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REPUBLIC



OF CYPRUS

MINISTRY OF EDUCATION  
AND CULTURE

# CULTURAL POLICY IN CYPRUS

NATIONAL REPORT  
(2003)

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## FOREWORD BY THE MINISTER OF EDUCATION AND CULTURE

Since May 1<sup>st</sup> of the current year, the Republic of Cyprus has been one of the member states of the European Union. The efforts to find a solution to the Cyprus problem acceptable to the people of Cyprus, which would permit the accession of a reunified Cyprus to the EU, unfortunately did not bear fruit. Thus, of the total of the 25 member states of the EU, Cyprus is a sad exception: it is the only state-member of the EU on whose territory there are occupying forces of a non-member state (Turkey), a state of affairs which necessitates the suspension of the implementation of the *acquis communautaire* in the occupied area.

This of course is not the appropriate place to refer extensively to the political issue. But I feel the need to reiterate the following: that Cyprus and her people, Greek Cypriots and Turkish Cypriots, will continue their earnest search for a just solution to the problem which has plagued us for the last 30 years and will steadily work towards the reunification of our country, which is in the interest of us all. The potentials which culture has to intervene in this endeavour and to influence decisively the strengthening of the process of political reunification are inexhaustible, and we will utilize them appropriately.

This report states the aims and content of the cultural policy of Cyprus and describes its implementation up to the beginning of 2003. From March 2003 onwards, the new government, in accordance with the commitments included in its pre-election manifesto and in view of the accession of Cyprus to the European Union, aspires, through the elaboration of new guidelines, to set new objectives for cultural policy. These new objectives are as follows:

Development of the intellectual and artistic creativity of Cyprus and the utilization of the role of culture and its potentials as regards its contribution to supporting sustainable economic development and to achieving social cohesion.

Creation of cultural infrastructure projects of national range and importance (Hall of Culture, National Gallery, New Archaeological Museum etc).

An essential goal is the strengthening and boosting of intercultural dialogue. This goal will be achieved through the promotion of inter-communal programmes and the support of initiatives taken mainly at the level of civil society and which aim at the highlighting of their common cultural elements. The ultimate objective is the further strengthening of the process, which will lead to mutual understanding and respect.

Promotion of an in-depth study of the preconditions upon which a Unified Cultural Authority will function effectively and efficiently.

Reformulation of the criteria for grants given to individuals and organised groups for the organisation of events and realisation of cultural programmes and activities. Our intention is to provide increased incentives to all those who promote in their programmes the active participation of young people, civil society, economically and socially marginalised groups as well as people who, due to the area in which they reside, have limited access to cultural activities.

Promotion of Cyprus – bearing in mind its historic course as a crossroads of East and West – as a peripheral cultural force and cultural gateway of Europe to the Middle East and vice versa.

Designing special programmes with the aim of supporting cultural heritage, and for the effective promotion of the special characteristics of the cultural physiognomy of Cyprus – of its cultural heritage and its contemporary cultural creation – in the European and international space.

Making the process of decision-making more democratic, so that decisions are reached at the highest possible level of consensus.

Promotion of cultural cooperation with other countries and utilization of European Cultural Programmes for the further development and promotion of our culture.

Utilization of the new technologies and technological applications in the field of both the artistic creation and the preservation, promotion and dissemination of the culture of Cyprus.

Implementation of the principle of subsidiarity for the purpose of strengthening the role of non-governmental organisations and local administrative authorities within the framework of the effort to achieve decentralisation.

Development and support of cultural tourism through the promotion of the cultural wealth of Cyprus, which arises from both its cultural heritage and its contemporary cultural creation.

Design of plans and programmes that concern the development of human capital in the field of culture – a goal which is also eligible for community funding from the Structural Funds of the EU.

Development of the cultural infrastructure in downgraded areas as a means for their improvement and revitalisation (this goal is also eligible for community funding from the Structural Funds of the EU).

Implementation of special programmes designed to enhance support for young talented creators.

In the contemporary multicultural environment created by the process of globalisation, the recognition of and respect for cultural diversity constitute the settled values on which the framework of a cultural policy must be built, so that culture is promoted as a catalyst for mutual respect and mutual understanding. Cyprus, as a state that has recently joined the family of states of the EU, has its rich history to offer and its own culture and thus will contribute to the enrichment of the culturally diverse European mosaic – a Europe where many different cultures and separate identities flourish in a spirit of mutual respect and mutual understanding. These are the aspirations of the government of Cyprus and we commit ourselves to their fulfilment.

Pefkios GEORGIADES  
Minister of Education and Culture

June, 2004

## 1. INTRODUCTION

### 1.1 GEOGRAPHY

#### Location, Area and Population

Cyprus is situated in the north-eastern part of the Mediterranean Sea, 33° east of Greenwich and 35° north of the Equator and has an area of 9.251 square kilometres, of which 1.733 are forested.

The population of Cyprus at the end of 2001 in the government controlled area was 705.500. The total population of Cyprus at the end of 2001 (including estimates for Turkish Cypriots) was 793.100<sup>1</sup>.

The capital of the island is Nicosia (Lefkosia) with a population of 206.200 in the sector controlled by the government of the Republic of Cyprus. It is situated roughly in the centre of the island and is the seat of government as well as the main business centre. The 1974 Turkish invasion and occupation of nearly 37% of the island's territory literally cut the capital in half.

### 1.2 A BRIEF HISTORY OF CYPRUS

Cyprus has played a leading role in the history of the Eastern Mediterranean. Her history is one of the most ancient in the world. The oldest remains of civilisation go back more than 8000 years. Cypriot prehistory dates from the beginning of the 6<sup>th</sup> millennium BC.

The discovery of copper on the island in the third millennium BC brought wealth and trade to Cyprus. The settlement of Mycenaeans and later Achaeans in the 15<sup>th</sup> century BC resulted in the development of the island into an important centre of Greek civilisation. The Achaeans founded Greek kingdoms in Cyprus on the Mycenaean model, and introduced the Greek language and religion as well as the Greek way of life. The institutions of these kingdoms were maintained until the Roman period.

Cyprus was very well known to the ancients for her copper mines and her thick forests. Her natural wealth and her strategic position made her the bone of contention between the powers of the Eastern Mediterranean in antiquity. She was conquered in turn by the Assyrians, Egyptians and Persians. Nonetheless Cyprus managed to preserve her language and cultural heritage intact.

In the 5<sup>th</sup> century BC Athens played an important role in the affairs of Cyprus, collaborating closely with the Cypriot kingdoms. During this period, the King of Salamis in Cyprus was Evagoras, who acquired international fame.

After the division of the Empire of Alexander the Great, who had freed Cyprus from the Persians, the island became one of the most important centres of the empire of the Ptolemies of Egypt. Later, in 58BC, Cyprus came under Roman rule. Both in the Ptolemaic and the Roman period, the sanctuary of Aphrodite in Paphos was the centre of the national, religious and cultural life of the island.

Christianity was brought to the island by the Apostles Paul and Barnabas. The latter came from Salamis and was the founder of the Church of Cyprus.

In 330 AD, on the division of the Roman Empire, Cyprus became a province of the Byzantine Empire and from then on followed fully the fortunes of the Greek Orthodox world. The Byzantine period left a rich artistic and architectural heritage in Cyprus.

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<sup>1</sup> Illegal settlers from Turkey residing in the occupied north of the island were not included in the estimate.

During the Crusades, Cyprus was conquered by the King of England, Richard the Lionheart, on his way to the Holy Land. Richard transferred Cyprus to the Order of Knights. The Knights then sold the island to the French Lusignans, who established a feudal kingdom on the pattern of those in the West.

The Lusignan period lasted from 1192-1489 AD, when the last Lusignan Queen, Catherine Cornaro, was compelled to transfer her rights to the Republic of Venice, which ruled Cyprus until its conquest by the Turks in 1571.

The Ottoman conquest resulted in the creation of a Turkish Cypriot community in Cyprus. This population came from the members of the Ottoman army who settled on the island and from Christians who of necessity became Moslem. According to the last official census in 1960, the Turkish Cypriot community made up 18.3% of the whole population of Cyprus.

During the Ottoman period there are records of many instances when the Greeks and Turks of Cyprus joined together to struggle against the oppressive yoke of the Ottomans. Ottoman rule lasted until 1878, when the fear of the Sublime Porte of a Russian attack, led to an agreement between Britain and Turkey which provided for the cession of Cyprus to Britain in return for assistance from Britain to Turkey in the event of a Russian attack on the borders of Turkish provinces.

The Greek Cypriots saw the assumption of the government of Cyprus by the British as a transitional stage for the transfer of Cyprus to Greece, a demand which they repeatedly made to Britain. The latter rejected the demand on the grounds that Britain needed Cyprus to fulfil her obligations in the area. British rule lasted till August 1960, when, after a four-year liberation struggle against the British, Cyprus was declared an independent Republic.

The Constitution of Cyprus, whilst establishing an independent and sovereign Republic, was in the words of de Smith, an authority on constitutional law, "Unique in its tortuous complexity and in the multiplicity of the safeguards that it provides for the principal minority", and thus "stands alone among the constitutions of the world" (S.A. de Smith, "The New Commonwealth and its Constitutions", London, 1964, p.296). Therefore, it was no surprise that, within less than three years, abuse of safeguards by the Turkish Cypriot leadership led to total unworkability of the Constitution. This necessitated the proposals for constitutional amendments submitted by the President of the Republic, which were immediately rejected by the Turkish Government and subsequently by the Turkish Cypriot leadership. Turkey, in furtherance of its designs based on territorial aggrandizement, instigated the Turkish Cypriot leadership's resort to insurrection against the state, forced the Turkish Cypriot members of the executive, legislature, judiciary and the civil service to withdraw from their posts and created enclaves in Nicosia and other parts of the island.

Using as a pretext the coup d'état of 15 July 1974, instigated by the then Greek military junta against the Cyprus Government, Turkey invaded the island on 20 July 1974. About forty thousand Turkish troops landed on the island, in violation of the Charter of the UN, the Treaties of Guarantee, Establishment and Alliance and the relevant principles and norms of international law. As a result, nearly 35% of the territory of the Republic was captured and remains occupied until today.

### **Cyprus and International Organisations**

Being dedicated to the aims and principles embodied in the United Nations Charter, and especially to international peace and security, to respect for human rights and basic freedoms, international cooperation in the economic, social, cultural and other fields, the Republic of Cyprus on its independence immediately became a member of the United Nations, on 20<sup>th</sup> September 1960, and gradually of almost all the Organisations of the United Nations. Cyprus



is also a member of the Council of Europe and the Commonwealth, and participates in the Organisation for Security and Cooperation in Europe.

### **Cyprus and the European Union**

In 1990 the Government of Cyprus applied for the full accession of Cyprus to the European Union, to which it was already linked by an Association Agreement made in 1972.

The Commission of the European Union in a declaration published in 1993, acknowledged and confirmed the European character and orientation of Cyprus, as well as its eligibility to become an equal member of the Union.

At the meeting of the European Council held in 1994 in Corfu under the presidency of Greece, the leaders of the "12" agreed that Cyprus would be included in the next phase of enlargement. This was confirmed in the December of the same year at the meeting of the European Council at Hesse, under the presidency of Germany.

On 6<sup>th</sup> March 1995, The Council of Ministers of the European Union approved the timetable for the start of accession talks between Cyprus and the European Union. In the meantime Cyprus began the process of harmonisation with the legislation and policy of the European Union.

On the basis of the 2000 Agenda, and taking into consideration the successful outcome of the Intergovernmental Conference, the European Council decided in December 1997 in Luxembourg, to initiate an overall process of enlargement with the ten applicant countries of Central and Eastern Europe and Cyprus on 30<sup>th</sup> March 1998.

The course of the accession of Cyprus to the European Union was dissociated from the solution to the Cyprus problem in a statement by the European Council at Helsinki in December 1999. Specifically, the Council emphasised that in the event that a political solution to the Cyprus problem had not been achieved before the completion of the accession negotiations, then it would proceed to taking a decision on the accession without the finding of a solution being a precondition.

Cyprus was the first candidate country to close all the 31 chapters in the EU accession negotiations. On May 1st, 2004 Cyprus became a full member of EU.

### **1.3 RELIGIOUS GROUPS**

In the total population of Cyprus, Armenians constitute 0,3%, Maronites 0,6% and Latins 0,1%.

By virtue of Article 2 (paras 1. and 2.) of the Constitution, all Cypriot citizens are deemed to belong to either the Greek Community, if they are of Greek origin, share the Greek cultural traditions or are members of the Greek Orthodox Church or, to the Turkish Community, if they are of Turkish origin, share the Turkish cultural traditions or are Moslems. The above mentioned three religious groups of Armenians, Maronites and Latins, were given three months to exercise the option of becoming, for constitutional purposes, and as a group, a member of either the Greek or the Turkish Community. In exercising this option, the said religious groups opted to belong to the Greek Community, obviously, due to the fact that they were Christians, albeit of different denominations.

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

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

There is no legal or other restriction on the exercise by the said groups, of the rights, and enjoyment of the freedoms, whether individually or as a group, flowing from the principles of the Framework Convention.

The members of all religious groups and communities, use their own language in private and in public, they learn their mother tongue and are free to receive instruction in their mother tongue. The Ministry of Education and Culture subsidizes cultural activities, the publication of books, libraries, etc.

Financial assistance is given to social and athletic clubs, which further helps in maintaining other elements of identity.

In addition to what has already been stated:

- (a) Efforts are being made in the fields of education and research, so as to further knowledge of the culture, language and religion, for example by including more references about religious groups in school text books.
- (b) In promoting participation in cultural life, there is access to the State media, in the form of daily radio programmes broadcast in the languages of the community or group.
- (c) Special programmes are broadcast over the radio, in the Greek and Turkish languages as well as in the Armenian and English languages.

Religious groups elect their own Representatives, in the House of Representatives, who attend as observers and have an advisory role on religious and educational matters, which affect their group, but without any legislative powers. They are, also, entitled to elect members of the House of Representatives, who are affiliated to the island's various political parties.

