interactive communication there is much of respect and spiritual affinity among us (the participants)".* (Eleonora Orfanidou)

*"I feel honored to be one of the participants in conversations of this level. Even when I disagree with some participants I appreciate their contribution and I believe they are feeling same way."* (Stavros Benos)

*"My 'journalistic roots' are culture and music. It is part of the job to discuss cultural issues by any means, in the blogosphere or in the social networking (Facebook, etc.) or through e-mails or in any other digital way. These discussions are mostly a pleasure meanwhile sometimes they are not…"* (Wassilis Aswestopoulos)

**Reflections**

Interviewees are aware of the production of values in conversation. They also enjoy consuming and exchanging them. This is perhaps a fruit of the embodied cultural capital that they possess. As said before enjoyable past experiences is a strong motivation for repeating it in the future. Regarding the empirical findings of this part vis-à-vis theory, they are compatible with what theory suggests on the issue of socio-cultural values production in conversation presented in § 3.3.1.1.b (Klamer, 2004a) and in interactions in the social sphere presented in § 3.3.3.3.b (Klamer 2012: and 2004b).

d. Connection of participants

The values produced in conversation are at the same time consumed by the participants and create a connection among them. The interviewees seem to share this view.

*"Yes (social or cultural bonds are created among me and the other participants). And also intellectual. Deeply intellectual, because it raises people's curiosity about things, and allows them to ask questions that lead them into avenues of study and research that can be informal or deeply formal - result in a book, result in a production of an artist in a painting, of a writing of a poem, or the creation of music".* (James Wright)

*"Indeed, I agree with that (the creation of a social/cultural relationship between participants). I think this is the right word! (relationship)".* (Xin Fan)

*"I am proud to belong to such a group. Although the vast majority of us have not met each other, we feel the spiritual intimacy and the spiritual bonds that this radio interactivity creates".* (Eleonora Orfanidou).

*"At the beginning there was a lot of hostility. The specific case of the Aphrodite cover however and the mentioned discussions about Aristophanes created a lot of social bonds to others. Imagine the pleasure when one of the participants at these conversations who in fact was at court suing Focus Magazine sent Platon's Symposium as a gift to me"* . (Wassilis Aswestopoulos)

**Reflections**

The interviewees describe various forms of bonds created among participants. Social, intellectual, cultural, spiritual are the types referred to. They have experienced the creation of this type of bonds and they are aware of this fact.

**iv)** Willingness to participate

There is an enthusiastic acceptance of any invitation for participation in cultural conversations concerning the ancient Greek cultural capital. The interviewees say that would participate gladly in such conversations.

*"The ancient Greek civilization and today's 'alive' existence of it in our contemporary culture has always been fascinating to me; and I believe that such conversations which would be conducted over the internet with an international audience, would be of great interest."* (Eleonora Orfanidou).

*"Yes, I would be (interested in getting involved in cultural conversations about ancient Greek culture in the internet). Well, that's part of my responsibility of my job. It is to figure out ways to initiate these conversations."* (James Wright)

*"That would be very interesting. I would love to do it, yes. (future participation in cultural conversations in the internet)"* (Xin Fan)

*"Of course I would like to participate in cultural conversations. I have always done this."* (Stavros Benos)

*"There is a 'no'."* (Niki Dollis) (concerning conversations on the *internet*)

*"Yes, definitely, I would be interested. I think it's always a matter of coming across certain events or goals or actions. And that's the reason I am not yet in touch with Greek people, because I haven't really come across such initiatives. So it could be something I could initiate, for instance."* (Maarten De Pourcq)

And a conditional 'yes': *"Well, I think it would be difficult to exchange ideas (in the internet) in a public atmosphere. So I don't think I would really participate, unless*

*it would be something I would really be involving myself into. That's just the attitude I have towards Internet."* (Maarten De Pourcq)

**Reflections**

There is an enthusiastic response from the part of the Philhellenes (but also a conditional 'yes'), the journalists group and the *DIAZOMA* to the invitation. They are ready to start the conversation! Because they love the subject and the participation. A hesitance is traced in the snippets of the representatives of the museums. The empirical findings match theoretical discussion of § 3.3.1.1 and answer affirmatively the Q2 question about Philhellenes participation in cultural conversations simulated to art participation. (McCarthy and Jinnet, 2001: 9,10,11,14)

**v)** The initiators of conversations and their benefits

This is a hard subject. Obviously the topic and the related questions were found difficult to be understood by some interviewees, they were misunderstood by some others. The response is sometimes one word (yes). However, there are two interviewees who have understood the point and comment on it in a very interesting way, through an example. There are also few other short comments that are useful for this research.

<u>Initiators' benefits</u>

*"So, the example refers to Koun Theatre. Karolos Koun was a pioneer theater man. Thanks to him, the Greek audience met the American theater of Arthur Miller and Tennessee Williams, as well as European pioneers such as Brecht, Beckett, Dario Fo. etc. and emerging Greek young playwrights, who later formed the 'backbone' of the modern Greek theater. In the late '50s, he decided to get involved with the ancient drama. The performance "Ornithes" of Aristophanes was considered as a scandal by the Greek establishment for its heretical approach, in relation to the 'standard' one of the National Theatre, but was awarded prizes abroad. A whole society was theatrically emancipated by a theatrical company, by an inspiring pioneer director and his talented associates. So, this society (and myself) is reaping the fruits of that*

*emancipation until today and enjoys the gifts that Koun and his associates started producing 6-7 decades ago and which their successors multiplied; and the Greek society surrounds Karolos Koun's name with great respect and appreciation, and expresses gratitude whenever the name of this initiator of such a cultural chain reaction, is mentioned or that of his theater."* (Eleonora Orfanidou)

*"As far as private organizations are involved - yes."* (Wassilis Aswestopoulos)

*"I do daily." (feeling as personally benefitted by the initiatives of a cultural organization and respect/gratitude for this)"* (Niki Dollis)

"*Well, there is this one organization here at the Netherlands which I annually support at the end of the year and it is actually an independent magazine with a lot of information about culture and they also had a lot of research journalism in it and they can only do this, because people support it. So, direct money they receive from the subscriptions and so on, it's not enough to support or to have research journalism - that's enough to have the regular magazine but everything that's extra, they used to have one journalist to give more time into certain issues and to write more elaborate articles upon it and then you feel in one way or another connected to the fact that this is possible and makes the magazine better and that way you feel benefitted. But also if you don't donate then you feel benefitted because you know this is something you won't read in other magazines/newspapers because they spent more time and they pay more attention to certain issues and that's why you want to read it. Yes, there is always a feeling of gratitude absolutely.*" (Maarten De Pourcq)

## Reflections

The initiators advantage may be the most valuable outcome for a Hellenic cultural organization in the phase of the connection project. The value of this outcome may surpass any financial outcome achieved by the subsequent fundraising project; therefore it gives to the connection project a self sustained raison d' etre independent from the fundraising one. Some interviewees are aware of the *initiator advantage* issue, because they have somehow experienced a relevant situation. The empirical findings related to them match theory in §3.3.3.3.b (Abbing, 1992: 2 and Klamer, 2004). Some others demonstrate a hesitance to comment.

<u>Who should be the initiator</u>

There is a demonstration of hesitance from the part of interviewees to indicate who should be the initiator of the conversations.

*"As I explained earlier, the initiative for the starting up of such conversations must be taken by non-profit Greek organizations that are associated with the ancient Greek cultural capital. Or some kind of a consortium that will represent them. But in the case of an international online discussion, I think that universities from around the world (including the Greek ones) should be invited, in order to contribute to the onset and the maintenance of such a dialogue."* (Eleonora Orfanidou)

*"One thing that can be developed here in Greece is a lot of grass roots organizing. By which I mean independent non-profits that decide to take on an initiative."* (James Wright)

*"I think government is a minor part of this. It should be ordinary people, or scholars or media leaders, or whatever. But I think that these kinds of conversations should be conducted at non-governmental level."* (Xin Fan)

*"Unfortunately I have no clue about who could initiate such conversations.. Maybe a University or even better a network of Universities could do it.. But it definitely should not be given to the actual Greek state administration. If there was a part to contribute, of course I would be interested to get involved."* (Wassilis Aswestopoulos)

*"So it could be something I could initiate, for instance, what I am doing now…. But I think the main trigger should come from the Hellenic Organizations because they have a message to spread!"* (Maarten De Pourcq)

**Reflections**

Most of the interviewees exclude as a choice the state initiator. Some propose universities Greek and non Greek. There is a volunteer to undertake himself the initiation. The Hellenic cultural organizations are proposed by two. Collaboration among nongovernmental institutions is also proposed.

**vi)** Technology, innovation and creativity

The topic was included in the interviews to obtain insights in a core issue of the connection project. The insights wanted were not technical -after all, the interviewees are not technical people so they might not be able to comment on this - but those related to the creativity and the locality and personal contact issues: the latter possess a central role in fundraising literature.

General comments

*"From my personal internet experience, I believe that the existing digital technology is sufficient for carrying out an international online cultural dialogue that can be both attractive and effective."* (Eleonora Orfanidou)

*"You live now somewhere in the Netherlands, and I am in Germany so this kind of conversation could be very difficult-you would need to pay airplane tickets and it would be expensive. But if we have social media, like Skype, it is much easier for both of us to participate in a conversation and perhaps it is easier for people to appreciate other people."* (Xin Fan)

*"I'm not sure about online conversations but obviously the net is a contemporary communication tool that could be used. Many cultural organizations including our own have Face book - and this could be developed if one put the energy in to create greater discussion if there was a purpose for this."* (Niki Dollis)

*"Well, the difference between live and digital conversations is that, in the digital it is easier to remain in touch, because in the live ones you have to be there and there are always a lot of things to do and you can't be in different places in the world either, so that's the big advantage of the internet. And then you can read when you have the time. ."* (Maarten De Pourcq)

Experience/Example from their work place

*"On our website we have high traffic which means that people browse and read about the sample of antiquities we demonstrate."* (Christopoulou A).

*"Every lecture we have, every sponsor in our lecture hall is a simultaneous broadcast over the internet and then it is archived and accessible through Vimeo ...*

*but there's no question for us that the distribution of production in advance online is a critical way to reach out to a much wider audience than we can ever bring into a building at the same time."* (James Wright)


Special points of interest


**a.** The technology is given, it is there, and it is adequate for such conversations. The question is the creativity that will be demonstrated in order to keep a discussion alive.

"*The question is to keep a discussion alive. Technology and its proper use are just means to do this".* (Wassilis Aswestopoulos)


**b**. The point of using existing infrastructure may be of interest when considering the cost effectiveness of the 'connection project' and perhaps the time saving. This point is raised in the following 'snippet'.

"*Internationally, there is already the Euromuseum Net. Our museum is also a member. There is a website where we have sent NAM's information – there is a general overview and then you click on NAM (National Archaeological Museum) and you are being transferred to our site. I don't think it will cost that much. Because this will be 'entered' in the general website of the Euronet and will say: 'we are starting a discussion, please participate*." (Christopoulou A).