The State provides equal opportunity to members of religious groups to be appointed in the public service, without any discrimination. Moreover, equal opportunity for promotion in the public service is safeguarded by virtue of Article 124(1) of the Constitution.

## **2. CULTURAL POLICY IN THE REPUBLIC OF CYPRUS**

### **2.1 LEGAL AND ORGANISATIONAL FRAMEWORK**

The 1960 Constitution provided for ten Ministers, seven of them Greek Cypriots and three of them Turkish Cypriots. It also provided for a Turkish Vice- President, who was given the power of veto on all government decisions. The then Ministers exercised executive power in all the areas within the domain of their Ministries. There was not, however, a Ministry of Education or Culture. This was the responsibility of two separate assemblies, the Greek Communal Assembly and the Turkish Communal Assembly. All matters for which the government had responsibility were distributed among the ten Ministries, while education and, partly culture, were left to the above Assemblies, to be handled separately by each Community.

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

Matters of culture are dealt with by a number of other ministries and semi-government organisations as well:

The Department of Antiquities (founded in 1935), which comes under the Ministry of Communications and Public Works, is responsible for ancient, Byzantine and medieval culture and for the culture that developed during Turkish rule, all over Cyprus territory. The Department of Antiquities is responsible for the management and running of the Archaeological Museum in Nicosia and of the District Museums, for the maintenance and preservation of the cultural heritage as well for archaeological research and excavations.

The Ministry of the Interior is responsible, through its Audiovisual and Mass Media Section, for Audiovisual Policy.

The Ministry of Interior is also responsible, through the Department of Town Planning and Housing, for the conservation and protection of the architectural heritage.

The Ministry of Foreign Affairs is also involved in cultural matters, having the main responsibility for the country's international cultural relations. It carries out these duties in cooperation with the Ministry of Education and Culture as well as with other Ministries and institutions which function within the cultural field.

With regard to semi-state organisations, there are three that play a significant role in the field of culture:

- a) The Cyprus Theatre Organisation (TH.O.C.), which was founded in 1971 and functions under the Ministry of Education and Culture, has the principal aim of promoting the theatrical arts and theatrical education. TH.O.C. at the moment runs three stages (Main, New and Children's), sponsors independent theatre groups and is responsible for the theatre buildings.
- b) The Cyprus Tourist Organisation (C.T.O), which functions under the Ministry of Commerce, Industry and Tourism. The C.T.O. develops activities and is also funding programmes and events in the field of the development of cultural tourism.
- c) The Cyprus Broadcasting Corporation (Cy.B.C.), which was founded in 1953, functions under the Ministry of the Interior. Apart from its radio and television programmes, it also makes documentaries, films and recordings, organises competitions in the field of the arts etc.

In the field of Local Government, in the last 15 years cultural departments and services have been created in quite a number of the 25 municipalities of Cyprus, mainly in the urban ones (Nicosia, Limassol, Larnaca, Paphos, Strovolos, Aglantzia etc), but also in provincial ones (e.g. Ayia Napa, Paralimni, Dheryneia). Local Authorities develop notable cultural activity with the organisation of festivals and other artistic events, the creation and running of libraries, museums and other cultural institutions (places for cultural events, art galleries etc).

As far as the private sector is concerned, cultural activity is developed by the tens of cultural societies which exist at the moment in Cyprus, some of which have created notable cultural foundations (e.g. the Museum of Folk Art of the "Association of Cypriot Studies") as well as by other private organisations such as banks (the Cultural Foundation of the Bank of Cyprus, the Cultural Centre of the Laiki Group, the Cultural Department of The Hellenic Bank), the A.G. Leventis Foundation, the Pierides Foundation etc.

## **2.2 THE FINANCING OF CULTURAL DEVELOPMENT**

Cultural development in Cyprus is chiefly financed by the State. There is, however, also a contribution from local government authorities. The commitment of the big bank institutions towards the establishment and operation of cultural institutions with considerable output is also of significant importance, as it reveals their readiness for allocating financial resources for cultural purposes.

Development Policy in the field of culture, as in all other fields of public life, was determined - up to and including 2003 - by means of the Five Year Strategic Development Plans. The various cultural development plans of the past were prepared by the Planning Bureau (a government service independent of any ministry with its main responsibility being the programming and coordination of economic and social policy) in consultation with the various Ministries responsible for cultural development. From 2004, after the accession of Cyprus to the European Union, the further planning for cultural development will be included in the "Strategic Development Plans", which will be based on the aims referred to in the Minister's introductory note.

In the Five Year Strategic Development Plan 1999-2003, especial emphasis was given to cultural development and this is revealed by the substantial increase in state expenditure in this field.

The basic aims and objectives of the Five Year Strategic Development Plan 1999-2003 were:

1. The provision of increased opportunities for the access of citizens to cultural commodities and services, so that every citizen, on an equal basis and without discrimination, may become a consumer/recipient and also a creator/agent of cultural creation, contributing both to local and international culture.
2. The cultivation of the cultural awareness and cultural sensibility of the citizen.
3. The promotion of decentralization in the matter of the organization of cultural activities, so that the Cultural Services act more at the level of the coordination of cultural activity, creating the appropriate framework of cultural development.
4. The increase of cultural exchanges with other countries, with special emphasis given to exchanges and development of relations with European countries.
5. The increase of the resources allocated for cultural development and infrastructure and adoption of a methodical approach, on a more systematic basis, to ways of promoting it.

On the basis of the assumption of the responsibilities for culture mentioned above, the distribution of the relevant resources is made. The annual state budget provides for these resources. The first table shows the resources allocated for culture and their proportion as a percentage of the whole budget for the years 1999-2002 (Current Expenditure - Development Expenditure), while the next table shows the resources allocated for development expenditure and their proportion as a percentage of the whole development budget.

*Table 1 - Resources allocated for Culture (Current Expenditure and Development Expenditure)*

Year	Amount (€)	Percentage of the State Budget
1999	32.953.290	1,045
2000	58.248.650	1,607
2001	75.542.250	1,722
2002	75.284.160	1,596

*Table 2 - Resources allocated for the Development of Culture (Development Expenditure)*

Year	Amount (€)	Percentage of the Development Budget
1999	9.605.700	1,23
2000	18.014.570	1,31
2001	18.829.380	1,72
2002	26.351.690	1,94

Both tables (Table 1 and Table 2) represent the budget allocations for culture, which were made available for expenditure and divided between the various departments of ministries/semi-governmental organizations.

In the field of contemporary culture, for which the Cultural Services of the Ministry of Education and Culture are responsible, specific programmes of development encompassing all the particular aspects of cultural expression and activity have been adopted and are being implemented. The following table indicates the areas and the relevant resources allocated for expenditure in order to develop those areas in the period 1999-2002:

*Table 3 - Financing of the development policy for culture by the Ministry of Education and Culture*

<b>Activity/Field</b>	<b>1999 (€)</b>	<b>2000 (€)</b>	<b>2001 (€)</b>	<b>2002 (€)</b>
Literature/Book Publications	235.143	252.561	383.196	435.450
Art	209.016	243.852	348.360	348.360
Music	304.815	435.450	348.360	17.418*
Dance	104.508	121.926	243.852	26.127*
Festivals	391.905	435.450	522.540	*
Theatre	94.057,20	113.217	313.524	226.434
Film	121.926	121.926	574.794	505.122
Libraries	130.635	175.050,90	190.727,10	34.836*
Cultural Centre in Athens	322.233	348.360	400.614	409.323
“KYPRIA” International Festival	60.963	696.720	1.045.080	1.219.260
State Orchestras	696.720	783.810	1.114.752	1.219.260
Purchase of works of art	139.344	156.762	261.270	261.270
Sponsorship of publications	191.598	191.598	261.270	*
State Art Gallery	217.725	221.208,60	243.852	259.528,20
Cultural Agreements	17.418	139.344	209.016	209.016
Other cultural development plans	668.851,20	1.108.655,70	2.473.356	3.231.039
Archive of cultural creators	34.836	34.836	34.836	34.836
Cultural Development of Rural Areas	121.926	191.598	221.208,6	233.401,20
Folk Culture	87.090	121.926	191.598	43.545*
Sponsorships and contributions	384.937,8	574.794	923.154	574.794*
Museum of the National Struggle	87.090	87.090	87.090	87.090
Cypriot Library	74.897,4	83.606,40	130.635	261.270
Sponsorship of cultural organizations & individuals				2.612.700
Cultural centres abroad				87.090
Cultural Services Publications				261.270

\* *Some items in the budget for 2002 show a decrease, or nothing. This is due to the fact that all the provisions that concern sponsorships have been transferred to a new heading created in 2002 called “Sponsorships of cultural organizations and individuals”.*

### **2.3 THE CULTURAL SERVICES OF THE MINISTRY OF EDUCATION AND CULTURE AND THE CONCEPT OF CULTURAL POLICY UNTIL 2003**

The first specialised service at the Ministry of Education and Culture, with the exclusive responsibility for culture, was created in 1968 under the name Cultural Services. In 1992, when it was upgraded to a department, it was renamed The Cultural Services Department.

From the very moment of their emergence, and in response to the situation arising from the historic context of that time, the Cultural Services have mainly directed their activities towards

cultural development and the creation of conditions encouraging contemporary Cypriot culture to flourish: the creation of cultural awareness and sensibility, promotion of contemporary cultural values, boosting development of contemporary cultural life and assistance to contemporary Cypriot cultural creators were the principal objectives of their activities. The commitment to these objectives exists until today.

Today, the Cultural Services are the chief mouthpiece of the cultural policy of the State as far as it relates to contemporary culture. They are responsible for the formulation of the state cultural policy. They implement various measures for the development of the various fields of culture in Cyprus, for informing the public, for the participation of the public in the cultural life, and for the promotion of the achievements of our cultural activity abroad. As such, they play a particularly important role in the shaping of the cultural physiognomy of the country.

The main aim of the cultural policy of the Ministry of Education and Culture is the creation of the institutional and financial preconditions as well as the mobilisation of all the means that permit and encourage the creative expression and activity of all the social groups and individuals that make up our people.

Their concrete policy is laid down in the various measures and programmes which they design and implement in pursuing the further development of the field for which they have a mandate (see below, chapter 3).

## **2.4 DECENTRALIZATION - A CHALLENGE FOR A NEW BALANCE IN CULTURAL POLICY**

On the European level, decentralization represents a strategic option - one that reflects the constant urge to elaborate policies that conform to the principle of subsidiarity. In the case of Cyprus there is no evidence to support the idea that this European principle exerts a decisive influence on cultural policy planning. As a matter of fact, decentralization still remains an unexploited option of cultural policy, despite the fact that, at least on a tentative level, assessments are already under way, aiming to estimate what the overall implications for cultural policy will be, after the concept of decentralization eventually finds its way in cultural policy and forms an integral part of it.

### **Relations between central government and local authorities**

Local authorities in Cyprus have the power, by provisions included in the respective legal frameworks which define their overall competence and responsibilities in the field of culture (The Municipalities Law and The Communities Law), "to organize, participate in the organization/superintendence, encourage or promote, by any other means, artistic, cultural, educational, sports activities or events, including the establishment and running of theatres, museums, libraries, orchestras, choirs, sports premises, galleries and music halls. Further, to give awards of distinction to persons, associations or foundations who excel in the above mentioned activities or events".

The legal empowerment of local authorities to actively intervene and play a decisive role in the cultural field is given. However, for reasons lying beyond the capacity of local authorities, their legal empowerment to actively intervene cannot be translated into practical empowerment.

Among these reasons the most important one is the general lack of financial sovereignty, which is a common characteristic of all local authorities and affects every domain of their responsibilities, including the field of culture. On the one hand, local authority bodies have the obligation to prepare their annual budgets. On the other hand, based on their restricted ability to collect direct revenues, all local authorities are also recipients of state financial aid. Therefore, in order to balance the existing budgeting gaps they are obliged to submit their annual budgets to central government for final approval and subsequent allocation of resources.

The practice of drafting, submitting and approving local government budgets is indicative of the powerful control still exerted on behalf of central government over local authorities. One might be tempted to assume that the mere adoption of this practice reveals that central government does not fully trust local authorities and therefore is not willing to grant them sovereignty in budgetary affairs. Furthermore, that the restrictions imposed by this practice drastically limit the ability of local authorities to exert their powers autonomously, thus not allowing self-governance to play any substantial role.

The following example illustrates the dependency of local authorities on the decisions of central government, when it comes to the satisfaction of local cultural needs: almost every municipal authority in Cyprus turns to central government in order to secure the inflow of state subsidies that will finance the costly cultural events they organize (mainly festivals). This is their only option if they wish to surmount the obstacle of not having financial sovereignty and secure resources for the organization of cultural events for which their state-approved budgets do not provide. Reliance on this procedure makes it obvious, though, that local authorities are somehow exempted from their duty to justify their decisions (on the content and quality of the events they organize) and give a full and detailed account to their citizens of their costs - it seems to be very easy for them to get events organized without burdening anyone with any extra costs. Thus, the issue of the appropriateness of their decisions can not be effectively raised - after all, it was central government's decision to approve financing and pay for the events organized by local authorities. Therefore, local authorities can easily evade criticism on how democratic and how responsive to the expectations, needs and interests of their own citizens their decisions are.

One reason for central government's insistence on adopting practices which in effect both limit the prospects of local authority bodies of becoming really autonomous and actually deprive them of their chances of efficiently fulfilling their mandates as instances of local government who can democratically satisfy the needs of their citizens and promote their interests, should be seen in the relatively late emergence of local authorities in Cyprus as accountable partners for power sharing with central government. There is, though, one additional and certainly more important reason for central government's hesitation to proceed with granting budgetary sovereignty to local authority bodies that would lead to proper decentralization. In order to understand this one has to ask whether the limits set by the prevailing particular circumstances in Cyprus allow for the concept of decentralization to be implemented in a way that makes sense: does the size of the population or the geographical extension require that Cyprus is a country which urgently needs full implementation of decentralization in order to be efficiently governed? Further, is it possible to bring forth strong and convincing arguments in favour of decentralization, whose strength is based on the fact of existing conditions for its successful implementation?

Considerations concerning the adoption of practical measures for implementing decentralization in the cultural field, aiming to establish a new balance of power between central government and local authorities, must always be discussed and co-examined with issues concerning both the cost and prospects of success of such implementation. Decentralization can not take place unless parallel prerequisite actions and preparatory measures are taken. These measures include, inter alia, the build-up of the proper administrative apparatus at the local authority level which will take over the functions and roles that, according to the very idea of decentralization, will be transferred from central government to local authorities. This capacity is not something that can be easily created, and it can certainly not be created without any cost. In other words, one must calculate in advance what will be the short and long-term costs of an eventual decentralization, and balance them against the merits that are expected to be generated.

The adoption, at the local authority level, of a cultural policy framework with clear strategic targets is a further prerequisite for structural changes aiming to redistribute power and decision-making competence in the cultural field (via transferring of functions from the one level to the other) between central government and local authorities. The fact that currently no such framework exists renders the pursuit of decentralization pointless. It is clear that decentralization cannot be forced into a policy void.

In the present context of affairs and existing set of relations between central government and local authorities decentralization does not seem to present a feasible and sustainable solution. Hence, central government has in principle some good arguments for not yet being willing to permit extensive accumulation of power (in terms of budgetary sovereignty) in the hands of local authorities, that will lead to decentralization.

### **Rethinking about Decentralization**

Doubts concerning the prospects of a successful and meaningful use of the concept of decentralization as regards reorganizing the division of competence between central government and local authorities in the field of culture do not necessarily have to be understood as tantamount to an overall rejection of this concept.

Before rejecting it one should thoroughly examine whether there is still room for its sensible implementation. Indeed, decentralization seems to be an option able to provide viable solutions. One only has to shift from focusing on decentralization as a concept that is only able to restructure relations and reorganize the balance of power between different levels of public power, to focusing instead on the possibility of rethinking about decentralization in terms of redefining and restructuring relations between the public and private sphere. In this respect, the emergence and institutional consolidation of private, non-profit institutions and organizations operating in the cultural field constitutes an encouraging development. Their presence and activities, and most of all their manifest interest in contributing to the further development of culture by means of assuming - on the level of decision-making, and after appropriate arrangements have been finalized -, respective roles and functions in the cultural field, supports the idea that there indeed exists fertile soil for investing in them as the future strategic partners of central government with regard to power sharing and transfer of decision-making competence. A necessary condition for this form of decentralization is the existence of common policy objectives among the strategic partners. Lack of agreement upon commonly shared policy tasks and objectives not only jeopardizes their eventual partnership, it also renders it rather impossible. The fact that (in most cases) the activities of the institutions which are operating in the cultural field are clearly sectorally diversified and task-oriented seems to provide a guarantee that decentralization will not be forced into a policy void. Nevertheless, in order to prepare the ground properly for a purposeful transfer of power and decision-making competence, further in-depth discussions and negotiations must take place between central government and the non-governmental sector on issues pertaining to finalizing agreement upon commonly accepted policy goals.

Promoting and strengthening the cooperation between central government and the non-governmental sector by way of establishing a new balance of power leading to the concession of competence from the former to the latter presents a good example of how to bring about a sensible adoption of the concept of decentralization, able to lead to sustainable solutions.

Certainly, this form of controlled decentralization can only have a restricted field of implementation. As such, it constitutes a mere reflex that responds to a given situation (the willingness and preparedness of a number of institutions and organizations to assume a certain range of well defined responsibilities, which they most obviously can also successfully manage). Support to this form of decentralization and investment in exploiting all the assets that will be generated by a purposeful strategic partnership with the private sector does not, though, exhaust the possibilities of a meaningful decentralization. As a matter of fact, the real



chances of decentralization are elsewhere. They can be located in certain areas where central government's roles with regard to the fulfillment of its statutory responsibilities can be better and more efficiently performed by an eventual restructuring that will lead to the transfer of competence and responsibility for decision-making to others. The need for structural change is particularly noticeable in areas covering fields of statutory competence, which are as distinct and remote from each other as possible, such as the international festival "Kypria", the State Orchestra and the State Gallery for Contemporary Art. There are several strong arguments in favour of an eventual transformation of all these quasi-institutions/institutional activities into proper institutions/institutional activities, run and operated by bodies constituting entities legally belonging to the private sphere, that will be established and controlled by the state (who will remain the guarantor of their operational security by retaining the responsibility for their economic viability) so that they may be entrusted with the competence transferred to them.

A broad range of varied benefits should be expected from such move, depending always on the specific character of each institution that will be created and its functions. Among these benefits, the most important are the following: the achievement of administrative and operational flexibility as a result of avoiding bureaucratic and time-consuming procedures which are characteristic of the public sector; the enhancement of management quality and operational efficiency; the opening-up to input from outside that can help to understand better and consider the needs, interests and desires of society; the utilization of the advantages emerging from a public / private partnership, leading primarily to the attraction of private sponsors; the elimination of existing (or possibly existing) short-comings with regard to the transparency and accountability of actions carried out within the boundaries of the state's statutory competence; and finally (and after assignment of competence and delegation of responsibilities for decision-making to others), strengthening the ability of the state to reach the permissible distance necessary for controlling and supervising, for monitoring and evaluating.

### **3. THE CULTURAL SERVICES OF THE MINISTRY OF EDUCATION AND CULTURE AND THE PROMOTION OF CULTURAL ACTIVITIES AND CULTURAL INDUSTRIES**

The fields in which the Cultural Services have a mandate are those of Cultural Activities and Cultural Industries. The following thematic descriptions give a detailed account as concerns the concrete policies which were followed by the Cultural Services in those fields up to the year 2003. Most of them will continue to be implemented.

#### **3.1 LITERATURE AND PUBLICATIONS**

##### **Measures to increase the circulation of books**

The Cultural Services try to increase the readership and the circulation of books with various programmes and book promotions, as for example advertisements on television, radio programmes on books, exhibitions of Greek and Cypriot books in Cyprus and the participation of Cyprus in international book exhibitions abroad (Frankfurt, London, Cairo, Bologna). The Cultural Services also send out books they purchase to Embassies of Cyprus abroad, university libraries, institutes, research foundations, cultural and educational centres and clubs of Cypriots living abroad.

##### **Measures to encourage the writing of books**

For the purpose of encouraging the writing of books in Cyprus, the Cultural Services buy, every year, works of literature and publications on the history, religion, culture and folklore of Cyprus, as well as scientific books.

The institution of the purchase of books by the State began 15 years ago, when the production of books in Cyprus was very limited and the total number of books published each year did not exceed 100. Today things are very different. The Cultural Services receive requests from

individuals and groups of individuals for the purchase of their publications, which now amount to about 300 a year. The Cultural Services have drawn up criteria for the purchase of publications which must be conformed with.

The Cultural Services implement a mixed system for subsidising/purchasing books by Cypriot authors or foreign authors that are about Cyprus. The aim of the system is (a) the encouragement of Cypriot writers to produce and publish notable books and (b) the encouragement of publishing houses to publish books by Cypriot writers or books about Cyprus.

### **Publishing Houses**

There is a limited number of publishing houses in Cyprus and most writers publish their own books. The cultural foundations of banks, the Cultural Services of the Ministry of Education and Culture, universities abroad and publishing houses abroad also publish books by Cypriot authors. Following table provides statistical data on book publication for the years 2001 to 2002:

	<b>Total number of books</b>	<b>Books in Greek language</b>	<b>Books in foreign languages</b>	<b>Publishers*</b>	<b>Writers</b>
2001	907	642	265	674	233
2002	752	501	251	522	230
2003	1045	712	333	644	401

\* *The number of publishers includes also single writers.*  
(Source: *The Cyprus Library*)

### **The circulation of books according to subject matter**

Titles concerning trade and tourism have shown a big increase in the last three years while the number of books on ethnography, cultural anthropology and folklore has decreased. The number of books on mechanical engineering, technology and crafts has also decreased while books on educational subjects, the further education of teachers and recreation have increased dramatically. The same is true of books on history and of biographies.

The overwhelming majority of books published in Cyprus are in the Greek language and about 18% of the books are in English. From time to time publications come out in Arabic and German (about 2% of the total number of books each year), in French (1% of the total) and 5% are in various other languages.

### **Translations of Cypriot literature**

With regard to translations of Cypriot literary works, weight has been given to poetry and not the other forms of literary writing. The first translation of a Greek Cypriot poem was published in 1949 in English. Since then more than 2000 English translations of Cypriot poems have been published either for the first time or as republications. With regard to English translations of Cypriot poetry by country of publication, Cyprus comes first, followed by Greece, the United States and lastly Britain.

### **The Association of Booksellers of Cyprus**

The Association of Booksellers of Cyprus, which currently has 104 registered members, is in constant communication and cooperation with the Cultural Services. Joint efforts are made to solve problems relating to readership, increasing the circulation of books and the survival of bookshops, with the common aim of bringing the book to the reader.

The majority of member shops of the Association are small family businesses which in order to survive resort to supplementary commercial activities such as the sale of stationery, school materials, gifts, games and magazines, as well as providing services like photocopying etc.

There are no large chains of shops in Cyprus, but one in ten businesses has at least one branch. The majority of bookshops are in the Nicosia district, with the Limassol district in second place. 55% of the bookshops are near some educational institution while a small percentage of the books in small bookshops are school books.

In the year 2000 books worth £3.857.680,00 were imported and books worth £5.501.650,00 were sold. These sums were "stated" by the booksellers.

### **Promotion of Cypriot literature**

The Cultural Services organise seminars and symposia every year to promote Cypriot literature, in Cyprus and also abroad. Symposia on Ancient Greek Literature, seminars on Modern Greek Literature and seminars for Translators of Cypriot Literature are organised to inform countries abroad on the production of Cypriot literary writing.

In addition, the Cultural Services support the efforts of the publishers of intellectual periodicals and newspapers of Cyprus, granting them annual subsidies. In 2001, 37 intellectual periodicals and newspapers were subsidised compared to 33 in 2000 and 21 in 1999.

### **Problems**

One of the greatest problems that Cypriot authors face is that of the distribution of their publications. Since the number of publishing houses is very limited, most authors publish their books themselves, taking on, in consequence, the responsibility for distributing their books to the various bookshops.

The shortage of publishing houses is also the reason why many publications are not brought to the notice of the reading public and remain unknown to it, since promotional events are not organised.

## **3.2 LIBRARIES**

Under British rule, in accordance with British colonial legislation (1878-1959), some libraries were established, the majority of which were financed by ecclesiastical foundations and wealthy private individuals. Some were financed by the municipalities of the time. After 1960, when Cyprus gained her independence, the institution of public libraries took on a new dimension with the start of the institution of Community Libraries. The development first of the institution of Community Libraries and the development later of the then existing public libraries laid down the future basis for the public libraries of Cyprus.

These two institutions are not to date covered by legislation. They function in accordance with relevant regulations of state subsidisation and functioning. The only legislation that exists today for public libraries is that of the Cyprus Library, which is the state library of Cyprus and was enacted in 1987.

In recent years the use of public libraries has increased because of the increased interest of the State and local authorities.

The activities of the main public libraries are financed, wholly or in part, by local authorities and the State. Financing by the State for public libraries that function under local authorities is in the form of subsidies.

After 1990, with the increase in the number of municipalities in Cyprus and the parallel increase of municipal libraries, the interest in this type of public library took on new dimensions. As regards the new municipalities, it was clear from the beginning that they wished to create their own libraries. All those of the new municipalities who had had as communities their own community library proceeded to upgrade it immediately. The aim of

both types of municipal library was and is to have a collection as rich and well organised as possible. This aim is encouraged with the continuous financial and technical support of the Cultural Services. Staff are being constantly trained in the subjects of organising and computerising their material, since most of the librarians of municipal libraries do not have professional training. With intensive training, the non-professionally trained staff become capable of dealing with the matters of organising and computerising the material comparatively satisfactorily. On this subject there is always follow up/continuity, not only for the staff of our municipal libraries but also for the staff of all the public libraries who need to be informed of new practices, chiefly in the matter of computerisation.

In 2000 there were 233 public libraries in Cyprus. Of these, 25 are municipal, 106 community, 101 school, and 2 public state libraries. 37 of them have a children's section. There is also one travelling library.

*Table 1 – Community, Municipal, Public and State Libraries*

<b>Year</b>	<b>Number of Libraries</b>	<b>Number of Books</b>	<b>New Acquisitions</b>	<b>Books Borrowed</b>	<b>Users</b>	<b>Trained Staff</b>
2000	133	378077	21843	184823	45441	12

*Table 2 – Secondary School Libraries*

<b>Year</b>	<b>Number of Libraries</b>	<b>Number of Books</b>	<b>New Acquisitions</b>	<b>Books Borrowed</b>	<b>Users</b>	<b>Trained Staff</b>
2000	101	635276	29695	86473	3452	6

Cooperation between the public libraries in Cyprus has been, up to now, almost non-existent. One of the objects of implementing a unified system of computerisation is this. With a network based on the use of a unified system, the best conditions for cooperation between public libraries will be created in the future.

As regards the subsidisation of public municipal and community libraries, some increases in their allocations have been given in recent years. Their basic purpose is to assist these libraries to update their collections sufficiently with new acquisitions to satisfy old users and to attract new ones.

*Table 3- Allocation of subsidies, municipal and community libraries.*

<b>YEAR</b>	<b>LIBRARIES</b>	<b>AMOUNT (€)</b>	<b>YEAR</b>	<b>LIBRARIES</b>	<b>AMOUNT (€)</b>
1996	Municipal	60.963	1998	Community	34.836
1997	»	69.672	1999	»	43.545
1998	»	78.381	2000	»	52.254
2000	»	87.090			

Gradually in the decade of the 90s there was a continuous effort to upgrade the organisation and functioning of the existing public libraries and to create new ones. The new public libraries that are created are community ones, for only this institution has scope for expansion. The municipalities have already had their own municipal libraries since the beginning of the 90s. As regards the public municipal libraries from the point of upgrading and development, a considerable amount was achieved in the 90s and the same rhythm of development has continued and will continue more intensively. A constant effort is being made for the correct organisation and computerisation of their material. The aim is that the user can have easy and effective access to the material. The future aims, which are the same as those for the other public libraries, are for a network on a unified system so that all their users can have access to the whole of their collections.