**Reflections**

The opinions expressed within this theme, show an increased level of awareness about technology, innovation and a sense of almost certainty that, while they are important, they are available. Creativity, however, is the decisive factor. Regarding the lack of live personal contact, the interviewees do not seem to pose the problem. On the contrary they express views that are in favor of contacts in the web vis-à-vis the face-to-face ones ("...in the digital it is easier to remain in touch or ... it is much easier for both of us to participate in a conversation"). The locality issue has not been raised by any interviewee in relation to the connection project. Therefore, the empirical findings fit well in the theoretical discussion of § 3.4.1 & 3.4.2 regarding the locality and the personal contact issues on the internet. (Waters and Tindalls, 2011: 22 and McAllister, 2013:269)

**vii)** Hellenic cultural organizations as producers of international news

Reading/listening/watching international news about ancient Greek cultural capital is considered as an indicator that the Hellenic cultural organizations are capable of producing international news.

*"I read international news in New York Times, lots of other magazines that write about these sorts of things. So, the answer is yes I do this all the time.."* (James Wright)

*"Because of my work, I follow the international media; especially those focusing on cultural issues. There are frequent reports of events associated with the ancient Greek cultural capital in the international press, as prestigious as the London Times, the Guardian, the New York Times, etc."* (Eleonora Orfanidou)

*"Many of my political reportages have titles such as Marathon Man, Sisyphus new adventures, etc."* (Wassilis Aswestopoulos)

*"Nothing comes to mind now - but in my line of work people do mention things all the time."* (Niki Dollis)

*"Well, not that much because it is not much present in Dutch newspapers."* (Maarten De Pourcq)

Special point of interest

A case of making news for the ancient Greek culture, outside Greece by a non Greek institution, is an interesting alternative to that proposed by the thesis.

*"So, for example our conference is a way to promote the international publicity of ancient Greek culture, because this is an international conference and the topic of the conference is about the Reception of ancient Greek and Roman Culture in East Asia. In this conference we invited scholars not only from Europe, but also from the US and a lot of scholars from the East Asia. So, I believe this itself created an international publicity."* (Xin Fan)

**Reflections**

In general the interviewees have received some kind of information about ancient Greek cultural capital or/and Hellenic cultural organizations through mass-media. Based on the interviewees' information, the Anglophone media publicize news of this type more frequently.

The empirical findings are compatible with the theoretical discussion in § 3.5.2 regarding the newsworthiness of museum special exhibitions (Frey and Mayer, 2003: 31) and other special events.

**viii)** Existing connection of Philhellenes with Hellenic cultural organizations

In this empirical study 'awareness' and 'donating' are used as indicators of an established connection between Philhellenes and Hellenic cultural organizations.

Awareness

The 'awareness' indicator is self explained. One cannot be connected with somebody or something he/she ignores. Waters and Tindall argue that: "It is intuitively obvious that a nonprofit organization needs to be known if it is to attract support from the general public..." (Waters and Tindall, 2011: 32). A low level of awareness is obvious when considering the answers of the non Greek interviewees. It should be pointed out that no name of a Hellenic cultural organization was mentioned throughout these interviews although they were asked specifically.

*"I know that there is a big research center about ancient Greek culture in China, in Beijing ... The 'American Association of Cultural Studies', they have an office at Washington DC, as I know. In Germany there are a lot of museums which actually promote this love for ancient Greek culture"*. (Xin Fan)

James Wright implies that he was aware of few Hellenic cultural organizations before coming to Greece. "*That is to say since I've come to Greece I discovered that there are many more organizations here in Greece in particular that I knew about and I work with my stuff trying to coordinate with them*".

*"No (I didn't donate), no because I actually don't know any (Hellenic cultural organization)."* (Maarten De Pourcq)

Donating

The 'donating' indicator is assumed to reveal some kind of connectivity between the donor and organization. "Usually, donations are unlikely until the public has an interest and usually before there is some involvement of the public with the nonprofit or its mission (Kelly, 1998)" (Waters and Tindall, 2011: 32). Almost all the interviewees state that they donate to a cultural organization. The interviewees do not remember any donation given to a Hellenic cultural organization by them when living abroad or before coming to Greece.

*"Yes, I donate regularly to the American School of Classical Studies, to the Archaeological Institute of America. Now that I am in Greece I have been giving money to the Benaki Museum"* (James Wright)

*"Yes, I donate. Of course I also provide **my free time** (volunteering)."* (Stavros Benos)

*"I don't think so, no I haven't"* (Xin Fan)

*"Of course I did. Unfortunately I don't remember how many times. Why? Because I wish to conserve cultural heritage for the next generations."* (Wasillis Aswestopoulos)

*"Not monetarily.  I donate huge amounts **of my time** to supporting the organization I work for and supporting underpaid under rewarded individuals that work in my organization and others." (*Niki Dollis)

*"Yes (I know other people who donated a Hellenic cultural organization).  Because **they are wealthy** and have a philanthropic spirit."* (Niki Dollis)

*"There is little tradition of individuals supporting the arts in Greece."* (Niki Dollis)

*"No, not to a Hellenic."* (Maarten De Pourcq)

*"No (I don't know other people who have donated a Hellenic cultural organization), not to Hellenic. I don't think so.. I mean **it is far away** and most of the cultural organizations in Netherlands are also going through hard times, so it's more possible **to donate much closer to home**, because you also attend the events of these organizations."* (Maarten De Pourcq)

*"But I did to Dutch and Belgium cultural organizations. And also indirectly, in the sense that I have been part, for instance, of the Board of the Directors of a cultural organization,* **I did this for free instead of being paid for it.** *So it was indirect support."* (Maarten De Pourcq)

Special points of interest

**a.** "*Because I am poor and you know today lecturers are not very rich. So, yes I would say that it's because of financial reasons*" (for not donating a Hellenic cultural organization) (Xin Fan)

A fundraiser considers the confirmation of linkages, giving ability and interests of prospects as a prerequisite for solicitation. Therefore, the connection project will be helpful, inter alia, to clarify the above. It does not make sense to ask a donation from people who cannot afford it; especially from young people, students etc who have limited resources.

**b**. "*We had two cases of donations; one of an American investor and one from France, where five philologists donated 700 Euros (put 700 Euros in our 'money boxes') for Delphi*". (Stavros Benos)

There are few Philhellenes in the world that feel so connected to the ancient Greek cultural capital that extend this connection to a Hellenic cultural organization and donate it out of self motivation. The latter have no fundraising programmes targeting international audiences as the following snippets indicate.

*"Concerning the international fundraising, no one has worked on this. The bigger (Greek) museums I know, and not only the Hellenic cultural organizations - we can say (the same) for the Opera, the Megaron (Athens concert hall) - never looked for money abroad".* (Eleonora Orfanidou)

"*The Acropolis Museum only has its tickets, and revenue from its shops and restaurant currently.. It has not received donations from donors (domestic or from abroad) in the last year".* (Niki Dollis)

**Reflections**

The Philhellenes' awareness level about Hellenic cultural organizations is very low and this fact seems to be a reason for not donating.

Two indicators used to measure the awareness level are very supportive of the above.

a. *Awareness* (Did you know any Hellenic cultural organization before visiting Greece?): It is evident the answer is about 'no'.
b. *Donating:* Most of the interviewees donate for some reason, somewhere. However, the Philhellenes do not donate to the Hellenic cultural organizations because: 'don't know organizations' and 'locality'.

   Note: Two important issues are raised in this theme; the giving ability and the donations in time and energy. The 'giving ability' for 'time-energy donations' are of critical importance for the connection project itself; because it requires time and energy donations to build a conversation.

There is obviously a weak, if at all, connection of the Philhellenes with the Hellenic cultural organizations. The empirical findings are compatible with the discussion about connectivity to cause and/or to an organization in sub-chapter 3.6 (Sargeant, 2008: 5 and DCITA, 2013)

# 5. Conclusions

The analysis of the data collected by carrying out the interviews, produced results and insights that are supportive of all the hypotheses presented in the Theoretical part. In the following points of interest arisen from the empirical study such as Philhellenes' profile new elements, motivations for Philhellenes' participation in the connection project, etc. will be presented.

**_Hypothesis 1:_** _The cultural capital of the Hellenic cultural organizations combined with creative labour is capable of producing creative and original cultural goods/values, that is art._

All the interviewees presented views and examples arguing in favor of the validity of this hypothesis. Point of interest: a tendency towards more flexibility and creativity is traced in the views of the representatives of public museums (theme ii)

**_Hypothesis 2:_** _Philhellenes (and others) participating in online cultural conversations initiated and maintained by Hellenic cultural organizations taking place in the digital social space, producing and consuming values/goods in common, will develop a connection with Hellenic cultural organizations._

Most of the interviewees were familiar with the conversations in the web and stated that they have experienced values produced and exchanged as gifts in these conversations and the creation of bonds among participants (themes iii and iv). Point of interest: This is a motivation for the participation in the conversations of the connection project, as enjoyable past experiences is a strong motivation for repeating it in the future. Furthermore, most of them talked about connecting bonds created between them and the other participants. Therefore the hypothesis 2 can be accepted. Point of interest: However the two more important limitations that were referred to by the interviewees is the time and energy availability (theme iv). Both issues should be searched thoroughly before the planning of the connection project.

**_Hypothesis 3:_** _Hellenic cultural organizations that initiate and maintain cultural conversations in the digital social space, in which Philhellenes and other participants experience/consume in common, the values produced in the conversation, can be benefited by additional benefits yielded to them as initiators of_

*the reciprocal gift giving cycle; benefits representing values such as respect, prestige, identifiableness, visibility and perhaps some pecuniary gifts given out of self motivation.*

The theoretical discussion on the initiator's advantage, based on contributions from Abbing, Komter and Klamer, shows that the initiator at the end of the reciprocal cycle gets back gifts that were exchanged during the cycle in a chain reaction. In the empirical study some interviewees state that they have experienced situations in which they felt positive feelings towards some initiator and in two cases there were deep feelings of respect and recognition. Some others answered in a way that led to an uncertain conclusion for what they had understood and what was their relative experience. Given the importance of the benefits that a Hellenic cultural organization may acquire by playing the role of the initiator, further research should be undertaken on this topic. <u>Point of interest</u>: The interviewees agree unanimously: The initiator (of the conversations) should not be the state. But various alternatives were proposed. Therefore, further research is needed.

**_Hypothesis 4:_** *The existing technology allows the implementation of an international on-line cultural conversation between Philhellenes and a Hellenic cultural organization and the launching of a subsequent fundraising project, by overcoming the problems of locality and personal contact but it should be combined with creativity to become effective.*

The interviewees seem persuaded that the existing technology is adequate for the implementation of the connection project but some of them implicitly and one explicitly argue that any problem rather lies on creativity than on technology. <u>Point of interest:</u> The issues of locality and personal contact in the connection project do not seem to be of any concern to the interviewees.

**_Hypothesis 5._** *Hellenic cultural organizations organizing creative special events (e.g. special exhibitions in the case of museums or artistically provoking ancient drama performances, etc.) by resorting to their own (or to that of other Greek cultural organizations) cultural capital can provoke international publicity*

The empirical study findings support in general the Hypothesis. <u>Point of interest:</u> In the theme vii an alternative less artistic way of producing news is proposed; international conferences.

**Hypothesis 6:** *The existing association between the Philhellenes and the Greek cultural capital is not enough in itself to prompt donations to a Hellenic Cultural Organization.*

The empirical study supports the validity of this hypothesis. No one of the interviewed Philhellenes referred to a name of a Hellenic cultural organization. Two of them admitted that they did not know anyone. Finally no one donated to a Hellenic cultural organization. One interviewee said that he didn't do so, because he did not know any.