### 3.3 THEATRE

Dramatic art in Cyprus has a long tradition, as the large number of ancient theatres (e.g. at Salamis, Soloi and Curium) shows, which emanates from the need of our people for dialogue and contemplation, an active involvement in dramatic creation.

#### Brief historical survey

The 2nd World War was one reason for the development of the Cypriot theatre. The theatre of that period started out basically from revue, proceeded to Greek and Viennese operetta, to farce and finally to social drama. It is worth noting that at that time a number of intellectuals were involved in the theatre: our well known poet Costas Montis started his career as a revue writer, as did the writers Lefteris Yiannides and Tassos Stefanides, the musicians Achilleas Lymbourides, Yiangos Michaelides, Yiangos Bonis and also the artists Telemachos Kanthos and Costas Stathis.

In 1938 the group “Musical Stage” was formed by Achilleas Lymbourides, and put on revues, while in 1942 the first permanent Cypriot theatre (“The Lyric”) was founded.

In 1953 the Cyprus Broadcasting Service began to function and the first Cypriot sketch was broadcast. Thousands of Cypriot sketches were subsequently broadcast and became very popular with the Cypriot public.

In 1957 the troupe “United Artists” was founded by Vladimir Kafkarides. In 1969 the Cultural Service of the Ministry of Education began to subsidise independent theatre.

When Cyprus became independent in 1960, the Organisation for the Development of the Cypriot Theatre was established, but was dissolved in 1965. In 1971 the Cyprus Theatre Organisation (THOC) was founded and continues to function as a semi-state organisation. The Cypriot public sought more theatre and so a need gradually formed for the establishment of independent theatres, that chose for the most part works of an original character for their repertoire. The following theatres were established :

- |   |      |
|---|------|
| • Teatro Ena                                      | 1987 |
| • Satirico Theatre                                | 1987 |
| • Theatre Development Company of Limassol (ETHAL) | 1983 |
| • Scala Theatre (Larnaca)                         | 1996 |

Parallel to this, the Cyprus Centre of the International Theatre Institute was set up in 1977 and has developed rich activity since then up to the present day. Thanks to the Cyprus Centre of the International Theatre Institute, the Cypriot theatre community has had the opportunity to become acquainted with world theatre trends, with visits by foreign writers, producers, stage designers and vice versa. Through the relations and connections of the Centre, many members of the Cypriot theatre family have had the opportunity to take part in various events of the international organisation. One of the important activities of the Cyprus Centre of the International Theatre Institute has been the establishment of the annual Symposium on Ancient Greek Drama. At the same time, the Cyprus Centre of the International Theatre Institute organises the Festival of Drama Schools, which gives the opportunity for the cultural characteristics of the peoples of the Mediterranean to be projected, the central core being ancient Greek literature. It also publishes the annual bulletin “The Theatre in Cyprus”, which covers all the theatrical activity of Cyprus.

#### How THOC functions

The Cyprus Theatre Organisation (THOC), as a semi-state organisation, is a legal entity that was established by the Cyprus Theatre Organisation Law of 1970 and comes under the Minister of Education and Culture. The Organisation is administered by a Board of Directors consisting of 9 members, appointed by the Council of Ministers. The Artistic Committee, which

advises on artistic matters, is also appointed by the Council of Ministers. The Director of THOC, who is appointed by the Board of Directors, advises the Board and is responsible for implementing its decisions. The four independent, subsidised theatres (Theatro Ena, Satirico, ETHAL, Scala) function independently according to their articles of association. Each quarter, the independent theatres submit to THOC all the essential data for their audit (annual budget, activity, income, balance sheet etc).

### **Terms and criteria of subsidies**

Within the framework of the policy for theatre development, THOC continues to subsidise non-profit making independent theatre groups.

For a theatre company to be registered on the list of groups entitled to a subsidy from THOC, the Company must deposit with THOC:

Licence of the company to function

Its articles of association approved by the relevant authority

List of members of the Company and of the Board of Directors

List of members of the artistic staff

Declaration as to the company's seat and the area which it will cover with its activities

Description of the objectives and the cultural policy of the theatre group.

Criteria for selection for subsidisation, the extent and type.

The quality of work

The viability of the group

Performance activity in other towns

The ability of the group to secure part of its expenses from other sources

Programmed, rational, financial management

The support of Cypriot play writing by putting on a work or works by Cypriot writers

Its general contribution to theatre development in Cyprus

The ability of the troupe to attract a satisfactory audience

Following table provides data on subsidies received by independent theatres from THOC:

	<b>2001 (€)</b>	<b>2000 (€)</b>	<b>1999 (€)</b>
Satirico Theatre	207.274,20	200.307,00	181.147,20
Theatro Ena	202.048,80	189.856,20	173.309,10
ETHAL	209.010,77	188.114,40	170.696,40
Scala Theatre	177.663,60	170.696,40	141.085,80
<b>Total</b>	<b>€3793,37</b>	<b>4721,00</b>	<b>3942,10</b>

The support given by THOC to the independent theatres came to about €1The Formula Not In Table in the year 2001. THOC also subsidises the cost of the transportation of independent theatres so that they can participate in festivals abroad. In THOC's annual subsidies programme is also included the annual subsidy of €69.672,00 to the Cyprus Centre of the International Theatre Institute. The main concern of THOC is the further education of theatre personnel through seminars and workshops as well as providing incentives for the production of Cypriot works. For this purpose THOC gives a subsidy of €5.225,40 to every independent theatre for producing the work of a new Cypriot writer.

The Cyprus Theatre Organisation at present has a dual role as State Theatre and as Agency of Theatre Development. The reorganisation of services and division of responsibilities on the basis of the constitutional provisions should be studied so that the Agency of Theatre Development becomes independent of the State Theatre.

### **Measures for promotion of theatre by the Cultural Services**

The Cultural Services subsidise all clubs concerned with dramatic creation that are registered in accordance with the law, as for example, the Cyprus Centre of the International Theatre Institute, the Union of Cypriot Actors, the Association of Playwrights, the Friends of the Theatre Club et al.

They also contribute to the promoting of theatre development in a variety of ways :

- The promotion of our artistic potential abroad by giving financial support to independent theatres for participation in international festivals abroad
- The development of the theatre movement on a pancyprian scale with the organisation of performances in cultural centres in rural areas.
- The promotion of ancient Greek drama with the establishment of the International Festival of Ancient Greek Drama as an annual event in collaboration with the Cyprus Centre of the International Theatre Institute.
- Consolidation of Theatre Education through the organising of seminars on theatrical creation and distribution of free tickets to pupils for theatre performances.
- Involvement of young people in the process of creation with the aim of getting children and young people actively involved in the process of creation and the awakening of the artistic conscience of children from a young age, the Cultural Services organise creative drama workshops.

### **Theatre Education - The Vladimir Kafkarides School of Drama**

The only recognised School of Further Education in the field of theatre in Cyprus is the Vladimir Kafkarides School. The School was founded in 1992. The course takes three years. The subjects taught at the school are Acting, Speech Training, Improvisation, Movement and Repertoire. Theoretical subjects, which contribute to a fuller awareness of the students of the history of the theatre, are also taught, (history of literature, history of the cinema, history of art, stage design, dance etc).

## **3.4 VISUAL ARTS**

### **The Art Tradition**

We have examples on the island of fine art from antiquity. We have been left outstanding examples of Cypriot ancient vase painting that reveal the relationship of the Cypriot creator to Greek art and also that of eastern peoples. With the early conversion of the island to Christianity, we see the artistic creativity of the Cypriot being wonderfully channelled into Byzantine religious art, which flourished on the island and found expression in wall paintings, portable icons and mosaics. Unfortunately we know nothing about the secular art which developed on the island during the Frankish (1192-1489) and Venetian (1489-1571) periods because it was destroyed during the many invasions and lootings which the island experienced.

During Ottoman rule artistic expression was restricted to the continuation of Byzantine art and to folk art. The first cultural awakening came at the end of the 19th century, when the island was ceded to the British in 1878. Some Cypriots began to go abroad and to study at Schools of Fine Art. This trend increased after the 2nd World War and particularly after the independence of the island in 1960.

#### **Artists**

The great majority of Cypriot artists are members of the Cyprus Chamber of Fine Arts (E.KA.TE.), which was founded in 1964 and currently has 302 members.

Because there is no School of Fine Arts in Cyprus, Cypriot artists are obliged to study at Schools of Fine Arts abroad.

Most Cypriots who graduate from Schools of Fine Arts are employed in State or private education and teach art. Some others are self-employed, having created small private schools where they teach art to children and/or adults or prepare students for the entrance examinations for Schools of Fine Arts.

Only 39 artists live exclusively off their artistic creation. As regards the employment of artists, the situation in 1999 was as follows:

• Teachers in State Education	82
• Teachers in private education and those self-employed in the field of teaching art	136
• Living exclusively off their artistic creation	39
• Other occupations	20
• Retired from State Education	18
• Abroad on scholarships	7

*(Source: The Cyprus Chamber of Fine Arts)*

The Cyprus government is examining the prospect of founding a School of Fine Arts. The creation of a School of Fine Arts is also the intention of the University of Cyprus. Mention should be made of the fact that some private Colleges have created departments of applied art, such as design, fashion etc.

Artists exhibit their work in private art galleries and in places run by the municipalities.

### **Galleries and Exhibition spaces**

#### **State and Municipal Galleries and exhibition spaces**

##### 1. State Gallery of Contemporary Cypriot Art

In 1990 the Ministry of Education and Culture created the State Gallery of Contemporary Cypriot Art, which is housed in a restored neo-classical building, for the purpose of exhibiting part of the State collection of works of contemporary Cypriot art. The exhibition is historical and shows the course of contemporary Cypriot art from the beginning of the 19th century to the present day. Since the State Gallery does not have exhibition spaces for special exhibitions, the permanent exhibition must be removed in order to mount important special exhibitions.

The State Gallery comes under the Cultural Services of the Ministry of Education and Culture and does not have its own specialised staff. However, there are plans for the establishment of the State Gallery as an independent entity, functioning under its own legal framework with its own staff and budget. An archive on artists is kept at the State Gallery, which includes biographical details and information on the artist's work, slides and photographs. There is also an art library, which is enriched every year.

##### 2. Municipal exhibition spaces

The Municipality of Nicosia runs three exhibition spaces in which non-commercial exhibitions are organised: the Municipal Art Centre (in collaboration with the Pierides Gallery), the Famagusta Gate and the Melina Mercouri Cultural Centre.

The Municipality of Aglantzia also has an exhibition area. In Limassol and Larnaca there is a Municipal Gallery where the works of Cypriot artists are exhibited and where occasional exhibitions are hosted. A Municipal Gallery is due to open in Paphos before the end of 2003. The Municipality of occupied Famagusta also has an exhibition area, that of the Cultural Centre of Occupied Famagusta.



### **Private exhibition spaces**

#### **1. Private art galleries**

In Cyprus there are 20 private art galleries, 13 in Nicosia, 4 in Limassol, 2 in Larnaca and 1 in Paphos.

#### **2. Exhibition spaces of commercial banks**

The Bank of Cyprus and the Laiki Group have exhibition spaces. These are used by the banks for organising their own activities. They are also made available for the mounting of non-commercial exhibitions.

### **State Policy in the Visual Art field**

Cyprus began to implement a cultural policy for art after 1968 when the Cultural Services at the Ministry of Education was created. On the basis of this policy, the State began to implement measures for the encouragement and projection of artistic creation, the artistic education of the public and its participation in artistic creation.

#### **(a) Purchase of Cypriot works of art**

For the encouragement and support of artistic creation and the creation of a representative state collection of works of art through which is recorded the course and trends of contemporary Cypriot art from the beginning of the 20<sup>th</sup> century to the present day, the Cultural Services have, since 1962, been systematically purchasing works by Cypriot artists. At the moment, the state collection has 2.179 works.

Some of these works (178) are on permanent exhibition at the State Gallery of Contemporary Cypriot Art. They are also used for organising special thematic exhibitions in Cyprus and abroad and for adorning the offices of state officials and embassies of the Republic of Cyprus abroad. In 2001, 98 works were purchased for a sum of €253.081,80. Recommendations for purchases are made by the Committee for the Selection of Works of Art for Purchase.

#### **(b) Promotion of contemporary Cypriot art abroad**

For the promotion of contemporary Cypriot art abroad, the Cultural Services organise exhibitions and arrange for the participation of Cyprus in the Biennale of Venice, Sao Paulo, Alexandria and Cairo and in the Triennale of India. They also sponsor Cypriot artists for taking part in international exhibitions abroad or for organising one-man exhibitions abroad.

#### **(c) Promotion of contemporary Cypriot art in Cyprus**

For the promotion of contemporary Cypriot art in Cyprus, the Cultural Services organise thematic or retrospective exhibitions. They also sponsor exhibitions of this kind that are organised by other non-governmental agencies.

#### **(d) Educational programmes on art**

Part of the policy is the support of educational programmes on art and for this purpose an art workshop has been created for children in collaboration with the Limassol Municipality. An immediate objective is to extend this institution to other municipalities in Cyprus as well. So that the Cypriot public may become familiar with the works of art from all over the world, the Cultural Services organise or sponsor the organising of important art exhibitions.

#### **(e) The subsidisation of cultural organisations**

The Cultural Services subsidise the Chamber of Fine Arts as well the associations of self-taught and amateur painters in order to support their activities. They also support, on an annual basis, the engraving workshop of the Chamber of Fine Arts, the Hambis School of Engraving and the Stas Paraschos Cypriot College of Arts.

Finally they subsidise cultural clubs and other cultural organisations for the organisation of art activities.

(f) Law which provides for the minimum percentage of adornment with works of art of public buildings (1992)

The implementation of the above law began in 1992, through the Cultural Services with the object on the one hand of enriching public buildings with works of art and on the other of supporting artistic creation.

### **3.5 MUSIC**

#### **Description of the current situation**

There are about twenty-three large institutions that are actively involved in music, systematically presenting programmes of music throughout the year. There are also many other clubs which put on musical events from time to time.

There is no legislation that governs the functioning of music schools. Twenty six music schools are registered with the Association of Music Schools.

There are many Cypriot musicians who have an international career abroad (U.S.A., France, England, Greece, Germany, Austria).

There are also very many choirs. Only 17, however, have responded to the invitation of the Ministry of Education to be registered in the archive of choirs that has been created by the Cultural Services.

There is, in addition, the Centre of Cypriot Composers, which has a membership of 22 composers.

All the above clubs and organisations are very active in organising various musical events, which nearly always receive financial support from the Cultural Services.

#### **State Policy in the field of Music**

The Cultural Services are the department of the Ministry that deals with the implementation of the policy of the state in the field of music.

The priorities of cultural policy for music are in general those referred to in the relevant state budget. Specifically they are:

1. Cooperation with cultural agencies for the organising of musical events.
2. The subsidisation of cultural agencies for the organising of musical events.
3. The organisation/subsidisation of seminars on music.
4. The promotion of contemporary Cypriot musical creation with the Competition in Composition/ the Commissioning of an Orchestral Work.
5. The purchase/subsidisation of C.D.s of Cypriot creators.
6. Subsidisation of Cypriot artists or groups for their participation in cultural events in other countries.
7. Hospitality for foreign music groups.
8. The development of musical activities and events as these are fixed by the cultural exchange programmes.
9. Support of musicological research programmes.

To encourage the creation of artistic Cypriot music, the Cultural Services organised in 2001 the 2nd Music Competition for the Composition of an Orchestral Work. For this purpose, a judging committee of acknowledged prestige, made up of distinguished musicians, was invited

from abroad. Three Cypriot composers were awarded 1st, 2nd and 3rd prizes (€4.354,50, €2.612,70 and €1.741,80 respectively).

In addition, the Cultural Services co-organise music events with local cultural agencies and/or with the embassies of foreign countries within the framework of cultural agreements.

### **The Cyprus State Orchestra**

The Cyprus State Orchestra was established in 1987 by decision of the Council of Ministers and since 1988 has been performing concerts on a permanent basis in all major towns in the free part of the island. Its services are renewed annually by the Council of Ministers.

The Orchestra carries out commendable work in the field of promotion of music and consequently the music education of Cyprus.

Responsible for the administration and the overall functioning of the Orchestra is the Permanent Secretary of the Ministry of Education and Culture who delegates his day-to-day duties to the Director of the Cultural Services of the Ministry and to the Cultural Officer responsible for the Orchestra.

Cultural Officers and other employees of the Cultural Services handle all issues concerning the Orchestra.

All the expenses of the State Orchestra are covered by the State. The proceeds from the concerts of the Orchestra only cover a small fraction of the total expenses required for its functioning.

The Artistic Director-Conductor of the Cyprus State Orchestra is appointed following an international competition. The Orchestra consists of forty musicians who are also chosen after auditions, and work on contract, which is renewed every year.

Since it was established, the Orchestra has been a stimulating force in the music life of Cyprus. Apart from the approximately twenty series of concerts (60 concerts in all) that it performs every year all over the free part of Cyprus, it has played a central role in a few opera productions.

Following the aim of enhancing musical education in young people, the Cyprus State Orchestra has been presenting, since April 1995, regular concerts for pupils of primary, secondary and technical schools. Since 1999 it has also been participating in educational programmes with systematic presentations by various groups of the Orchestra to Primary and Secondary Schools.

There is no existing legislation pertaining to the Cyprus State Orchestra. The Orchestra functions on the basis of regulations, which have been submitted to the House of Representatives.

## **3.6 DANCE**

Brief historical account and the situation today

Historically Cyprus does not have a tradition in artistic dance, classical or modern. From 1950, during British rule, Private Schools of Dance (Ballet Schools) were established in Nicosia and Limassol, in which foreign dancing teachers (mainly from Russia), who had settled in Cyprus, taught. Only in 1965-1966 were the first Schools created that were run by Cypriot dancing teachers or dancers, who had studied in Schools abroad. Today, the number of Schools operating in Cyprus is more than 130. The census of the Department of Statistics and Research raises the number to 176, but this number includes Schools of Traditional Dance and Schools of Modern (Ballroom and Disco) Dance.

The number of Schools of Artistic Dance is estimated at 139 (there may be a small number of Schools that operate in rural districts and are not registered). These schools employ on average 1-2 teachers and have an average of 50 pupils. From this it is deduced that there are more than 5,000 children, mostly of primary school age (5-10), who are taught artistic dance in Cyprus. The official agency that represents the Schools of Dance that operate in Cyprus is the Dance Association of Cyprus, a non-profit making organisation that is based on the voluntary work of its members. The Association is enrolled on the Register of Associations and Foundations and has over 100 members. The Association is the body that gathers together and represents the professionals in this field and is supported financially by the Cultural Services with a grant of €11.497 - €22.994 a year. Its activities cover a wide spectrum of matters that concern dance. The main concern of the Association is solving matters of a legal nature with regard to the implementation of the Law on the Founding and Functioning of Schools of Artistic Dance, the further education of its members through workshops, seminars and intensive lessons by bringing teachers from abroad, the creation of student groups, the organisation of performances, the publication of a circular etc. The presence of the Association in the field of dance is consistent and creative and its contribution is continuous and long standing.

Apart from the above groups, there are two student groups, one with the business name of "Ballet Cyprus" and the other called "Nicosia Youth Ballet". Ballet Cyprus is composed of the best pupils who come from more than 100 schools all over Cyprus. These two groups are the nursery from which the Dance Association of Cyprus draws dancers for the annual performances it organises and which are sponsored from Cultural Service funds. Apart from the State and the Dance Association of Cyprus, some other societies contribute to the development of dance through various activities, such as "The Friends of Dance" in Limassol, "Echo Arts" and "Dance Steps" in Nicosia, who state as a priority in their articles of association the development of dance in general, and which are also supported in part from the State Budget.

### **Legal aspects –legislation**

In 1997 the Law on the Foundation and Functioning of Schools of Artistic Dance was enacted. It has two parts : one part refers to the specifications regarding the School premises (dimensions, floor etc) and the other to the requirements concerning personnel, i.e. those responsible for the School and those responsible for the teaching (diplomas, degrees etc.) On the basis of the Law, an Advisory Dance Committee is appointed by the Council of Ministers for a period of 2 years, which advises the Minister on matters of dance in relation to the Law and also has partial responsibility for the implementation of the regulations which stem from the Law. The Dance Association of Cyprus is represented on this 6 member committee with 2 members and the Ministry of Education and Culture with 3 members. The sixth member is an independent personality.

### **Infrastructure**

Cyprus does not have theatres or other areas specially designed for dance performances. Performances are given in the existing theatres, which have many shortcomings as regards the size of stage, lighting, dressing rooms etc. In addition the State does not provide rooms for rehearsals or dance lessons. All the rooms (studios) are privately-owned.

### **Education**

In the area of education, there is no State School in Cyprus or any other Private Higher School of Dance. Cypriot dancing teachers/and or dancers of the various schools are graduates of Schools in Britain, Greece or other European and Eastern countries. The subject of Artistic Dance is not included (either as theory or practice) in the curriculum of Primary or Secondary Education.

### **State Policy in the field of dance**

The Cultural Services are responsible for the shaping of State policy with regard to artistic dance and the development of this field. For this purpose, there has been a special provision since 1995 in the Cultural Services Budget. Support for artistic dance was given occasionally up to 1994, when a provision of €52.254, specially for this purpose, was included in the Budget of the Cultural Services. This support has increased gradually and in 2001 reached €80.478. The allocation of State funds is made by the Cultural Services by means of a centralised structure of management of the funds.

No other agency, state or semi-state, public or private, allocates a specific sum in its annual budget for the development and support of artistic dance in Cyprus.

Local authorities (municipalities etc), semi-state organisations (Cyprus Tourism Organisation, Cyprus Telecommunications Authority, Youth Organisation etc) and the private sector (banks, insurance companies, etc) sponsor specific dance events. Thus there is no question of the division of functions or powers between the central government machine and the local or private sector with the regard to the development of dance.

On general lines, the aim of the Cultural Services is the development of artistic dance through the support of research and artistic creation, with the encouragement of popular participation and through correct education and information. Parallel to this, the Cultural Services promote the education of young people in the subjects of classical and modern dance, while at the same time, through sponsorship, they support the agencies that develop activity in this field.

The main areas where the Cultural Services are active:

- a) Research and Creation
  - b) Promotion and dissemination
  - c) Development through sponsorship
  - d) Consolidation of education
  - e) Cooperation with other countries and with international organisations
- Research and Creation  
In 2001 a Dance Platform was organised for the first time which gave the opportunity to groups to present their creative work and their choreographic work (proposal) within an organised framework. The 2001 event, in which four groups participated, and that of 2002 (again with four groups taking part), was crowned with success. The aim is to strengthen it so that it becomes an institution .
  - Promotion – dissemination  
The Cultural Services give financial assistance to Cypriot artists who live abroad to appear either in Cyprus or abroad, as well as giving sponsorship and support to Cypriot artists who live in Cyprus for their participation in cultural events in other countries (Youth Biennales, festivals).
  - Development through sponsorship  
Sponsorship is one of the most important tools for the successful development of the dance movement in Cyprus. As regards the subject of sponsoring agencies for various activities in the field of dance, these agencies may be Municipalities, Local Authorities, Cultural Foundations, Clubs, Organisations, Associations, Groups etc.
  - Consolidation of education  
Within the framework of promoting dance education and with the objective of the more active participation of children in artistic creation and learning, the Cultural Services support private initiative by sponsoring for the last seven years (with the amount of €5.748 a year on average) the Summer Dance School, which is organised by the “Friends of Dance”, with Cypriot and foreign teachers of dance. In addition, in 2001 for

the first time the “Dance Workshop” was sponsored, which was organised by the club “Dance Steps” with the participation of teachers from the United States.

The Dance Association plays an important role in education. Firstly, they organise performances on a permanent basis, a fact which has led to the founding of Ballet Cyprus.

Secondly, they organise educational seminars and classes by inviting teachers from abroad and thirdly they create student groups. Lastly, with the cooperation of Embassies (Cultural Centres), they organise Master Classes given by dancers who are in Cyprus for performances.

The European Festival of Dance has been held every year since 1998. The Festival is organised by the Cultural Services in cooperation with Embassies or the Cultural Centres of Greece, the United Kingdom, France, Germany and Italy, and it takes place under the aegis of the Ambassador of the European Commission in Cyprus. The festival is always accompanied by dance workshops for teachers and pupils, given by recognised teachers of dance and choreographers. The organisation of the 5th European Festival of Dance (May-June 2003) is already in progress.

Apart from the organisation of the Festival there is also cooperation with various cultural centres for dance performances throughout the year, which are subsidised by the Cultural Services. At the same time the Dance Association has proceeded to joint productions with England, Italy, Yugoslavia and other countries. The subject of cultural collaboration is also promoted within the framework of Agreements or Programmes that are signed with other countries.

### **3.7 CINEMA**

#### **The production of Cypriot films and the Film Advisory Committee**

From the time of British colonial rule, the production of films in Cyprus belonged to the domain of the Press and Information Office of the colonial administration. This arrangement continued even after the establishment of the Cyprus Republic in 1960.

The Film Advisory Committee was established for the first time in 1980. The purpose of setting up the Committee was to advise the Cyprus Broadcasting Corporation (the semi-state Radio and Television Station) and to study the requests of Cypriot producers and directors for the production or joint production of films and for possible government sponsorship.

For various reasons the Committee was downgraded to a body without substantial responsibilities, became inactive and ceased to function about the end of 1987, after which it did not function again.

In 1994 the Council of Ministers decided to set up the Film Advisory Committee again.

#### **The Film Advisory Committee**

Cyprus does not have a Film Centre, or any legislation to regulate the matters pertaining to this art. Until recently the Film Advisory Committee was under the jurisdiction of the Press and Information Office of the Ministry of Interior. On the 7th November 2002, the Council of Ministers decided on the immediate transference of the responsibility for the cinema (Film Advisory Committee and the budget for funding film productions) to the Ministry of Education and Culture.

The terms of the mandate of the Film Advisory Committee are as follows:

- 1) To draw up criteria, on the basis of which to study scenarios and proposals and to advise the Government on matters of subsidising the production or joint production of films by the private and the public sector in Cyprus and by foreign producers, to follow the different stages of production of these films and to advise on their final approval.

- 2) To study in depth the subject of Cypriot film production and submit recommendations for the preparation of legislation that will regulate matters of film and generally of audiovisual productions in Cyprus (production, promotion, distribution, exploitation).

The Film Advisory Committee recommends the financing of films to the Ministerial Film Committee, which is made up of the following Ministers: the Minister of Education and Culture (Chairman), the Minister of Interior and the Minister of Finance.

The Film Advisory Committee functions on the basis of a book of regulations which is divided up into the following programmes of financing: Financing the writing of scenarios, Development of Production Plan, Participation in a short length film, Participation in a film debut, Participation in a Documentary Film, Participation in a Cartoon Film, Participation in Experimental Films, Participation in a first Full-length Film, Participation in a Low Cost Full-length Film, Participation in a High Budget Full-length Film, Subsidisation of Film Promotion, Participation in Festivals.

At the same time, the Film Advisory Committee has been authorised by the Ministerial Film Committee to draw up regulations for the study of foreign film productions, which will be made in Cyprus.

### **The Current Situation**

The annual State budget for the production of films is €870.900. In addition, Cypriot films have access to financing from Eurimages, the European fund for financing European joint productions.