Finally the questions Q1, Q2 and Q3 and Q3a are getting affirmative answers.

Points of interest:

*In Q1.* Findings add to the profile of Philhellenes; (a) Their connection with ancient Greek cultural capital is not only intellectual but also emotional. (b) Philhellenes are not confined in the elite. Today men in the street are being educated and interested in Greek culture issues. (c) Philhellenes live not only in western countries but all over the world (theme i).

*In Q2.* (a)  The majority of the interviewees respond enthusiastically when asked to participate in cultural conversations of the connection project. (b) (different views between Philhellenes and Hellenic cultural organizations) A hesitance for participation is traced in the views of the representatives of the museums (theme iv).

*In Q3.* The empirical research vaguely indicates that the Anglophone media are more prompted to publicize news about the ancient Greek cultural capital (theme vii).

**Limitations of the research.**

The small size of the sample does not allow to generalize any conclusion of this study. Especially on the side of the Philhellenes the purposive sample was build with the intention of capturing insights of a group that may be not representative of the whole population of the Philhellenes; the focus was on ensuring that the interviewees present all the characteristics given by the definition. They are all characterized by high education and possession of embodied and institutionalized cultural capital.

## Proposals for further research

1) The empirical study reveals that today, philhellenes may be also men in the street. Obviously more research is needed for other groups of Philhellenes perhaps with a lower education than that of the interviewed.

2) Further research is also needed on the issues of giving ability of Philhellenes in time and energy and later on in money.

3) Additional research requires and the issue of differences in attitudes - as far as they concern with the connection project - between Philhellenes and public museums executives traced in the interviews of this thesis.

4) Finally, the study reveals that the connection project can produce non pecuniary values by which the Hellenic cultural organizations may be benefited in such an extent that the project's raison d' etre may become self sufficient. Therefore the role of the initiator should be further investigated.

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# 6. Appendices

## APPENDIX I: The magnitude of the economic crisis

The official grand opening of the Greek economic crisis took place on the 23rd of April 2010. That day the Greek prime minister, standing at the seaside of the small picturesque port of Kastelorizo, a beautiful little island in the Aegean Sea, announced to Greeks the decision made by his government to apply to the International Monetary Fund, to the European Commission and the European Central Bank, the famous thereafter TROIKA, for a bailing out. However, the crisis has started its creeping since 2009, following the previous year international financial crisis and the collapse of the then fourth-largest investment Bank in the USA, the well known Lehman Brothers. In the next years the Greek crisis took unimaginable dimensions comparable only to those of the US Great Depression of the thirties that followed the Crash of the stock market in 1929.

In Greece, after three years of austerity programmes implementation, the unemployment rate rose to 24.8% in the Q3 of 2012, (Hellenic Statistical Authority [EL.STAT.], 2013) by the end of November 2012, it climbed to 27% (Bank of Greece, 2013) and the forecast for end of 2013 is a terrifying 30.01% (Centre for Planning and Economic Research [KEPE], 2013). For comparison, the unemployment during the US Great Depression climbed to a maximum of 25.2% in 1933 (Jensen, 1989: 557).

Moreover the minimum gross monthly salaries reduced from 770.92 to 586.08 Euros (510.95 for those under 25 years old) (GSEE, 2012), whereas the tax burden increased. 'People at-risk-of-poverty or social exclusion' increased from 611 (2008) to 979 (2011) thousands (ELSTAT, 2013) and the situation is worsening. 'Persons living in jobless households' increased from 556,690 (18-60 years old) and 110,447 (0-17 years old) in the Q4 of 2009 to 1,081,845 and 249,304 respectively in the Q3 of 2012 (ELSTAT, 2013).

Businesses are shrinking or/and closing down. Companies' profits fell from a total of 16.7 billion in fiscal year 2009 to 12.8 billion in fiscal year 2011. Losses on the contrary soared from a mere 3.8 billion to 34.1 billion respectively (Ministry of Finance, 2013).
The crisis' impact is more severe in the financial sector (Banks representing the bulk of the sector's business). Profits are replaced by losses between 2009 and

2011: Thus, the profits from 4.9 billion in 2009 dive to 0.5 billion in 2011 and losses from 0.65 billion in 2009 jumped to 5.5 billion in 2011 (Ministry of Finance, 2013).

The Gross Domestic Product fell by the end of 2012 to 168 billion (at constant 2005 prices) Euros (EL.STAT, 2013) which compared to the GDP of the year before the start of the crisis, namely the 2008, presents a drop of 20%. (2008 GDP: 210 billion Euros at constant 2005 prices)(EL.STAT, 2013). The per capita GDP also dropped and in 2012 reached the level of that of 2000 (Bank of Greece, 2013).

This is due to a persistent recession process. It started in 2009, and by the end of 2012 has reached a cumulative, 2008-2012, rate of recession of 20.1% (Bank of Greece, 2013). The forecast for 2013 is still negative and the recession is expected to reach an annual average rate of – 4.1% (KEPE, 2013).

The austerity programmes implemented during this three years period enforced sharp budgets' cuts in order to eliminate the budget deficit.

The public expenditure as shown in the Annual General Government Budgets reduced from 124,646 million euro in 2009 (ELSTAT, 2012) to 86,162 million in 2013.

**The crisis' repercussions on the financing of the Greek cultural organizations**

It is self-evident from the data presented above that the crisis affects negatively every economic and social sector. The cultural sector of the country which does not constitute exclusion is affected also dramatically with regard to unearned and earned income.

1. Unearned income

Cultural organizations in Greece face funding problems due to:

**a)** Government budget's cuts and the subsequent cuts in public funding in support of the Greek cultural organizations

**b)** The disappearance of profits from the balance sheets of Greek firms and the resulting dramatic cuts in corporate donations. This is particularly true for the banking sector; the traditional supporter and most important donor for the cultural sector in the country

**c)** The unprecedented reduction in families' budgets and the free falling of the disposable and much more the discretionary income for individuals and families.

A situation like this implies, less public subsidies, less corporate donations and less individual gifts, that is the a, b, c result in a substantial shrinking of unearned income. The above statements can be supported by the following data.

*- Public funding losses*

The budgets of all ministries, and therefore that of the Ministry dealing with Culture, were cut. The state budget for the cultural sector decreased from 449 million in 2010 to 250 million in 2013 (Ministry of Finance, 2013). Victims of these cuts are the cultural organizations supported financially by the ministry of culture. The public subsidies directed to Non Governmental Organizations (NGO) and other Organizations were more than halved as they were reduced from 109.23 million in 2009 to 43.39 million in 2011 (Ministry of Education, Religion, Culture and Sports, 2013). The lions' share of these subsidies goes to cultural organizations (Ministry of Education, Religion, Culture and Sports, 2013). Therefore, these cuts have a dramatic impact on the operation of major Greek Cultural Organizations that relied on public subsidies.

*- Corporate donations drop*

Moreover, corporate donations are dramatically reduced due to the dramatic fall in business profits between 2009 and 2011. There are no relevant statistical data but a good indication of this reduction is the fall in banks' donations. Banks traditionally are the major donors of cultural organizations in Greece. The donations programmes (budgets) of five (four in 2011) biggest banks, operated in the framework of their Corporate Social Responsibility function, according to the Hellenic Bank Association, were reduced from a total amount of 64.1 million in 2008 (Hellenic Bank Association [HBA], 2013) to 35.6 million in 2011 (HBA, 2013). Although the full donations amount does not go exclusively to cultural organizations, they get the big part of it. For example the National Bank of Greece, a major cultural donor, which reduced the donations amount from 24.7 million (2008) to 14.3 million (2011) allocated 63.99% of their 2011 donations budget to culture (National Bank of Greece [NBG], 2013).

*- Individuals' donations*

There are no available statistics for the individual donations (friends etc). However, this part of unearned income is not significant for the Greek Cultural Organizations. Given the shrinking of the people income, as it is analyzed in previous, one may assume that even the small amount of individuals' donations is by now drastically reduced compared to that of the before the crisis years.

Concluding, one could assume pretty safely that the unearned income of Greek Cultural Organizations has suffered a severe blow in the years of the Greek crisis.

2. Earned income

There is not any sound database for the earned income of the whole body of Greek Cultural Organizations. However a case study could shed light on the issue of the earned income. For example, the evolution of the earned income figures of the *Greek Festival* is indicative of the financial troubles these organizations are facing.

The Greek festival, known also as the Athens and Epidaurus Festival - although it lately opened its venues to other forms of art - was and still is one of the 'trustees' of ancient Greek drama. (Another one is the National Theater that initially was the exclusive performer of ancient drama in the framework of the operation of the Festival). The "performing" period of the Greek Festival is the summer.

The figures to be presented are from 2012 performances. In this year, the Festival's audience numbered 132.000 people and the tickets receipts amounted to 2.325.000 Euro (In.gr, 2012).

 It is interesting to compare the figures with the corresponding figures two years earlier that are available.  In 2010 the audience size was 170.000 people and the tickets receipts reached the 4.5 million (AYGI Newspaper, 2013). Therefore there was an essential reduction in audience size (-22,5%) and in tickets income which was almost halved. The festival tackled this situation by reducing its duration, the number of performances and the number of corresponding venues as well as by limiting the participation of expensive artists or artistic organizations from abroad (In.gr, 2012)

Although I cannot maintain that the festival's situation reflects precisely the situation all the Greek Cultural Organizations are facing, it is very much indicative of it.

**The Google's Insights for Search tool**

A Google research for 'Country culture' is conducted by using the Google's Insights for Search tool (tables 1, 2). Cohorts of 5 EU countries and their worldwide search trends from 2004 to present have been created.  The results are very similar to the findings of the simple Google search machine (see table 3). In all cohorts except one, the trend curve representing the searches for 'Greek culture' stands above the curves of the other cultures of the cohort. In the cohort Greek, French, Italian, Spanish and German the trend curves are intertwined with the French and Spanish culture to stay on top for the most of the time-span  and the German and Italian at the bottom; the 'Greek culture' trend curve being in the middle. Below, this cohort (table 2) and another consisted from 'Greek, Dutch, Belgian, Austrian and Portuguese culture searches' (table 1) are shown.


TABLE 1
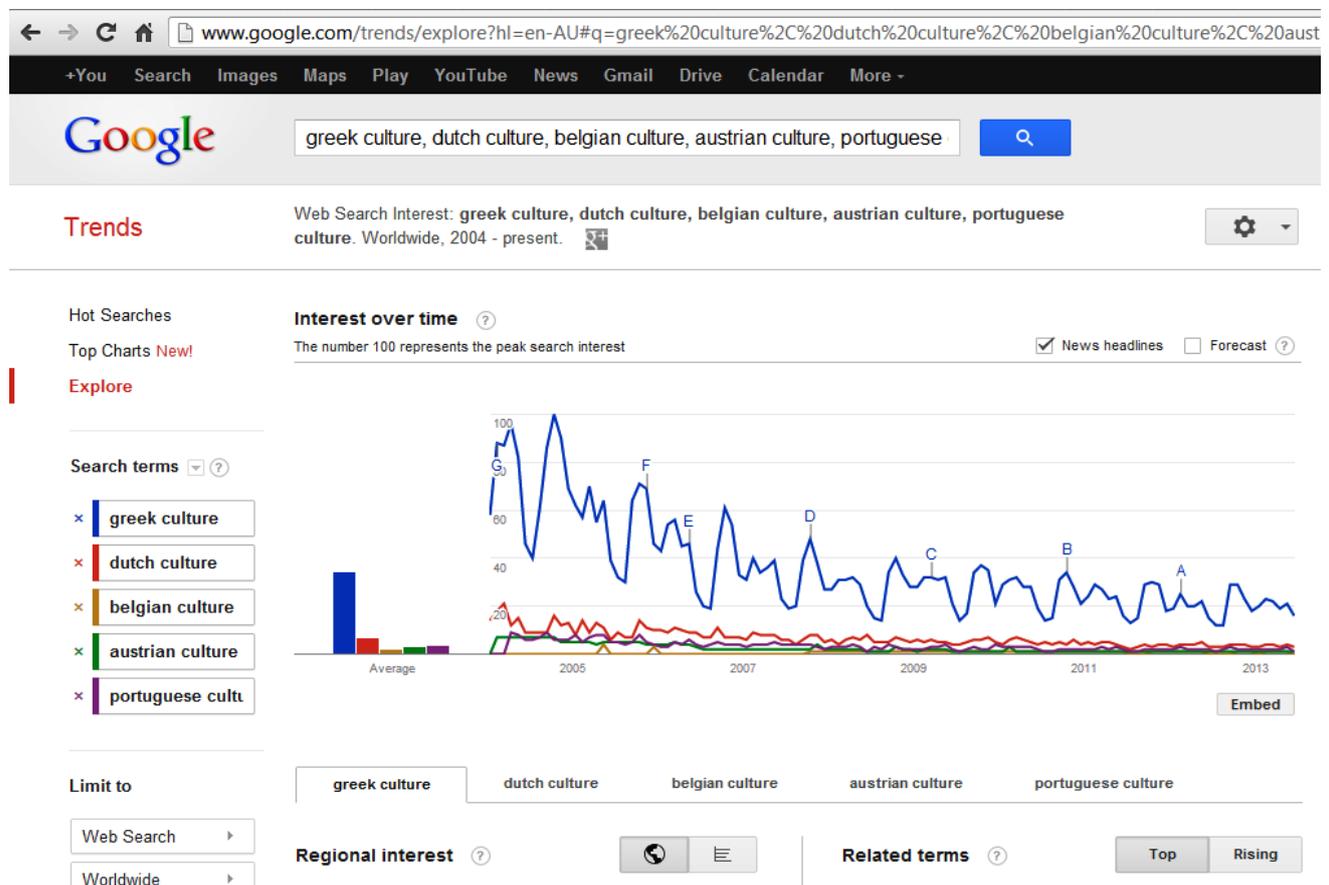
TABLE 2
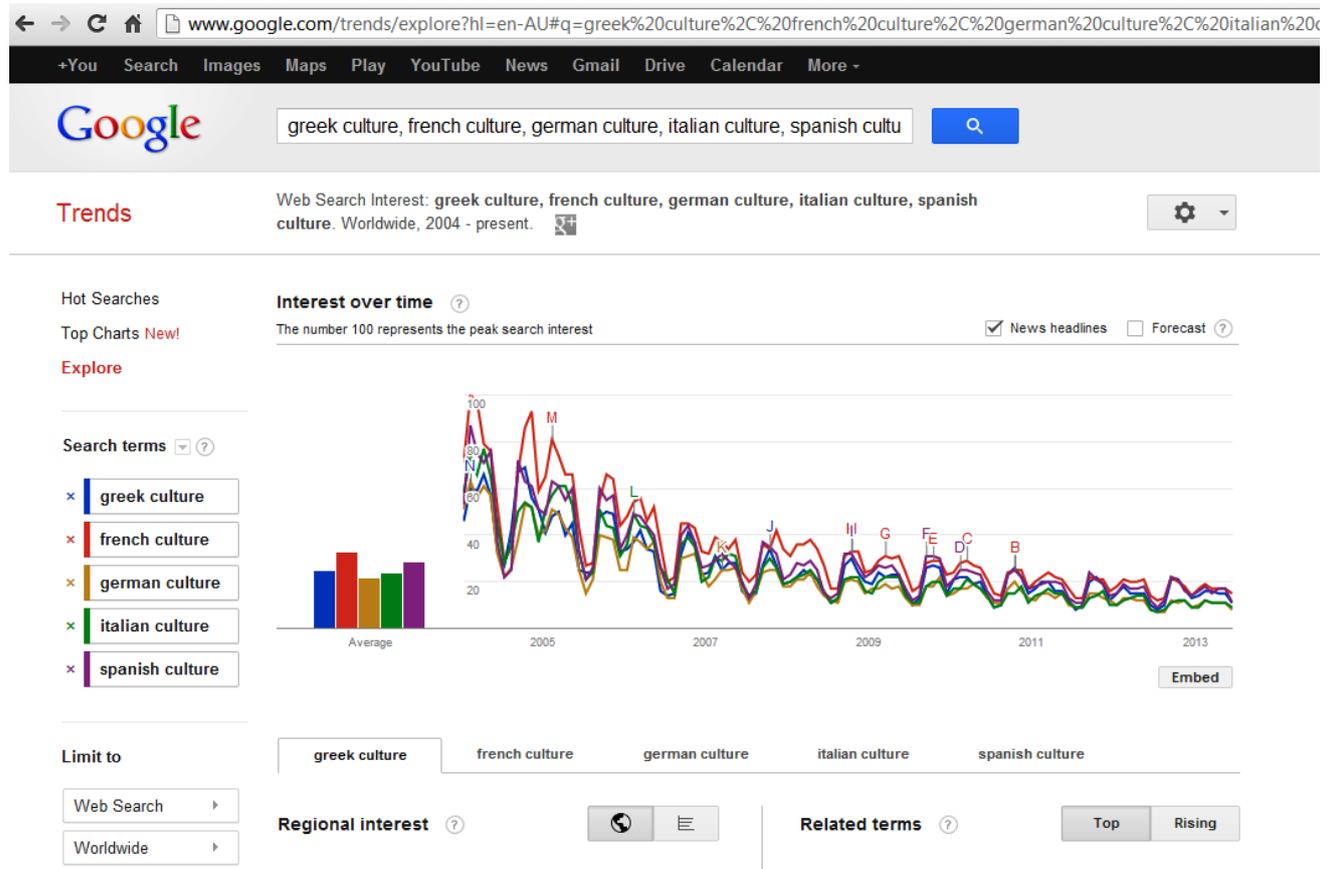
## Google (simple) Search: EU Countries, Australia, Canada, USA, Rome

On a search for *Greek culture*, Google returned to me the astonishing number of 366.000.000 results and for *Greek classical culture* 333.000.000 results. I repeated my Google search for all the EU countries. Well the findings were impressive. The number of results about *Greek classical culture* or/and *Greek culture* is well above the corresponding number regarding its ancient counterpart *Roman culture*, and smaller only to British, French and Spanish numbers. Then I conducted a second series of Google searches. This time the words I put in the searching machine were; *Greek classical culture blogs*. The search yielded an amazing number of 350.000.000 results!  This number is smaller within the EU only to the search corresponding numbers about French (459.000.000) and British (480.000.000) culture blogs. The corresponding comparisons with the USA, Canada and Australia show greater *Greek blogs* results numbers compared to Canadian and Australian and smaller to those of USA. There are fundamental drawbacks in this searching approach. It is not clear what we are looking for and what are the results are about. Moreover, there is an amazing volatility in the internet. The figures are changing every second depending on a large number of unidentified variables. For example, the Greek classical culture blogs' results were found to be 315.000.000 (10/5/13), 350.000.000 (7/6/13) and 391,000,000 (18/6/13). Nevertheless, if one takes these figures into account, then he/she cannot but assume that the blogosphere section related to the Greek classical culture is among the most active in Europe, North America and Australia. Obviously there are no 350.000.000 blogs discussing about Greek classical culture. However, the findings constitute a strong indication that there are a lot of people out there, in the mysterious digital space that are interested in Greek classical culture, participate in digital conversations, having built a smaller or bigger cultural capital incorporating into it Greek building elements.

TABLE 3

| A/A | | Countries' culture | Countries' culture blogs | |
|---|---|---|---|---|
| | Dates of searches → | 07/06/13 | 07/06/13 | 10/05/2013 |
| | | | | |
| 1. | **Austria** | | | |
| | Austrian culture | 18,000,000 | | |
| | Austrian culture blogs | | 5,960,000 | 7,090,000 |
| 2. | **Belgium** | | | |
| | Belgian culture | 20,700,000 | | |
| | Belgian culture blogs | | 5,570,000 | 6,650,000 |
| 3. | **Bulgaria** | | | |
| | Bulgarian culture | 40,300,000 | | |
| | Bulgarian culture blogs | | 21,200,000 | 21,300,000 |
| 4. | **Cyprus** | | | |
| | Cypriot culture | 3,620,000 | | |
| | Cypriot culture blogs | | 90,600,000 | 78,900,000 |
| 5. | **Czech Republic** | | | |
| | Czech Culture | 303,000,000 | | |
| | Czech Culture blogs | | 111,000,000 | 92,800,00 |
| 6. | **Denmark** | | | |
| | Danish culture | 64,000,000 | | |
| | Danish culture blogs | | 18,800,000 | 17,100,00 |
| 7. | **Estonia** | | | |
| | Estonian culture | 19,600,000 | | |
| | Estonian culture blogs | | 33,400,00 | ? |
| 8. | **Finland** | | | |
| | Finish culture | 85,100,000 | | |
| | Finish culture blogs | | 20,600,000 | 17,400,00 |
| 9. | **France** | | | |
| | French Culture | 566,000,000 | | |
| | French Culture blogs | | 646,000,000 | 459,000,000 |
| 10. | **Germany** | | | |
| | German culture | 527,000,000 | | |
| | German culture blogs | | 308,000,000 | 258,000,000 |
| 11. | **Greece** | | | |
| | Greek Culture | 366,000,000 | | |

| | | | | |
|---|---|---|---|---|
| | Greek classical culture | 333,000,000 | | |
| | Greek classical culture blogs | | 350,000,000 | 315,000,000 |
| 12. | **Hungary** | | | |
| | Hungarian culture | 59,100,000 | | |
| | Hungarian culture blogs | | 16,300,000 | 20,900,00 |
| 13. | **The Irish Republic** | | | |
| | Irish culture | 309,000,000 | | |
| | Irish culture blogs | | 129,000,000 | 139,000,000 |
| 14. | **Italy** | | | |
| | Italian culture | 221,000,000 | | |
| | Italian culture blogs | | 210,000,000 | 249,000,000 |
| 15. | **Latvia** | | | |
| | Latvian culture | 20,800,000 | | |
| | Latvian culture blogs | | 20,800,000 | ? |
| 16. | **Lithuania** | | | |
| | Lithuanian culture | 21,000,000 | | |
| | Lithuanian culture blogs | | 27,700,000 | 35,700,00 |
| 17. | **Luxembourg** | | | |
| | Luxembourgian culture | 489,000 | | |
| | Luxembourgian culture blogs | | 51,800,000 | ? |
| 18. | **Malta** | | | |
| | Maltese culture | 16,200,000 | | |
| | Maltese culture blogs | | 6,230,000 | ? |
| 19. | **The Netherlands** | | | |
| | Dutch culture | 220,000,000 | | |
| | Dutch culture blogs | | 82,900,000 | 95,100,000 |
| 20. | **Poland** | | | |
| | Polish culture | 162,000,000 | | |
| | Polish culture blogs | | 55,600,000 | ? |
| 21. | **Portugal** | | | |
| | Portuguese culture | 131,000,000 | | |
| | Portuguese culture blogs | | 48,600,000 | 84,300,00 |
| 22. | **Romania** | | | |
| | Romanian culture | 59,500,000 | | |
| | Romanian culture blogs | | 19,400,000 | 23,800,00 |