Cypriot films are also submitted for financing to the Greek Film Centre, where Cypriot directors have the same legal rights as their Greek colleagues. Also, the State of Cyprus has so far funded, with symbolic amounts, four full-length Greek films.

Up to now, Eurimages has financed six joint productions with Cyprus as the main joint producer. Two other films by Cypriot directors have been financed by Eurimages, with Greece as the main joint producer.

From 1996 to the present day, nine full-length films have been completed and three are in the course of production.

In the field of short films, Cypriot production is more developed, with an average of two to three short films produced every year. Since it was reconstituted in 1994, the Film Advisory Committee has financed 25 short films, of which four were films of the alternative cinema.

In the field of documentaries, ten films have been financed.

Although there are no restrictions on subject matter, the themes of Cypriot films focus mainly on subjects drawn from contemporary Cypriot life and recent history.

Recently the Council of Ministers approved the sum of €52.254 for the promotion of study on the development of Cypriot film production and the drawing up of legislation.

### **Private sector production companies and technical infrastructure**

For the production of films and television productions, the Cypriot market provides equipment for non-linear editing and for 2D and 3D digital effects. The 35mm film cameras are hired from abroad, while in Cyprus there are only 2 super 16mm cameras and three 16mm cameras. The laboratory side of the production of Cypriot films (printing/developing of negative, transfer to positive print, audio-visual processing) is done, for the most part in labs in Greece. Also, the

full range of lighting and equipment, essential for high budget filming is not available on the Cyprus market.

### **State Policy in the field of Cinema**

#### **Film Events**

Over and above support for the production of films, the State, through the Cultural Services, makes available funds for the organisation of quality film events that develop film education and the theoretical infrastructure and, at the same time, promote the art of the cinema in Cyprus.

The film events take place either within the framework of Cultural Agreements which Cyprus signs with various countries, or in cooperation with other Ministries of Culture or national cultural institutions which are based in Cyprus, the Greek Film Library, or in cooperation with Cypriot Film Societies.

There are six Film Societies in Cyprus: two in Nicosia, one in Limassol, one in Paphos, one in Larnaca and one in Aradhippou village. All these film societies are subsidised by the Cultural Services for their various activities and at the same time they collaborate with the Ministry in organising various film festivals (retrospective tributes to great film directors, to the European cinema, to national films).

Among other activities connected with the film, the Cultural Services hold major film events within the framework of the "Kypria" International Festival.

In addition, the following events are organised on an annual basis: tribute to the contemporary European cinema, tribute to the contemporary French cinema, tribute to the contemporary Greek cinema.

In 2001 an annual festival of contemporary independent productions was inaugurated, with films from all over the world.

Cyprus also hosts, on an annual basis, the largest Greek festival of short films, The Dramas Festival.

This year a tribute to films of the underground cinema was organised in Cyprus. The large attendance by the public encourages the Ministry to turn this into an institution.

#### **Documentaries on Culture**

The Cultural Services have a fund for the production of documentary films on culture. Particular emphasis is given to subjects of contemporary Cypriot culture. In these cases, the Cultural Services hold a Pancyprian competition between directors and production companies of audiovisual works.

At the same time proposals are accepted from Cypriot directors for funding documentaries on contemporary culture.

#### **Sponsorship to Directors**

Sponsorship is granted to Cypriot directors to cover their airfares and part of the cost of their stay abroad, in order to present their films at international festivals, thus projecting the Cypriot film abroad (provided that the film is a Cypriot production).

In the event that the film is entered in the competitive section, additional funding is given for printing publicity material.

The director himself may be sponsored up to twice a year. In the case of a prize-winning director, sponsorship may be given up to three times.



The cost of the airfares of up to two others involved in the production of the film may be covered, provided that the foreign public will enrich its knowledge about the Cypriot cinema.

### **Common Fund for Joint Production of films by Greece and Cyprus**

The Cyprus Ministry of Education and Culture in cooperation with the Greek Ministry of Culture is at the stage of preparing a programme for funding the joint production of films by the two countries, called the "Common Fund for Joint Production".

### **Rural Cultural Development**

Within the framework of the policy of rural cultural development, showings of films by Cypriot directors are organised in rural districts.

In addition, every summer the Cultural Services organise a forty-day programme of screening, called "The Summer Film Marathon", during which quality films are shown at an open air cinema in Nicosia. Part of this programme functions in various small towns and villages, to support the cinema in rural areas.

### **Seminars/Further Education**

The Cultural Services cover part of the expenses of travel and accommodation abroad for directors to attend seminars and further education in the art of the cinema. Seminars and scriptwriting workshops are also organised in Cyprus from time to time.

### **The Organisation of the International Festival of Short Films in Cyprus**

In 2000 the 1st Festival of Short Cypriot Films was organised, and this has been established as a two-yearly event. The possibility is being studied of converting the institution in coming years into an International Festival of Short Films and Documentaries.

### **Cypriot Film Archive**

In 1989 the Council of Ministers decided to set up a Cypriot Film Archive, the aims and objectives of which are consistent with those of the International Federation of Film Archives. The Press and Information Office of the Ministry of the Interior is responsible for the various sections of the Archive (processing and storing material and administration). All the Archive material is housed at the above office, until a suitable place is found to rehouse it.

The Archive consists of about one hundred films (mainly documentaries), which have been catalogued and stored on shelves. Most of these films are printed on positive 16mm. film. The Archive covers a period of 39 years, with the exception of a few older films, as well as some films on video. There are many films about Cyprus and others, informative in content, acquired from foreign sources, mainly British, which are used exclusively for reference purposes. From 1994 and thereafter, directors and producers who receive state funding for the production of films deposit a copy of the finished film in the Film Archive. Unfortunately, the conditions in which the films are kept are not the most suitable and the state is contemplating the rehousing of the film archive.

### **Cyprus Film Library**

The Cyprus Film Library is a non-profit making company formed in 1981. Its purpose is the collection, keeping and preservation of films of quality from the Cypriot and world cinema. There are also a large number of posters, printed material and books about the cinema. To date, the Cyprus Film library has about 500 films (some on negative film) from the Cypriot (about 40 documentaries and 4 "fictional"films) and world cinema. The library is subsidised by the State. It is housed in a group of houses in the village of Pelathousa, in the Paphos district. Although the premises of the Cyprus Film Library are being constantly improved, the conditions are still unsatisfactory.

### **3.8 TRADITIONAL CULTURE**

#### **Cypriot dances**

The gradual change in the way of life in Cyprus, from the beginning of the 20<sup>th</sup> century up to the 2<sup>nd</sup> World War, which gathered speed on Independence (1960) and reached its peak with the Turkish invasion in 1974, also had a negative effect on the traditional function of Cypriot dance and music. The Cypriots danced at wedding celebrations, at festivals and on feast-days. Cypriot dance is made up of a series of dances with small differences from couple to couple, from district to district and from era to era, because of the conservatism of the traditional community of the island. The musical instruments were the lute, violin, drum and flute.

After 1960, when Cyprus became a Republic, dance groups were created, which began to dance the Cypriot dances in an increasingly standardised form. Decisive factors in the standardisation and the alienation of the dances are (a) teaching by dance teachers and (b) the influence, direct and indirect, of folkloric ballets.

Equally significant are the changes in the musical accompaniment to the dances. Instruments are used, like the accordion, which are foreign to the music of the country.

As regards the matter of costume, most groups use standardised, mass-produced and low cost costumes that are available on the market. These are uniform and have failings with regard to the material, design and decoration.

The majority of dance teachers have confused tradition with choreography and completely ignore the structure and the function of the dance. All these things create problems in any organised attempt at teaching and improving the presentation of the dance.

The essential problem posed here is for there to be a separation between (a) the dance of the traditional society (which has been overthrown) and (b) the dance that is based on tradition but advances further towards contemporary creation.

The Cultural Services, on two different occasions, have carried out on the spot research with a team of experts in dance, music and costume.

The aim was to evaluate the dance groups for the purpose of their improvement and dignified appearance in Cyprus and abroad.

#### **Strategy**

On the initiative of the Cultural Services, branches of two international organisations have been established in Cyprus, which function under the aegis of UNESCO, and are involved with traditional/folk culture and particularly music and dance: the Cyprus Branch of the International Organisation of Folk Culture (IOFA) and the Cyprus Federation for the Organising of Folkloric Festivals (CIOFF).

Most dance groups have been enrolled in these two organisations and they take part in international organisations, conferences and seminars. In this way the traditional culture of Cyprus is projected abroad.

The immediate notation and video-recording of the dances by the last surviving traditional dancers is imperative as well as the creation of a relevant archive, the teaching of all the traditional musical instruments and "voices", the education of dance teachers so that they are acquainted with the tradition and distinguish it from the choreographies and other contemporary additions, the research and publication of aids for dancers, and specialised seminars by specialists.

The Cyprus Committee of the International Organisation Of Folk Culture runs a School of traditional instruments.

### **Popular theatre**

Our well-known “Karaghiozis” is the popular theatre that entertained older generations. Today, with the spread of the means of mass communication, it is an art form that belongs to the past. The last few years, however, have seen the revival of “Karaghiozis” with performances given by the descendants of the old puppeteers. Apart from them, actors and directors involve themselves with this genre, in which they make contemporary interventions. The performances are mainly given at events for children and schools or at local festivals of various communities.

### **Intellectual (intangible) culture**

This is folklore, customs and manners, popular activities, games, which constitute an integral part of our traditional society. All these have fallen into disuse today. However, in the context of seasonal celebrations (like Easter) or local festivals, attempts are made to revive them. This is usually done by clubs and community authorities, with improvisation and without the necessary research, rather for the purposes of enjoyment. These events, in most cases are subsidised under the heading of popular culture.

### **Conclusion**

Popular culture is an area which has recently come under the activities of the Ministry of Education and Culture and which functions with a minimal staff and budget.

The bases and the framework for its functioning have already been set down and priorities determined. The first records and publications have been made and the organisations that have produced work in this field have been subsidised. There remains, however, a great deal to be done, such as the immediate recording of all the forms of traditional culture, its preservation, protection, support and projection.

## **3.9 OTHER PROGRAMMES**

### **Cultural Infrastructure Plan**

The elaboration of a specific plan for the development of cultural infrastructure on a pancyprrian basis was considered essential for the reduction of inequality of access for citizens to cultural goods and services by supporting the creation of cultural centres (mainly in rural areas).

The Council of Ministers approved the Cultural Infrastructure Plan and the Ministry of Education and Culture has been implementing it since 2000. Since then, tens of applications for grants have been received each year from agencies of local administration. These applications are examined, in accordance with a decision by the Council of Ministers, by the competent Ministerial Committee, which is composed of the Ministers of Finance, the Interior and Education and Culture, in accordance with the existing provisions of the Plan.

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

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

Further study is needed of the whole Plan so that the criteria for infrastructure projects that can be subsidised and the amount of the State subsidy become clearer.

Cultural Centres in Towns and Rural Areas

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

It must be noted that most of the cultural centres in rural areas under-function because of the lack of financial autonomy and generally of sufficient resources for their correct management/staffing/maintenance. There is no specific policy as yet on the covering of their operating costs (e.g. the enactment of an annual grant of a fixed amount, according to needs), nor on the essential mechanisms on the part of the Municipalities and Communities for their self-support and autonomy (e.g. the securing of resources through sponsorship from the private sector or from the events they organise).

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

#### Houses of Letters and Arts

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

#### **The "ATHENA" Programme for Rural Cultural Development**

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

## **4. CULTURAL HERITAGE**

### **4.1 MONUMENTS AND THE CYPRUS MUSEUM: THE ROLE OF THE DEPARTMENT OF ANTIQUITIES**

In 1935 the Cyprus Department of Antiquities was created as a result of the creation of the Antiquities Law. With the independence of Cyprus in 1960, the Department of Antiquities which is under the Ministry of Communications and Works, is the governmental authority responsible for the cultural heritage of the island.

#### **The protection of cultural heritage today**

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

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

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

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

The state budget provides approximately €5.300.000 per year for heritage conservation work. Expenditure for ecclesiastical monuments is 50% covered by ecclesiastical budgets. Economic help is also given by privately owned foundations such as the Anastasios G. Leventis Foundation.

### **War damage and the current state of cultural heritage**

Since the Turkish invasion of July 1974 a large number of ancient monuments and archaeological sites in the areas occupied by the Turkish army are inaccessible to the Department of Antiquities. Efforts are being made to collect as much information as possible on the state of preservation of these archaeological sites and monuments. Perishable remains, if left unprotected for a long period, will face the threat of total obliteration. In addition, antiquities frequently appearing on the international market imply that illicit digging is a frequent phenomenon. Reports on destruction by causes other than neglect, such as illegal excavation, plundering and destruction by construction activities, come to our attention.

As the required information is inconsistently obtained, it is not possible to trace the date of destruction of each one of these sites and monuments but, in conjunction with the rest of the evidence, it may be concluded that there is a general absence of protection of archaeological sites and chapels from human or environmental agents of destruction. All sites were given Turkish designations in an effort to disassociate them from their origins and their meaningful context and alter their cultural connections or identity.

### **Cataloguing**

As far as movable cultural property is concerned, this is listed category by category. There are nine categories: ceramics, stone, metal, faience, glass, wood, ivory, textiles, frescoes/wall paintings. The number of movable antiquities is so great that a designation item by item is an almost impossible task. The item by item designation is used for cataloguing immovable cultural heritage.

### **New awareness and new efforts**

As we all know, attitudes to ecological matters, and to the preservation of cultural heritage in particular, have changed in recent years. Certain warnings must be issued. There is definitely a need for “conservative planning” in order to make good use of our “archaeological

resources". Cyprus like other countries is also faced and painfully confronted by attacks of public users on historic architecture or even on archaeological ruins with genuine historic depth and continuity.

Several positive moves have been made recently. As a result of the rapid development of the tourist industry, the total number of annual visitors to sites in the last five years rose significantly. The three most frequently visited sites in 2001 were the Paphos Mosaics (350,918 visitors), Kourion (316,789 visitors) and the Tombs of the Kings (263,518 visitors). In order to protect sites against the adverse effects of large numbers of visitors, visitor management strategies were developed aiming at creating a site design which would improve presentation and interpretation while maintaining at the same time the integrity of the archaeological site. Within this framework, conceptual Master Plans for the sites of Paphos and Choirokoitia were implemented and a third one for the site of Kourion is now under implementation.