| 23. | **Slovakia** | | | |
|---|---|---|---|---|
| | Slovak culture | 22,800,000 | | |
| | Slovak culture blogs | | 28,200,000 | 27,900,00 |
| 24. | **Slovenia** | | | |
| | Slovenian culture | 27,500,000 | | |
| | Slovenian culture blogs | | 31,200,000 | 22,100,000 |
| 25. | **Spain** | | | |
| | Spanish culture | 456,000,000 | | |
| | Spanish culture blogs | | 329,000,000 | 237,000,000 |
| 26. | **Sweden** | | | |
| | Swedish culture | 115,000,000 | | |
| | Swedish culture blogs | | 35,300,000 | 24,300,000 |
| 27. | **The UK** | | | |
| | British culture | 2,530,000,000 | | |
| | British culture blogs | | 319,000,000 | 480,000,000 |
| 1. | **Australia** | | | |
| | Australian culture | 381,000,000 | | |
| | Australian culture blogs | | 92,300,000 | 111,000,000 |
| 2. | **Canada** | | | |
| | Canadian culture | 317,000,000 | | |
| | Canadian culture blogs | | 184,000,000 | 169,000,000 |
| 3. | **USA** | | | |
| | American culture | 1,870,000,000 | | |
| | American culture blogs | | 1,430,000,000 | 1,110,000,000 |
| 1 | Rome | | | |
| | Roman culture | 224,000,000 | | |
| | Roman culture blogs | | 71,000,000 | 214,000,000 |

The National Archaeological Museum of Athens is the largest archaeological museum in Greece and one of the most important museums in the world devoted to ancient Greek art. It was founded at the end of the 19th century to house and protect antiquities from all over Greece, thus displaying their historical, cultural and artistic value" (National Archaeological Museum [NAM], 2012). The National Archaeological Museum of Athens is the Greek heritage gate keeper. For Greeks, it is something like the Smithsonian museum for the Americans.  It's an institution with the heavy burden of a mission to preserve the everlastingness of the ancient Greek values and its cultural capital. Archaeologists, curators and the likes scrutinize any movement of the museum under the strictest rules that the scientific tradition has created. Pericles and his company should not be offended in any way. But last year a miracle happened. A group of people decided to cheat tradition. They decided to become creative and this is the story telling.

A temporary exhibition about the mechanism and the Antikethyra shipwreck under the title '*The Antikethyra Shipwreck - The ship - the treasures - the Mechanism*' opened in early 2012.

The following information is presented in the relative site.

"All antiquities recovered in 1900-1901 and 1976 from the legendary shipwreck off the islet of Antikythera, south of the Peloponnese, will be presented for the first time in a temporary exhibition from April 2012 and for a year at the National Archaeological Museum**.** The recovery of the shipwreck itself was the first major underwater archaeological expedition**.** It was undertaken by sponge divers, with the assistance of the Greek Royal Navy (1900-1901). Correspondence, press, photographs and films will document the story of its discovery and recovery and the methods used. The second underwater research was carried out in 1976 by the Greek Archaeological service and J.-Y. Cousteau's oceanographic 'Calypso**'.**

The wreck is dated approximately in 60-50 BC**,** though its cargo from the 4th to the 1st century BC. The study of the cargo will deal with the circulation and trade in the East Mediterranean from the point of view of the aesthetic taste of the rising Roman elite in the end of the Hellenistic Era and the Rome's democratic period" (NAM, 2012).

The exhibition became a blockbuster. The visitors of the museum increased, in the mid of the economic crisis, by 30-35%. Numerous articles were written in the

local and international press and the exhibition presented in television programmes around the world and in many internet sites.  Visitors are recorded to comment enthusiastically on the exhibition. What happened? The permanent exhibitions treasures of the museum are of incomparable value but never attracted such public attention both domestic and international.

The key words are innovation and creativity. The creators of the exhibition employed both to make it attractive, inspiring, revealing, magic. Instead of exhibiting in a row the findings, they made an artistic approach. They used lights, music, sounds, digital means to create magic. Some of the sculptures have survived non-corroded, protected from stone-eating organisms in the sediment on the sea bed. Some were semi-corroded and the surface of others was almost completely corroded resembling in this way to sea monsters and adding to the magic. The lights and sounds replicate the sea bed and those of the divers' apparatus. In the section of the mechanism there is a semi-dark, absolutely digital environment. Screens are on and narrators narrate their different stories. There are also interactive opportunities for the visitors who can learn details about the mechanism. Cognitive and aesthetic values are obvious, almost tangible, in the atmosphere. Well, this is art. The whole thing is an installation. It is the definition of the installation. Out of this ancient cultural capital, a new art, modern art is created and is on display.

And this new art is what ignited a self motivated international conversation. A conversation among press and television journalists, readers and viewers, among internet users and bloggers. This international audience being in conversation generates values and at the closing of the reciprocal cycle stands the National Archaeological Museum of Athens experiencing the advantages of the initiator. And beside the museum, the coffee shop of the corner stands, the city of Athens stands, being 'its neighbors or the group it belongs to' that wait to harvest the external effects that the initiator's initiation created and Abbing described in his paper. By the way; the museum extended the exhibition till the end of August responded to requests of many foreign tour operators. The planned closing date was the 28th of April, 2013.

The sample (Who and for what reasons am I going to interview?)

Several semi structured qualitative interviews in depth will be conducted with Greek and non Greek interviewees. My research sample will be chosen from a population consisted from museum/cultural heritage sites managers and archaeologists, cultural and heritage experts, culture journalists, experts, academics, and self-defined as Philhellenes.

The interviewees of the sample are:

The first group includes Philhellenes (all academics). These are:

- **Mr James Wright**, Director of American School of Classical Studies (ASCS) at Athens, Greece. (A USA citizen working in Greece)
- **Mr Maarten De Pourcq**, Assistant Professor in the Department of Cultural Studies & Classics, Radboud University, Nijmegen, Netherlands ( A Belgian working in The Netherlands)
- **Mr Xin Fan** Research Associate (Lecturer) in Freie Universität Berlin (A Chinese working and and making his PhD in Germany)

The second group includes representatives of Hellenic cultural organizations (all Greeks). These are:

- **Ms Alexandra Christopoulou**, PhD Archaeologist, Deputy director, National Archaeological Museum at Athens.
- **Ms Niki Dollis**, Director, The Acropolis Museum, Athens.
- **Mr Stavros Benos**, ex-minister of the Ministry of Culture, President of 'Diazoma' organization.

The third group (...the plus one) includes two journalists, who focus on cultural issues and have a propensity towards ancient Greek cultural capital, one based in Greece the other in Germany, (the latter being a 'multiple ex-pat'- in his words- is also representing a group of great interest, the expatriates and the Greek Diaspora). These are:

- **Ms Eleonora Orfanidou**, journalist, editor in chief in the culture section of the Athens municipal radio station 'Athina 9,84'. A Greek

- **Mr Wassilis Aswestopoulos**, Freelance Journalist, Photojournalist, filmdirector and officially registered consulting engineer of IK Bau Nordrhein-Westfalen. A Greek-German with French – Russian - Pontian

**-** The representatives of Hellenic cultural organizations could provide information from the point of view of their organizations as well as information passed to them by foreign Philhellenes they interact with and as experts in their field.

**-** The non Greek interviewees will contribute both as experts in their fields and potential participants in the conversation shedding light from the point of the international audience of Philhellenes.

**-** The journalists are anticipated to express in their interviews personal opinions, stands and beliefs which, however, may be considered that in some way incorporate elements of opinions, stands and beliefs of the public.

*i) Interviewees' Profiles*

<u>First Group</u>

- **Name:** Xin Fan
  **Position***:* Research Associate (Lecturer), Institute of Chinese Studies, in Freie Universität Berlin
  **Field of Specialization***:* History of Modern China
  **Nationality:** Chinese
  **Education:**
  -PhD Candidat**e**, Department of History, Indiana University, Bloomington
  -Master of Arts, Department of History, Beijing Normal University, Beijing, China
  -Bachelor of Arts, Institute for the History of Ancient Civilizations, Northeast Normal University, Changchun, China
  **Relevant Activities**: Participated in Berlin's Conference: *The Reception of Greek and Roman Culture in East Asia: Texts & Artefacts, Institutions & Practices*, 4-6 July 2013
  **Topic of interest:** 'The relationship between West and East in terms of cultural relations'

- **Name:** James Wright
  **Position**: Director of American School of Classical Studies (ASCS) at Athens, Greece.
  **Nationality:** American
  **Previous Position:** Professor and Chair of the Department of Classical and Near Eastern Archaeology at Bryn Mawr


- **Name:** Maarten De Pourcq
  **Position**: Assistant Professor in the Department of Cultural Studies & Classics, Radboud University, Nijmegen, Netherlands
  **Nationality**: Belgian
  **Relevant Activities**: About to start up a special interfaculty programme in the form of a think tank to conceive of a new museum for the heritage of Greek tragedy.
  **Organizations:**

  -Het Firmament: (t)huis voor figurentheater in Vlaanderen
  *Member of the board of directors*

  -Vlaams Fonds voor de Letteren
  *Member of the board of advisors for the committee poetry and essay*

  -OIKOS: national research school in classical studies
  *Coordinator research group 'Classical receptions and traditions'*

  -Het Firmament: expertisecentrum voor het erfgoed van de podiumkunsten
  *President of the board of directors*


Second Group:


- **Name:** Christopoulou Alexandra

  **Position**: PhD Archaeologist, Deputy Director, National Archaeological Museum at Athens.

  **Field of Specialization:** Head of Public Relations, Documentation and Training Programs Department of the National Archaeological Museum

- **Name:** Niki Dollis
  **Position:** Director, the Acropolis Museum
  **Nationality:** Greek


- **Name:** Mpenos Stavros
  **Position***:* ex-minister of the Ministry of Culture, President of 'Diazoma' organization.
  **Nationality:** Greek


Third Group


- **Name:** Orfanidou P. Eleonora
  **Position***:* Journalist, Editor in chief in the culture section of the Athens Municipal Radio Station 'Athina 9,84'.
  **Nationality**: Greek
  **Education**: current Master student of the "Greek Cultural Studies" programme, University of Cyprus


- **Name:** Wassilis Aswestopoulos,
  **Position**: Freelance Journalist, Photojournalist, Film Director and officially registered consulting engineer of IK Bau Nordrhein-Westfalen.
  **Nationality**: Greek-German with French – Russian - Pontian roots.
  **Education**: RWTH Aachen, Univesity of Hagen, Universite de Liege, NCSR Democritos Athens


*ii) Hellenic Cultural Organizations' Profiles*


- The **National Archaeological Museum** is the largest museum in Greece and one of the world's great museums. Although its original purpose was to secure all the finds from the 19th century excavations in and around Athens, it gradually became the central National Archaeological Museum and was

enriched with finds from all over Greece. Its abundant collections, with more than 11,000 exhibits, provide a panorama of Greek civilization from the beginnings of Prehistory to Late Antiquity.
([http://www.namuseum.gr/museum/index-en.html](http://www.namuseum.gr/museum/index-en.html))


- **Acropolis Museum**: In the year 2000, the Organization for the Construction of the New Acropolis Museum announced an invitation to a new tender, which was realized in accord with the Directives of the European Union. It is this Tender that has come to fruition with the awarding of the design tender to Bernard Tschumi with Michael Photiadis and their associates and the completion of construction in 2007.

  In the past year the Museum once again coordinated all its operations with the visitor as central reference point. Using many different strategies the museum attempts to make visitors real participants in its research program on the interpretation and comprehension of its exhibits. International recognition of the Acropolis Museum was recently reflected in The Times of London's research, rating the Museum third amongst the 50 best museums in the world. ([http://www.theacropolismuseum.gr/en/content/presidents-welcome](http://www.theacropolismuseum.gr/en/content/presidents-welcome))



- **DIAZOMA**: It aspires to be a model Association in the way it functions, in the transparency of its economic management, the effectiveness of its actions, the achievement of its goals. Our aim is not to find, nor simply to persuade, but to inspire the big sponsors, to assist the services responsible, to mobilize the Ministry of Culture, to draw more and more of our fellow-citizens along with us in our work.
  Open to all citizens of the world, 'DIAZOMA' seeks to take ancient theatres, these birthplaces of democratic principles and cultural and intellectual creativity, under its wing.
  ([http://www.diazoma.gr/EN/Page_02-00.asp](http://www.diazoma.gr/EN/Page_02-00.asp))

## APPENDIX V: Interview Guide

<u>Topics</u>

**T1**. Philhellenes around the world and their ties to Hellenic cultural organizations

**T2**. The Ancient Greek cultural capital as an inspiration for the creation of new art.

**T3**. Hellenic cultural organizations as producers of international news

**T4**. Values produced out of a "conversation" and connect participants

**T5**. Cultural conversations on the internet

**T6**.The benefits of the initiator of the conversations

**T7**. Technology, innovation and creativity

In addition and following an introductory section on 3 topics, the following open questions will be asked. However, to achieve a degree of wanted flexibility, the order of their appearance will not be strictly followed.

<u>Introductory discussion</u>

Could you please elaborate on the following topics?

- Problems of financing cultural organizations created by the present economic crisis.
- Ancient Greek tangible and intangible cultural capital. World dimensions.
- Philhellenes around the world and their ties to the Hellenic cultural capital

Questions

**Q1a**. Do you have an interest in ancient Greek culture? How did it come about? How do you express it?

**Q1b**. Do you know other people who have expressed their interest in ancient Greek culture? a. no b. a few, c. enough, d. many. If yes how did they describe their interest? Do you believe that there are still Philhellenes around the world? Why?

**Q1c**. Have you ever donated to a cultural organization? To a Hellenic cultural organization? Why not or why yes and how did it come about?

**Q1d**. Do you know other people that donated a Hellenic cultural organization? If yes did they say why and how it came about?

**Q2a**. Do you believe that the Ancient Greek cultural capital can be an inspiration for the creation of new art? Can you recall any examples for this or in other cultural contexts where the old is becoming an inspiration for the new?

**Q3a**. Have you, in the last 12 months, read or listened or attended news on non Greek newspapers-magazines/radio/TV or in the internet about a) Ancient Greek culture b) Hellenic cultural organizations? a. Never b. few times c. quite often. Could you please elaborate a bit? Have you been motivated by it to learn more about, to communicate with other people with the same interests, to get connected in some way?

**Q3b**. Have other people told you last year, about news they read or listened or attended on non Greek newspapers-magazines/radio/TV or in the internet about a) Ancient Greek culture b) Hellenic cultural organizations. a. None b. a Few c. many. Could you please elaborate a bit?

**Q4a**. Have you been involved in conversations regarding cultural issues that pleased you? If yes, could you please recall why you were pleased? How did you feel about the other participants of this conversation? Did you feel that the other participants offered to you something positive? Have you created with them any social/cultural relationship?

**Q4b.** Have you a similar experience in conversations regarding ancient Greek cultural issues? Please elaborate as in Q4a question.

**Q4c.** Would you are interested in getting involved in cultural conversations about ancient Greek culture in the future? Who do you believe should initiate such conversations? Why?

**Q5a.** Are you a user of the internet?

**Q5b**. Did you participate in any conversation for cultural issues that pleased you, in the blogosphere or in the social networking (Facebook, etc.) or through e-mails or in any other digital way?

**Q5c**. If yes, could you please recall why you were pleased? How did you feel about the other participants of this conversation? What disturbed you outside the participants' behavior? Did you feel that the other participants offered to you something positive? What was it? Have any social or cultural bonds created among you and the other participants?

**Q5d**. Have you a similar experience in the internet regarding ancient Greek cultural issues? Please elaborate.

**Q5e**. Would you are interested in getting involved in cultural conversations about ancient Greek culture in the internet, in the future? Who do you believe should initiate such conversations? Why?

**Q6a**. Have you ever felt/experienced as personally benefitted by the activities of a cultural organization which played a leading role to promote or conserve art/culture; an example being to promote the works of an artist or enhance a form of art you were interested in, or the fame of your place? Did you experience, as a result of the above a feeling of respect or pride or gratitude towards the organization?

**Q6b**. In the gift economy theory it is argued that the party that initiates a gifts producing process is receiving at the closing of a reciprocal cycle further non monetary benefits  such as respect, prestige, identifiableness and visibility by those who have been benefited previously. Could you please comment on this, regarding a Hellenic Cultural organization as the initiator of this reciprocal cycle (of the conversations)?

**Q7a.** Could you, please, describe what pleased, impressed or displeased you in the cultural conversations you had in the internet?

**Q7b**. Do you think that the existing modern technology can make possible and attractive the proposed international, on-line conversation and the subsequent fundraising project? Could you please give any examples you have in mind?

## APPENDIX VI: The Framework Approach

| (i) | | Philhellenes | | |
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| | **Feelings of connection with the Greek culture** | **Perception about Philhellenes existence** | **Perception about the Size of Philhellenes' audience** | **Specific information / figures** |
| **Eleonora Orfanidou**<br><br>**Interviewee 1** | | "The 'philhellenes' are people who somehow became or remained partakers of the ancient Greek civilization. And there are a lot of them. Within this group, there is a intellectual elite in all countries of Europe and America. There is no country in the western world, where a part of their elite hasn't followed studies related, in some way, to ancient Greece and the ancient Greek civilization." | | "Just consider that 'Oxford' has around 200 PhDs every year focusing only on ancient Greek subjects; it is obvious that such an audience (Philhellenes) exist." |
| **Alexandra Christopoul ou**<br><br>**Interviewee 2** | | | "I cannot answer such a thing, as I have not done any statistical research on the particular topic."<br><br>"When they (the tourists) come to Athens, they will visit the Archaeological Museum, as well. However, I am not sure if this is translated into 'clear' Philhellenism. It is interest generated for | |

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| | | | the Archaeological Museum, that's all I can say." | |
| **James Wright**<br><br>**Interviewee 3** | "It (the ancient Greek culture) is 90% of everything I do!" | "Yes, that continues to be a huge draw because it's very much part of the educational curricula."<br><br>"..and if you look at East… Chinese view ancient Greek civilization as being one of the other great civilizations. So they, too, are interested in learning about the Parthenon, Pericles, and the monuments of Greece" | "We have 195 paying consortial members, in every state in the union … and in Canada. … most of them are members because they have faculty who are teaching classical culture, medieval and byzantine culture and languages at their university, and they are literally manufacturing in the classroom every day a new audience of people interested to coming to Greece to visit and see the antiquities."<br><br>"(I know) Hundreds! (that have expressed their interest in the ancient Greek culture). Because the Archaeological Institute of America which is the professional organization for archaeologists who work in the old world, has an annual meeting that brings about 2,000 people every year, and out of those 2000 people almost all of them have an interest in Greek archaeology, as well as Roman and Anatolia and Eastern Egyptian so far." | |
| **Stavros Benos** | | | "Large numbers (of Philhellenes)."<br>(Stavros Benos) | |

| Interviewee 4 | | | | |
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| **Xin Fan**<br><br>**Interviewee 5** | "I chose 'Greek and Roman history' as my major and I studied for years Ancient Greek. Of course I forgot most of them, but sure is the beginning of the feeling. It has a feeling of love in the ancient Greek culture, it started from there. So, it started in China." | "Of course (there are philhellenes)! You talk about freedom, you talk about democracy, you talk about history, you talk about human." | "Indeed, I know. I know that there are a lot (who have expressed their interest in ancient Greek culture) because I am finishing a PhD dissertation on this topic." | |
| **Wasillis Aswestopoul os**<br><br>**Interviewee 6** | "I have listened to the stories about Greek legends and myths long before I could even write or read. Thus this way I was a kind of socialized to Ulysses, Pericles, Athena, the Spartans, the Argonauts and a whole world of adventures."<br><br>"As a matter of fact, this includes eight years Latin and five Ancient Greek. The language studies included ancient | "Any conscious human is grateful for this heritage. Therefore, yes, there are a lot of Philhellenes."<br><br>"I have to pinpoint that the teachers were Germans, French and Dutch scientists." | "All my secondary school teachers, even the sport instructors were Philhelles. But to pinpoint it in a kind of anecdote. At the technical University some math exam drove me crazy. I was not even prepared. To be honest, I had a terrible hangover this day.<br>So I decides just to make fun. I wrote "ἄνδρα μοι ἔννεπε, μοῦσα, πολύτροπον, ὃς μάλα πολλὰ πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσεν" - no math of all. I was just off topic. Two days later my professor ordered me to come to his office. There his assistant | |

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| | Greek drama as well as the Greek impact on the Roman empire. " | | told me the next Rhapsodies of the Odyssey. Neither the professor, the famous Horst F. Niemeyer, nor the assistant were Greeks or even graduates of philosophic schools. I have never again enjoyed a failure like I did in this case. "<br><br>"Therefore, yes, there are a lot of Philhellenes." | |
| **Niki Dollis**<br><br>**Interviewee 7** | | "Of course there are Philhellenes across the world. Those for which the classics was part of their education, as was mythology, those that have travelled to Greece and of course those whom we have regular contact that have a professional interest." | | |
| **Maarten De Pourcq**<br><br>**Interviewee 8** | "There are sorts of different connections between myself and ancient Greek culture and how it lives on later times, including today."<br><br>I think –must have been 10 or 11- when, for Christmas I think, I got a book called 'The Greek Role in the Ancient | | "Well, each year we have 15-20 students in Nijmegen, the same goes for Leiden, Amsterdam, Groeningen more or less, so each year in Netherlands there are about 75 youngsters that start studying classics really as a very dedicated thing they want to do, because it is not something you do out of the blue, it is not like studying Dutch, Economy, etc. You | |