Efforts are also being made towards computerisation. The establishment of a data base with the classification of cultural heritage is now under formulation. There exists already a complete list and classification of all the ancient monuments situated in Kyrenia district which since July 1974 has been under the occupation of the Turkish army.

We can now say that there is a small and gradual increase in public awareness of the problems associated with cultural heritage. There is, also, an increase in municipal ambition for the conservation of important sites and monuments and there is a small number of associations dealing with matters concerning the protection of cultural heritage at the local and regional levels.

#### **Further actions needed**

The success of these proposed actions for protecting the cultural heritage of Cyprus will depend on the following factors: harmonious working relations with and between national authorities, ministries and private institutions dealing with cultural heritage, private, local or regional initiative, the budget allocated yearly to the Department of Antiquities, the body responsible for the cultural heritage of the island, the budget allocated yearly by the church authorities and by the private sector dealing with scheduled monuments, effective interaction between conservation and urban planning, and public awareness of the problems and potential of the cultural heritage.

Special effort should be devoted in the immediate future to the task of completing a general inventory and classification of the cultural heritage of Cyprus.

Public awareness should be further raised in order to make more concrete progress as far as the maintenance, the monitoring and the conservation of our cultural heritage in general is concerned.

#### **The Cyprus Museum and the District Museums**

During the last part of the Ottoman Rule, treasure – hunting for antiquities became the pastime of many foreign diplomats (consuls of various countries) living in Cyprus. The Ottoman Law (1874) regulating the export of antiquities was never enforced and antiquities were freely exported and sold abroad, at a time when the creation of the large museums in Europe and America kept the demand at particularly high levels.

In 1905 a new law, known as the Antiquities Law, was passed by the Legislative Council, which provided for the creation of a new Museum to be run by a committee consisting of the British High Commissioner, the Archbishop of Cyprus, the Chief Cadi (Moslem religious leader) and notable members of society. The Cyprus Museum, dedicated to the memory of Queen Victoria, began to be built in 1908 and was completed over a number of years. Its

collections included the transferred collections of the old museum as well as material from new excavations.

In 1935, the Antiquities Law was consolidated and amended. It concerned the protection of cultural property, regulated excavation policy and reinforced the entity of the Cyprus Museum. All antiquities were to be acquired by the Government under the provisions of the Law and to be held by the Government for the benefit of the inhabitants of Cyprus. In addition to the Cyprus Museum in Nicosia, the Governor was given power to establish District Museums in any district, which would be under the control and management of the Director. Local museums were also created at large archaeological sites such as the Kourion Local Museum, in the village of Episkopi and the Paleapaphos Museum at the Kouklia Manor House. More recently the Local Museum of Achaean Colonisation at Maa-*Palaiokastros* was created as well as a new Local Museum at Marion (Polis-Chrysochou); another is under way at the archaeological site of Idalion.

Other thematic museums were also created over the years and especially after the Independence of Cyprus. Folk art museums were set up at Kyrenia town, Yeroskipou (Paphos District), at Fikardou (Nicosia District) and the Local Museum of Embroidery and Silverworking at Pano Lefkara (Larnaca District). Part of the House of Hadjigeorgakis Kornesios in Nicosia, a mansion of the 17<sup>th</sup>-18<sup>th</sup> centuries was converted into an Ethnological Museum, housing collections of Medieval and post-Medieval periods. The Cyprus Medieval Museum was set up in Limassol Castle to cover the periods not represented in the Cyprus Museum and District Museum collections. The upper gallery of the Castle of Larnaca also houses a collection of objects of post-Medieval and mainly Ottoman date. A completely new Museum was erected at Polis in 1998, the Local Museum of Marion-Arsinoe.

Private museums, run by municipalities or foundations, are a positive contribution towards public awareness of the protection of the island's cultural heritage. Such museums are the Leventon Nicosia Municipality Museum, the Makarios III Foundation Byzantine Museum, the A. Z. Pierides Museum in Larnaca, the Byzantine Museum of the Bishopric of Pafos and the Museum of Cypriot coinage of the Bank of Cyprus in Nicosia.

### **Legislation**

The 1935 Antiquities Law remained in force without major amendments in Part IV, (Museum and Advisory Bodies) until 1964, four years after the Independence of Cyprus from the British, when the law was amended so that museums could be created by the Council of Ministers of the newly established Republic of Cyprus. The Cyprus Museum remained under the control and management of the Director.

The Department of Antiquities, Ministry of Communications and Works was created following the 1935 Antiquities Law and was responsible for the enforcement of that law. The Director of the Department of Antiquities monitors all archaeological activity on the island and acts as head of the Cyprus Museum, District and Local Museums. Ancient Monuments and sites and Museums were under the responsibility of two Curators: the Curator of Ancient Monuments, responsible for the preservation of Ancient Monuments and sites, and the Curator of Museums and Surveys responsible for the collections of the Cyprus Museum, the District and Local Museums, the excavation of tombs for the enrichment of museum collections and archaeological surveys.

The Museum Section presently consists of the Curator, an Archaeological Officer A and an Archeological Officer, who are responsible for carrying out all the above tasks for the entire island, with the exception of the areas under Turkish occupation, which are, since 1974, inaccessible to the Department of Antiquities, the legal owners of Museums and Monuments throughout the island. The Cyprus Museum runs a Metal Conservation Laboratory as well as a Laboratory for the conservation of ceramics, while conservation of ceramics is also done by

the technicians at the District Museums. The Museum Section is responsible for documentation of all Cypriot Private Collections of Antiquities declared to the Department according to the laws 32/73 and 4(I)/96.

### **The impact of war**

The cultural heritage of the island suffered a great deal as a result of the Turkish invasion in 1974. Initially, during the days of the invasion, the Cyprus Museum was evacuated and exhibits were transported to a safe place. In the areas, however, occupied by the Turkish troops, museums remained unprotected and without the care of the Department of Antiquities as they were, and still are, inaccessible to the legal authorities. There is evidence to indicate that museums and private collections in the occupied areas of Cyprus were looted and objects were exported for sale on the international art market. Active steps were taken by the Cyprus Government to prevent the plundering of museums of their exhibits and churches of their icons and mosaics. Appeals have been made frequently since 1974 to UNESCO and as a result delegates have been sent to Cyprus by UNESCO, the European Parliament and the Council of Europe to report on the destruction of the cultural heritage in the occupied areas. Constant efforts are being made to inform and induce UNESCO member States to warn the Republic of Cyprus in cases where Cypriot antiquities are intercepted on the illegal market as well as to convince art dealers not to buy or exhibit for sale antiquities which were illegally exported from Cyprus. The office of the Attorney General, the Ministry of Foreign Affairs, the Police and the Cyprus Permanent Delegation at UNESCO Headquarters always act in close co-operation for the identification and repatriation of stolen antiquities. Several objects from looted private collections were bought by foundations/private individuals and were repatriated.

Information from foreign journalists reports losses or missing objects from museums. In addition, the storerooms of the foreign archaeological missions at various archaeological sites where objects from excavations were housed for study at the time of the invasion in 1974, were looted. Objects from the private collection of Mr. Chr. Hadjiprodomou of Famagusta, one of the largest private collections consisting of 1254 objects, appeared in the markets of Lyon, London and Basle. 43 objects from this collection were repatriated. The fate of 150 officially registered private collections located in the northern occupied parts, consisting of thousands of objects, is unknown.

A request was made by the Cyprus Government in accordance with Article 9 of the UNESCO Convention, for import restrictions of cultural objects to the United States. In 1999 import restrictions were placed on objects of Byzantine chronology and in 2001 the restriction measures were extended to include objects of various types from earlier periods as well.

### **Exhibitions and publications**

The scientific personnel of the Department of Antiquities are in contact with the Press and Information Office, the Ministry of Foreign Affairs and journalists from all over the world, in order to inform the international community through interviews, pamphlets, books etc. about the destruction of the cultural heritage of Cyprus. The Department of Antiquities also publishes an annual report (*Report of the Department of Antiquities*) with studies of Cypriot material interim/short reports of excavations in Cyprus and other related subjects. A short annual report of the activities of the Department is also produced and a yearly presentation of new discoveries is included in the *Bulletin de Correspondance Hellénique*.

Exhibitions are organized in Cyprus, in the Cyprus Museum Periodical Exhibition Room and abroad, in collaboration with foreign museums/institutions/foundations on a wide range of subjects. Contributions include the exhibition of objects, photographs or texts or a combination of these. Educational programmes for school children are organised in collaboration with the Ministry of Education.



### **Problems and difficulties**

The intense development and construction activity has increased the number of rescue excavations of tombs and sites resulting in the constant exacerbation of storage space for finds. It is hoped that the new Cyprus Museum building will resolve the situation. Plans for the construction of the new museum are under way and an international architectural competition will be proclaimed in the near future, but, as a large-scale project, it is not expected to be completed over a short-term period. Computerisation of the collections of the museums has only just begun. Only one person is occupied with the process of starting a database and only on a part-time basis, with the result that progress is extremely slow.

The annual budget of the Museum Section amounts to approximately 25% of the total budget of the Department of Antiquities (Total budget: approx. €3,892,500).

The most frequently visited museum in Cyprus is the Cyprus Museum in Nicosia. Visitors reach more than 100,000 depending on the general tourism trends of the year.

## **4.2 HERITAGE PRESERVATION AND ENHANCEMENT POLICY: THE PLANNING PERSPECTIVE**

### **The legal context**

The Town and Country Planning Law (enacted in 1972 and put into operation in 1990) is, in fact, an important tool for the protection and enhancement of all physical manifestations of the Cypriot heritage, be it archaeological, architectural or natural. Reference here, however, is restricted to the specific fields of heritage over which the Department of Town Planning and Housing has a mandate, that is the built vernacular heritage, including groups of traditional buildings, as well as rural and urban landscapes.

### **Historic perspective**

The first serious threats to the traditional architecture and cultural landscape of Cyprus came with the post-independence economic boom of the 1960s. On the one hand the urbanisation process accelerated the abandonment of rural settlements, while at the same time unplanned urban development heralded extensive demolitions of old buildings in traditional cores. The mood of the time evolved around the concepts of 'development' and 'modernisation'; it should be borne in mind, however, that it was during this period that masses of Cypriots escaped the poverty and grim conditions previously associated with traditional architecture, and saw the making of a 'brave' new modern landscape dotted with electricity pylons and gleaming factories.

With the 1974 Turkish invasion and subsequent military occupation of a sizeable portion of the island, apart from the immediate and compelling physical threats to the island's heritage and monuments, enormous strains were also placed on the housing stock as well as natural resources and land availability. The grave situation necessitated the construction of large modular housing estates and brought on the acceleration of existing urbanisation and industrialisation trends. Although the rapid expansion of the tourism sector since the 1980s brought about additional threats to heritage preservation, and subsequent commercial development practically erased the traditional seafronts of Limassol and Larnaca, the urgent needs for resettlement and revitalisation were undoubtedly relieved, in the short term, through this much needed economic recovery. In fact, these needs had been so pressing that the legal system concerning preservation was rather slow to respond to the new and compelling threats of tourist development.

A second reason for the delay in the enactment of necessary preservation legislation appears to be related to generally low levels of public awareness on the issue. Although there has been a consistently positive change in the attitudes of the general public concerning preservation, the concept has often been regarded with suspicion, especially in the earlier days of the rapidly modernising society. Even with increasing levels of public awareness, further threats

have to be confronted, resulting from the lack of expertise of several related professionals, both in the public and private sectors. The importance of training architects and public works or utility engineers, as well as local administration officials to respond sympathetically to existing traditional cores and landscapes cannot be underestimated. Moreover, the adequate training of craftsmen on heritage restoration skills is another important issue that has to be confronted.

## **Preservation strategies**

### Architectural Heritage Preservation

To address these threats, the Department of Town Planning and Housing has taken action in various ways, thus creating new opportunities for the preservation and enhancement of the heritage of Cyprus.

### Inventory and Documentation

Concerning the built heritage, the Department of Town Planning and Housing manages the Architectural Heritage Inventory of Cyprus. This consists of over 10,000 index cards describing an equal number of vernacular structures in all towns and 75 selected villages all over the government-controlled part of Cyprus, accompanied by a series of cadastral maps. The inventory is continuously upgraded through an on-going process with the aim of covering all government-controlled areas, following the specifications of the Granada Convention, ratified by the House of Representatives in 1988. A pilot study for the computerisation of this inventory in co-operation with the University of Cyprus was carried out in 2001.

### Conservation and Restoration

Following the analysis of the Architectural Heritage Inventory, more than 70 Preservation Orders have been issued to date, encompassing over 2,500 vernacular structures all over Cyprus. This is also part of a continuing process, in an effort to cover all government-controlled areas. Furthermore, in order to facilitate the provision of incentives to owners willing to restore their properties in areas not yet covered by group preservation orders, provision has been made to allow the issuing of Preservation Orders for individual buildings upon submission and approval of a relevant application. For restoration work, as well as any alteration carried out on listed buildings, a special Consent is required, in addition to the regular planning and building permits, with well over 1000 such Consents having been granted since the 1980s. Restoration work is regularly inspected, while appropriately trained personnel of the Department periodically provide on-site guidance during the progress of work.