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| Greek World' and I really fell in love with the pictures in it and how it was presented, so I think that was the starting point. And then I became interested and wanted to learn more about it. But, then my entire career has been around this and I am teaching it so yes." | want to study Classics." <br><br> "So I think there are a lot of people, mostly inspired by their teachers in high school –because in the Netherlands, classical languages are part of the programmes of the best schools- so it's something actually a bit elitist…" |

| (ii) | The Ancient Greek cultural capital as a source of inspiration and new art (no sub-themes) |
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| **Eleonora Orfanidou** <br><br> **Interviewee 1** | "The ancient Greek cultural capital constituted a source of inspiration for thousands of artists from the Roman era and the Renaissance to today. In all kinds of art: poetry, painting, sculpture, architecture, theater, etc. All these artists, who were inspired by the ancient Greek cultural capital have created their own new art for centuries." <br><br> "And all this happened with just a single event, a single exhibition. They based on the uniqueness of the Antikythera Mechanism which is known worldwide. This mechanism was already in existence; the shipwreck was then re-excavated, and some findings were discovered, but not something that would make a big difference. However, it was the WAY it was done that made the difference: …The exhibition was set up on the basis of the new museology. It is entertaining; you take your children to the exhibition and they have a good time! You participate in an interactive game." <br><br> "The new museology contains the element of artistic creativity. The Antikythera Mechanism exhibition is a good example with interesting elements of creativity." |
| **Alexandra Christopoulou** <br><br> **Interviewee 2** | "These are the modern museological methods, that are used to produce a more attractive exhibition. In temporary exhibitions, which have a specific theme, we can also use audio, interactive whiteboards, music and video, etc. In some exhibitions, we even had scents; people would come inside and would smell, e.g. the Lily the Minoans used and pulled out the 'aroma' of the flower. " |
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| **James Wright**<br><br>**Interviewee 3** | "There are many examples …Giorgio de Chirico… "<br><br>"Picasso … did many drawings in a linear style that are related directly to Greek vase painting …"<br><br>"Modern artists today continue to return to the Iliad and the Odyssey, to Greek architecture to Greek art as an inspiration, whether in photography, sculpture, painting and even in music…" |
| **Stavros Benos**<br><br>**Interviewee 4** | |
| **Xin Fan**<br>**Interviewee 5** | |
| **Wasillis Aswestopoulos**<br><br>**Interviewee 6** | "The Renaissance of course, as a quick answer. However, who does not recall Greek drama when reading Shakespeare? Who could express any doubt on the ancient influences to Friedrich Nietzsche?"<br><br>"Finally, in philosophy or drama, the Medea case was many times literarily recycled." |
| **Niki Dollis**<br><br>**Interviewee 7** | "Sometimes its literal with obvious expressions and references and other times, its ideas or just aesthetic inspiration. Dimitris Papaioannou has done performances that are connected and there is bound to be a lot of theatre, music, and other medias that take their inspiration from ancient art both here and in other countries."<br><br>"It's everywhere in Athens. Both in terms of various art forms (see benaki exhibitions, cycladic museum) and product development." |
| **Maarten De Pourcq**<br><br>**Interviewee 8** | "And we thought because of the legacy of Greek culture, and Greek tragedy in specific, not only for the arts, but also for architecture and other remains. Let's think of a plan to conceive a museum that would treat Greek tragedy, that would have Greek tragedy as its core business. It raises questions about legacy in Europe but also about how to put something intangible and immaterial, as theater, in a museum and how would you do this." |

| (iii) | Connection of participants in conversation | | | |
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| | Values produced out of a "conversation" | Cultural conversations on the internet | Connection of participants | Participation in conversations |
| **Eleonora Orfanidou**<br><br>**Interviewee 1** | "In an interview of mine (published in the Athens Voice-free press A984fm-on 05.06.2010) I said: "We all experienced together the old glamour of the first 'free' radio, and we continue experiencing together (both employers and public) the glamour of a quality radio! Besides luck, this is also called happiness!" And till today, I am not changing a single thing of what I said back then. In this interactive communication there is much of respect and spiritual affinity among us (the participants)." | "But I always 'steal' some of the very limited free time and visit cultural websites and blogs that interest me. And whenever there is time, I participate in such conversations." | "I am proud to belong to such a group. Although the vast majority of us have not met each other, we feel the spiritual intimacy and the spiritual bonds that this radio interactivity creates." | "For example: the listeners of our radio station are a high standards audience that participates actively in several topics presented, to which we respond so that an ongoing discussion on cultural issues is eventually created." |
| **Alexandra Christopoulou**<br><br>**Interviewee 2** | | "I still believe that the Internet is helpful and a 'must' for our knowledge-building. And I was never opposed to it even when there were older schools internationally-not only Greeks - who claimed that if they upload something on the internet, the visitor will not come to see. And I kept saying no, it is not like that | | "A Dutch visitor was moved by a sculpture, returned home and sent us a poem and we put it on the wall! And because it was written in Dutch, she translated it in English and then to Greek through a Greek friend who |

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| | | –this happened around the 80's! You give people motivation, he is able to see it on the screen and then he is fascinated to go and see it up close. I have always been of this point of view, even when that was not a 'given fact'. But the emotion and the direct contact cannot be replaced by any screen. So the conclusion is that the internet helps a lot, but a visit to the actual museum helps more." | | was living in the Netherlands". |
| **James Wright**<br><br>**Interviewee 3** | "Some of these can be added value for prestige factor, that's why there are seats for fancy people who pay a lot of money and want to be seen at these events and for others just simply the added value of being to a large group that experiences and enjoys the event itself, that introduces good feelings among people.. " | "Yes (I participate in conversations for cultural issues in the blogosphere or in the social networking or through e-mails or in any other digital way), all of the above. And this year in fact, I encourage my stuff to have a facebook webpage, I wanted each division of the organization to have a facebook page. And some of them have twitter accounts. And I read the blogosphere, I don't tend to write though, some people do. … Regularly (I have participated in such conversations). I even posted something on facebook this morning). | "Yes (social or cultural bonds are created among me and the other participants). And also intellectual. Deeply intellectual, because it raises people's curiosity about things, and allows them to ask questions that lead them into avenues of study and research that can be informal or deeply formal - result in a book, result in a production of an artist in a painting, of a writing of a poem, or the creation of music".<br><br>"…participating in cultural events gives deeper meaning to social relations". | "I am actually working on a lecture, (and) an event program for next year – we have at least 20 things that we are scheduling, lectures, colloquia, discussions and so forth…" |
| **Stavros Benos**<br><br>**Interviewee 4** | "I feel honored to be one of the participants in conversations of this level. Even when I disagree with some participants I appreciate their contribution and I | "A key tool in our work is the interactivity through our website. Citizens who are not even our members, are urged to develop their proposals in our Council. The everyday consultation constitutes a core activity for us. Even the name 'DIAZOMA' was found through | | "We are in a nonstop cultural conversation. Tens of articles published in the press and other media raise views of |

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| | believe they are feeling same way. " | internet research." | | a high level which are debated and sometimes are hot conversations. I feel honored to be one of the participants in conversations of this level." |
| **Xin Fan**<br><br>**Interviewee 5** | "Well, there are several layers of participants in these kind of conversations. For example, academics, scholars ….But for ordinary people, I feel sometimes emotions and sometimes nationalisms still play quite an important role." | "Maybe e-mails." | "Indeed, I agree with that (the creation of a social/cultural relationship between participants). I think this is the right word! (relationship)". | "Yes, I have (been involved in cultural conversations). I mean, I am a historian- I am dealing with this issue of 'The relationship between West and East in terms of cultural relations'.. and these kind of issues every day, this is my job, this is my research topic." |
| **Wasillis Aswestopoulos**<br><br>**Interviewee 6** | "It is always a delight to discuss cultural issues with people which are not directly affected by origin or education. Their way of view enriches the own experience. On the other hand, sometimes people outside Greece show up to be more experts on ancient issues than Greek | "My 'journalistic roots' are culture and music. It is part of the job to discuss cultural issues by any means, in the blogosphere or in the social networking (Facebook, etc.) or through e-mails or in any other digital way. These discussions are mostly a pleasure meanwhile sometimes they are not." | "On the other hand I had to discuss with my Greek virtual friends through social networking why I m working for Focus Magazine. In many cases this discussions ended up with Aristophanes and the art of proper satire.<br>At the beginning there was a lot of hostility. The specific case of the Aphrodite cover | "Yes of course. It is constantly a pleasure to learn something new. The feelings about the other participants are always positive if it is a real discussion with open minded |

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| | ones. To be honest, this pushes me to read more on ancient culture." | | however and the mentioned discussions about Aristophanes created a lot of social bonds to others. Imagine the pleasure when one of the participants at these conversations who in fact was at court suing Focus Magazine sent Platon's Symposium as a gift to me." | people. " |
| **Niki Dollis**<br><br>**Interviewee 7** | | "No (I don't participate) because I dont use these (the blogosphere or the social networking (Facebook, etc.) overall." | | "I am fortunate to discuss the development of a major cultural institution over the last 13 years. I discuss the state of Greek cultural institutions in Greece and changes with colleagues. But this part of my work as well." |
| **Maarten De Pourcq**<br><br>**Interviewee 8** | | "Well, the difference between live and digital conversations is that, in the digital it is easier to remain in touch, because in the live ones you have to be there and there are always a lot of things to do and you can't be in different places in the world either, so that's the big advantage of the internet. And then you can read when you have the time." | | |

| (iv) | Willingness to participate (no sub-themes) |
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| **Eleonora Orfanidou** <br><br> **Interviewee 1** | "The ancient Greek civilization and today's 'alive' existence of it in our contemporary culture has always been fascinating to me; and I believe that such conversations which would be conducted over the internet with an international audience, would be of great interest." |
| **Alexandra Christopoulou** <br><br> **Interviewee 2** |  |
| **James Wright** <br><br> **Interviewee 3** | "Yes, I would be (interested in getting involved in cultural conversations about ancient Greek culture in the internet). Well, that's part of my responsibility of my job. It is to figure out ways to initiate these conversations." |
| **Stavros Benos** <br><br> **Interviewee 4** | "Of course I would like to participate in cultural conversations. I have always done this." |
| **Xin Fan** <br><br> **Interviewee 5** | "That would be very interesting. I would love to do it, yes. (future participation in cultural conversations in the internet)" |
| **Wasillis Aswestopoulos** <br><br> **Interviewee 6** | "Yes." |
| **Niki Dollis** <br><br> **Interviewee 7** | "No." (to participate in cultural conversations in the internet) |
| **Maarten** | "Yes, definitely, I would be interested. I think it's always a matter of coming across certain events or goals or actions. And that's the reason I am not yet in touch with Greek people, because I haven't really come across such initiatives. So it could be something I could initiate, for instance". |

| De Pourcq | |
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| **Interviewee 8** | "Well, I think it would be difficult to exchange ideas (in the internet) in a public atmosphere. So I don't think I would really participate, unless it would be something I would really be involving myself into. That's just the attitude I have towards Internet." |

| (v) | The initiators of conversations and their benefits | |
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| | **The initiator** | **The benefits of the initiator of the conversations** |
| **Eleonora Orfanidou**<br><br>**Interviewee 1** | "As I explained earlier, the initiative for the starting up of such conversations must be taken by non-profit Greek organizations that are associated with the ancient Greek cultural capital. Or some kind of a consortium that will represent them. But in the case of an international online discussion, I think that universities from around the world (including the Greek ones) should be invited, in order to contribute to the onset and the maintenance of such a dialogue." | "In particular, those who are very active shed light through different angles we never thought of, they suggest new topics that surprise us in a pleasant way, and I actually feel a kind of gratitude towards the new round of discussions and the new prospects that are being introduced - the pleasure that all of this will offer to us."<br><br>"So, the example refers to Koun Theatre. Karolos Koun was a pioneer theater man He brought works of international repertoire in Greece, while others were performing 'Golfo' (A Greek countryside traditions play). Thanks to him, the Greek audience met the American theater of Arthur Miller and Tennessee Williams, as well as European pioneers such as Brecht, Beckett, Dario Fo. etc. and emerging Greek young playwrights, who later formed the 'backbone' of the modern Greek theater. In the late '50s, he decided to get involved with the ancient drama. The performance "Ornithes" of Aristophanes was considered as a scandal by the Greek establishment for its heretical approach, in relation to the 'standard' one of the National Theatre, but was awarded prizes abroad. This was the first private theater that dared to challenge the authority of the National Theatre in ancient drama. A whole society was theatrically emancipated by a theatrical company, by an inspiring pioneer director and his talented associates. So, this society –(and myself) is reaping the fruits of that emancipation until today and enjoys the gifts that Koun and his associates started producing 6-7 decades ago and which their successors multiplied; and the Greek society surrounds Karolos Koun's name with great respect and appreciation, and expresses gratitude whenever the name of this initiator of such a cultural chain reaction, is mentioned or that of his theater." |
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| **Alexandra Christopoulou**<br><br>**Interviewee 2** | | 115 |
| **James Wright**<br><br>**Interviewee 3** | "One thing that can be developed here in Greece is a lot of grass roots organizing. By which I mean independent non-profits that decide to take on an initiative." | |
| **Stavros Benos**<br><br>**Interviewee 4** | | |
| **Xin Fan**<br><br>**Interviewee 5** | "I think government is a minor part of this. It should be ordinary people, or scholars or media leaders, or whatever. But I think that these kinds of conversations should be conducted at non-governmental level." | "Yes, sure I appreciate that. (that an organization takes the lead to promote artists or forms of art he likes)." |
| **Wasillis Aswestopoulos**<br><br>**Interviewee 6** | Unfortunately I ve no clue about who could initiate such conversations. For sure it should not be given to the actual Greek state administration. If there would a part to contribute, of course I would be interested to get involved."<br><br>"But again the only thought I m able to contribute about who should initiate such conversations is to keep it far from official state organizations. Maybe an University or better a network of Universities could do it." | "As far as private organizations are involved - yes." |

| Niki Dollis<br><br>Interviewee 7 | | "I do daily (feeling as personally benefited by the initiatives of a cultural organization)." |
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| Maarten<br>De Pourcq<br><br>Interviewee 8 | "But I think the main trigger should come from the Hellenic Organizations because they have a message to spread" | "Well, there is this one organization here at the Netherlands which I annually support at the end of the year and it is actually an independent magazine with a lot of information about culture and they also had a lot of research journalism in it and they can only do this, because people support it so direct the money they receive from the subscriptions and so on, it's not enough to support or to have research journalism - that's enough to have the regular magazine but everything that's extra, they used to have one journalist to give more time into certain issues and to write more elaborate articles upon it and then you feel in one way or another connected to the fact that this is possible and makes the magazine better and that way you feel benefitted. But also if you don't donate then you feel benefitted because you know this is something you won't read in other magazines/newspapers because they spent more time and they pay more attention to certain issues and that's why you want to read it.<br>Yes, there is always a feeling of gratitude absolutely." |

| (vi) | Technology, innovation and creativity (no sub-themes) |
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| Eleonora Orfanidou<br><br>Interviewee 1 | "From my personal internet experience, I believe that the existing digital technology is sufficient for carrying out an international online cultural dialogue that can be both attractive and effective. " |
| Alexandra Christopoulou<br><br>Interviewee 2 | "On our website we have high traffic which means that people browse and read about the sample of antiquities we demonstrate."<br><br>"Internationally, there is already the Euromuseum Net. Our museum is also a member. There is a website where we have sent NAM's information – there is a general overview and then you click on NAMuseum and you are being transferred to our site. This happens with many museums in Europe, so there is already infrastructure. Now, if a special cell is created within this network, that will say something like that in particular, I don't think it will cost that much. Because this will be 'entered' in the general website of the Euronet and will say: 'we are starting a discussion, please participate." |
| James Wright<br><br>Interviewee 3 | |

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| **Stavros Benos**<br><br>**Interviewee 4** | |
| **Xin Fan**<br><br>**Interviewee 5** | "You live now somewhere in the Netherlands, and I am in Germany so this kind of conversation could be very difficult-you would need to pay airplane tickets and it would be expensive. But if we have social media, like Skype, it is much easier for both of us to participate in a conversation and perhaps it is easier for people to appreciate other people." |
| **Wasillis Aswestopoulos**<br><br>**Interviewee 6** | "The question is to keep a discussion alive. Technology and its proper use are just means to do this." |
| **Niki Dollis**<br><br>**Interviewee 7** | "I'm not sure about online conversations but obviously the net is a contemporary communication tool that could be used. Many cultural organizations including our own have Face book - and this could be developed if one put the energy in to create greater discussion if there was a purpose for this." |
| **Maarten De Pourcq**<br><br>**Interviewee 8** | "Well, the difference between live and digital conversations is that, in the digital it is easier to remain in touch, because in the live ones you have to be there and there are always a lot of things to do and you can't be in different places in the world either, so that's the big advantage of the internet. And then you can read when you have the time. ." |


| **(vii)** | **Hellenic cultural organizations as producers of international news (no sub-themes)** |
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| **Eleonora Orfanidou**<br><br>**Interviewee 1** | "It was internationalized (the special exhibition of Antkythira mechanism through mass media)."<br><br>"Because of my work, I follow the international media; especially those focusing on cultural issues. There are frequent reports of events associated to the ancient Greek cultural capital in the international press, as prestigious as the London Times, the Guardian, the New York Times, etc." |
| **Alexandra Christopoulou** | |

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| **Interviewee 2** | |
| **James Wright**<br><br>**Interviewee 3** | "I read international news in New York Times, lots of other magazines that write about these sorts of things. So, the answer is yes I do this all the time. " |
| **Stavros Benos**<br><br>**Interviewee 4** | |
| **Xin Fan**<br><br>**Interviewee 5** | "So, for example our conference is a way to promote the international publicity of ancient Greek culture, because this is an international conference and the topic of the conference is about the Reception of ancient Greek and Roman Culture in East Asia. In this conference we "Invited scholars not only from Europe, but also from the US and a lot of scholars from the East Asia. So, I believe this itself created an international publicity." |
| **Wasillis Aswestopoul os**<br><br>**Interviewee 6** | "Since I m writing ( for international media) myself about this topic I m for sure not the right person to answer this question."<br><br>"Many of my political reportages have titles such as Marathon Man, Sisyphus new adventures, etc." |
| **Niki Dollis**<br><br>**Interviewee 7** | "Nothing comes to mind now - but in my line of work people do mention things all the time." |
| **Maarten De Pourcq**<br><br>**Interviewee 8** | "Well, not that much because it is not much present in Dutch newspapers." |

| (viii) | Existing connection of Philhellenes with Hellenic cultural organizations | |
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| | **Awareness (Did you know any Hellenic cultural organization before visiting Greece?)** | **Donating. (An indication of an established connection)** |
| **Eleonora Orfanidou** **Interviewee 1** | "A colleague Philhellene of mine, who lives abroad, asked me the name of a Greek organization that was related to the ancient Greek cultural capital, in order to send a small amount of money". | "Concerning the international fundraising, no one has worked on this. The bigger (Greek) museums I know, and not only the Hellenic cultural organizations - we can say (the same) for the Opera, the Megaron (Athens concert hall) - never looked for money abroad". |
| **Alexandra Christopoulou** **Interviewee 2** | | |
| **James Wright** **Interviewee 3** | "That is to say since I've come to Greece I discovered that there are many more organizations here in Greece in particular that I knew about and I work with my stuff trying to coordinate with them". | "Yes, I donate regularly to the American School of Classical Studies, to the Archaeological Institute of America. Now that I am in Greece I have been giving money to the Benaki Museum." |
| **Stavros Benos** **Interviewee 4** | | "We had two cases of donations; one of an American investor and one from France, where five philologists donated 700 Euros (put 700 euros in our 'money boxes') for Delphi". |
| **Xin Fan** **Interviewee 5** | "I know that there is a big research center about ancient Greek culture in China, in Beijing. And the center was founded by some people from Greece. So, on the one hand I know the center –I knew it already- and people in China have been talking about this center" and "For example, those academic societies, the 'American Association of Cultural Studies', they have an office at Washington DC, as I know. In Germany there are a lot of museums which actually promote this love for ancient | "I don't think so, no I haven't" "Because I am poor and you know today lecturers are not very rich. So, yes I would say that it's because of financial reasons" (for not donating a Hellenic cultural organization)" |

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| | Greek culture". | |
| **Wasillis Aswestopoulos**<br><br>**Interviewee 6** | "The city where I grew up, Aachen, was in the seventies a kind of capital for political resistance against the junta in Greece. A lot of cultural events by Mikis Theodorakis and other artists did more work than any public cultural organization." | "Of course I did. Unfortunately I don't remember how many times. Why? Because I wish to conserve cultural heritage for the next generations."<br><br>"There are Greek/German Friendship organizations in Germany. Many of their member pay on a regular basis a part of their income to Hellenic cultural organizations. I guess it is their personal way to feel somehow as a part of this culture". |
| **Niki Dollis**<br><br>**Interviewee 7** | | "Not monetarily. I donate huge amounts of my time to supporting the organization I work for and supporting underpaid under rewarded individuals that work in my organization and others."<br><br>"Yes (I know other people who donated a Hellenic cultural organization). Because they are wealthy and have a philanthropic spirit. "<br><br>"The Acropolis Museum only has its tickets, and revenue from its shops and revenue from its shops and restaurant currently. "<br><br>"No the Museum has not received donations from donors in the last year."<br><br>"No (income from individual donors living abroad)." |
| **Maarten De Pourcq**<br><br>**Interviewee 8** | "No (I didn't donate), no because I actually don't know any (Hellenic cultural organization). " | "No (I didn't donate), no because I actually don't know any (Hellenic cultural organization)."<br><br>"No (I don't know other people who have donated a Hellenic cultural organization) , not to Hellenic. I don't think so.. I mean it is far away and most of the cultural organizations in Netherlands are also going through hard times, so it's more possible to donate much closer to home, because you also attend the events of these organizations."<br><br>"I did to Dutch and Belgium cultural organizations. And also indirectly, in the sense that I have been part, for instance, of the Board of the Directors of a cultural organization, I did this for free instead of being paid for it. So it was indirect support." |