### Provision of Incentives

To encourage proper restoration and revitalisation of listed buildings, a package of incentives has been provided through the Department of Town Planning and Housing, since 1985. Incentives provided through the Listed Buildings Law of 1992 are upgraded periodically to accommodate inevitable rises in restoration costs. The package currently includes direct cash grants for up to 50 percent of restoration costs, with a maximum ceiling of £40,000; generous tax deductions, including the exemption of restoration costs and rents obtained thereupon from income tax, the refund of property transfer fees, and the exemption from the property tax; the provision of low interest loans, in special cases, to facilitate restoration costs; as well as the transfer of development rights, that is the remaining permitted plot ratio of listed properties within local plan areas to specified commercial zones all over the island. An additional incentive, now available for all listed buildings anywhere in Cyprus, is the 'provided plot ratio,' a bonus square metres of such an amount that, when sold, will complete half of the restoration cost. Moreover, direct intervention by local authorities for urgently needed stabilisation work in abandoned listed properties in danger of collapse is subsidised through a Preservation Fund. To this end, approximately 300 buildings have been provided with the aforementioned incentives, while a further 100 applications have been approved for restoration projects currently under way.

### Development Control

In order to ensure the protection and enhancement of the built heritage through the process of development control, the Department of Town Planning and Housing prepares and publishes guidelines for restorations and interventions in traditional cores. Relevant provisions are already in place in Local Plans and the Policy Statement for the Countryside, while procedures for the publication of more detailed guidelines for specific traditional cores, such as the urban centre of Limassol, the traditional hill-town of Lefkara, and the mountain resort village of Palaikhori, are currently in progress.

### Public Awareness

Lack of public awareness has been identified as a major threat to heritage preservation efforts. To address this issue, the Department of Town Planning and Housing organises and supports several conferences promoting the understanding of heritage preservation and enhancement, including a series of slide presentations given by travelling planning officers for the residents of traditional areas all over the island. In addition, a number of heritage-related events are organised within the framework of the European Heritage Days, through which public awareness has been raised, especially among the youth. With the EUROMED HERITAGE Project, and the extension of European Heritage Days to the countries on the south and eastern shores of the Mediterranean, Cyprus is ready to become a bridge in the effort to raise awareness and add value to the cultural heritage of the region.

### Landscape Preservation

Concerning the preservation and enhancement of the heritage of natural and man-made landscapes, the Department of Town Planning and Housing has promoted the inclusion of relevant provisions in Local Plans, which are periodically revised through a feedback process involving the Planning Commission and Local Authorities. Moreover, the protection of natural areas in the countryside is promoted through the relevant Policy Statement, a legally binding guideline document in the form of an adapted regional plan for the control of development and the protection of the environment in villages and rural areas. Along with this document, a series of zoning plans have been published for the majority of rural settlements, while areas of outstanding natural beauty, selected coastlines and nature protection areas, as well as areas of protected landscapes, including bodies of water, precipices and canyons and mountain peaks, are all delineated on a detailed cadastral inventory which complements the guidelines of the Policy Statement.

### Implementation of the European Landscape Convention

In its efforts to promote public awareness on the importance of cultural landscapes, the Department of Town Planning and Housing has submitted a proposal to include the limestone vineyard terraces of the Limassol Wine Villages in UNESCO's World Heritage List, as an important example of the island's rural landscape heritage. Cyprus is already a signatory party to the European Landscape Convention, the drafting of which has been closely followed by the Department of Town Planning and Housing. With the objective of developing a Landscape Strategy for the island, work is currently carried out on the adaptation and modification of relevant provisions in all Local Plans and the Policy Statement for the Countryside, taking into consideration the effective preservation and rehabilitation of cultural landscapes as well as the implementation of the NATURA 2000 network proposals, already under study. Last but not least, the first of a planned series of Preservation Orders has recently been issued for the protection of outstanding trees and groups of trees located outside designated Forest areas (which are already adequately protected through relevant legislation implemented by the Department of Forests).

### Participation in European Programmes

The Department of Town Planning and Housing also participates in European Programmes such as INTERREG III, EUROMED HERITAGE and HEREIN.

### **Conclusion**

Over the past decade, through the operation of the Town and Country Planning Law, great headway has been made in the field of heritage preservation and enhancement. Relevant policies have to a large extent been streamlined along the European prototype, while Cyprus has been actively involved at the European level in the discussion and exchange of ideas and experiences regarding heritage through the participation of the Department of Town Planning and Housing in the Cultural Heritage Committee of the Council of Europe. Yet, there is still a lot to be achieved: early results of policies must be scrutinised and feed back mechanisms provided to adjust them accordingly. Moreover, we must find ways of involving citizens at the grass roots level, both in the decision-making process and the management of heritage preservation and enhancement. The process of awareness-raising, however, is expected to be a long and tedious process, bearing in mind the historic context of relatively recent independence and inter-communal conflict on the island, as well as the continuing pressures for new development on an ever increasing scale.

The foundations of a holistic approach to heritage preservation and enhancement have been put down in the government-controlled areas of Cyprus. It is evident that we must strive towards applying the same philosophy to the whole of the island. The Nicosia Master Plan, a bi-communal project operating under the auspices of the United Nations, has been successfully implemented over the last few years, managing to achieve tangible results for the divided capital of Nicosia. Such efforts could be emulated in the field of heritage, expanding policies for its protection and enhancement over the whole of the island.

### **4.3 MUSEUMS**

According to an unofficial and incomplete survey prepared in 1998 by the Leventis Municipal Museum of Nicosia, the number of private (i.e. not established by the state) museums in Cyprus amounts to 51<sup>2</sup>. The survey refers to establishments who use the term "museum" in their official name. Therefore, the museums included in the survey are classified as such according to their own understanding, irrespective of whether they comply with any objective criteria of classification or not.

According to the information obtained from the survey, the museums can be divided, with regard to the character of their collections, as follows:

*Table 1*

	<b>Nicosia (town &amp; district)</b>	<b>Limassol (town &amp; district)</b>	<b>Larnaka (town &amp; district)</b>	<b>Paphos (town &amp; district)</b>	<b>Total</b>
History	6	1		1	8
Archaeology			1		1
Numismatic	1				1
Ecclesiastical heritage/ Byzantine	4	4	1	2	11
Ethnography/ Folk Art	3	6	2	6	17
Contemporary Art	1	1	2		4
Natural History / Geography/ Aquaria	3	1	2	2	8
Technology	1				1

<sup>2</sup> 19 in Nicosia town and district, 13 in Limassol town and district, 8 in Larnaka town and district and 11 in Paphos town and district. The survey contains no information on the museums operating in Famagusta district.

As regards to both the ownership status of their collections<sup>3</sup> and the corresponding responsibility for their operation, the picture is the following:

*Table 2*

**Collections owned by /Museums operated by:**

Collections owned/museums operated by local authority bodies	20
Collections owned / museums operated by foundations, associations, non-for-profit organizations	25
Collections owned / museums operated by private persons or for-profit organizations	6

The number of establishments who consider and style themselves as museums is constantly rising. This proliferation reflects the ambition of almost every community or locally (on a community level) based organization in Cyprus to create its own museum. In most cases, this ambition is supported on behalf of the proponents for the creation of museums either by reference to the contribution of the museums to be created to the protection and promotion of cultural heritage, or by reference to the expected developmental impact on the community as a result of the creation of such establishments. Both arguments are weak: neither constitutes the creation of a museum an act of protection and promotion of cultural heritage per se, since the distinctive and unique value of the museum's collection has to be proved; nor can any direct or indirect link between the creation of a museum and its ability to influence economic and social development (via creation of working places and prospects to become a focal point for the community's social life) be convincingly established, unless the museum's own economic viability and sustainability is safeguarded. Moreover, the most important condition that should be observed when establishing a museum is not even considered: namely, that there are distinctive, necessary and sufficient conditions that any establishment should meet in order to be eligible to classify as a museum.

As a result, most of these "museums" can hardly qualify as such. Common characteristics applying to the overwhelming majority are the following: they are based on poor foundations with respect to their ability to raise funds and secure the income necessary for their proper operation<sup>4</sup>; due to the fact that their operation is not based on a constitution, neither is the ownership status of the collections of these museums clear, nor is their operation entrusted to the hands of a governing body which is bound to derive its governing powers from the statutes of such constitution; the lack of a constitution makes it also impossible to identify the policy objectives (if there are any) which are followed by those operating the museums; the museums' operation is not based on sound principles of administration and management; they do not employ specialized personnel and they are usually understaffed; their collections are not organised according to scientific criteria.

The above general remarks on the prevailing situation and existing tendencies in the field of museums in Cyprus make not only evident the absence of policy in this field, but also make obvious that, at least until recently, no single authority was officially delegated to deal with that issue. As a matter of fact, the need to formulate a policy for the field of museums and to assign an authority with responsibilities for policy formulation and implementation emerged only after pressure exerted on behalf of those who sought state financial assistance became very intense. As a response to this pressure, a tripartite ministerial committee composed of the Minister of Education and Culture, the Minister of Finance and the Minister of the Interior

<sup>3</sup> In most cases, the ownership status of the collections is still unclear, due to the fact that the operation of these museums is not based on a constitution.

<sup>4</sup> Indicative of this are the following facts, which reflect their restricted financial possibilities for proper operation: Although 30 of the museums listed in the aforementioned survey have adopted an opening hours policy, only a small number of them actually abide by this policy; only 5 of them organise temporary exhibitions; only 4 of them offer educational programmes; only 7 of them are accessible to visitors who use wheelchairs; only 17 of them offer books and souvenirs for sale, and only 4 of them provide a cafeteria for the public).

convened in 2000 and decided to ratify a subsidies scheme for museums<sup>5</sup>. The scheme's core objective was to financially assist the creation of new museums and to underpin improvements on the infrastructure of already existing museums that preserve, protect and promote cultural heritage. As such, the scheme was not embedded in a broader context of development, linking its objectives with social and economic aspects. In addition, no single governmental authority has been formally assigned with the task of the implementation of the scheme. Instead, this task has been transferred to an ad hoc created interdepartmental committee, consisting of members representing various governmental departments<sup>6</sup>.

The interdepartmental committee proved to be a weak instrument, with limited capacity as regards its competence to effectively manage the implementation of the subsidies scheme. It was neither intentionally designed as a powerful instrument able to provide guidance to museums, nor was it able to effectively monitor changes, evaluate developments and/or setbacks in the field of museums and assess its own contribution in shaping the field of museums. It was merely an administrative device primarily created in order to respond to a given situation. As such, the committee did not obtain a mandate to produce an integrated policy on museums - one which could relate museum development with aspects of social and economic development. Furthermore, the omission to incorporate operational definitions in the subsidies scheme (definitions such as "what is a museum" and "what is a collection") affected negatively the scheme's strategic value and also imposed severe confinements as regards to both the scheme's range of reference and the committee's ability to properly structure its own field of competence. If we add to this the limited access to resources (only £70.000 were yearly allocated for the purpose of implementing the subsidies scheme), then we can conclude the following: museums policy, as it was expressed by the subsidies scheme, was bound to perpetuate the prevalence of a certain state of affairs in the field of museums, which was seemingly considered to be the permanent and unalterable status quo.

### **Towards a New Policy for Museums**

The proven inadequacy of the current subsidies scheme to effectively deal with the situation in the field of museums makes evident that it should be replaced by a new subsidies scheme - a scheme based on sound policy principles that would help avoid the deadlocks of the past and would instead allow qualitative changes to be made.

The formulation of a new policy on museums, upon which the new subsidies scheme will be based, must be preceded by a thorough examination and analysis of the current situation, of the trends and tendencies which are prevailing in the field of museums. The current situation, as described above, is far from being satisfactory. Therefore, the new policy should render it feasible to target the new levels of development that should be obtained via introducing new standards of operation in the field of museums.

In order to meet this end, some core definitions and criteria that would allow for proper classification and evaluation must inevitably be adopted and incorporated within the policy framework, so that each museum's performance can be judged according to objective criteria. The strategic value of the new policy will additionally depend on its adequacy to include evolutionary/qualitative aspects of development in the field of museums and to convincingly relate them with aspects of social and economic development.

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<sup>5</sup> The decision to adopt the subsidies scheme was taken without prior consultation with the interested party (the private museums). This does not, however, constitute a defect in the perception of democratic decision making. It only reflects the fact that no official partner (a body representing the interests of private museums) was there to hold discussions with.

<sup>6</sup> The following departments were represented in the interdepartmental committee: The Cultural Services- Ministry of Education and Culture; the Planning Bureau - a government service independent of any Ministry with its main responsibility being the programming and coordination of economic and social policy; the Department of Antiquities - Ministry of Communication and Works; the Department of Town Planning and Housing - Ministry of Interior; and the Cyprus Tourism Organisation - an arm's length organisation with semi-governmental status, whose operations are supervised by the Ministry of Commerce, Industry and Tourism.

Any progress in achieving developmental goals - be it in the field of museums or in the social and economic field - must be expressed in clear and measurable terms. To this purpose it will be essential to employ performance indicators, specifically designed for measuring developments in the field of museums, that can sensibly be correlated with respective performance indicators, designed for measuring developments in the social and economic field. For example, it must be possible to demonstrate how advancements in the operational performance level in the field of museums (proper staffing - scientific and non-scientific -, conducting of scientific research and documentation of collections, adoption of opening hours policy, introduction of museum paedagogical programmes, adoption of open and democratic procedures in administrative matters, etc) can generate advancements in the social and economic field (boost to local economy, diversification and enrichment of touristic product, fostering of handicrafts industry, possibilities for creation of working places for museum advisors/curators, conservators and museum paedagogues, enhancement of cooperation between museums and the educational system, active participation of the local population in museum governing bodies, promotion of voluntarism, etc).

It should be expected that the new policy for museums will act as a catalyst for structural changes in the field of museums, and be able to induce the transformation of existing museums into viable institutions. It will, therefore, be a crucial prerequisite of the new policy that it should prove to be consistent with the principle of sustainability.

Another important element that deserves to be considered at the stage of policy designing is the inclusion of the notion of competition within the policy framework. For obvious reasons it should not be expected that every museum will prove to be eligible to receive subsidies. Subsidization is the practice of spending public money in expectation of the public receiving its benefit. In the context of museum policy, public benefit accrues whenever high standards of operation and performance are followed - especially those who are addressing the users. Therefore, a sound policy must stimulate (and duly reward) competition among museums seeking for subsidies, in order to give them incentives to produce as much public benefit as possible.

## **5. STATE ARCHIVES**

The Cyprus Public Record Office was established in 1978 under the Public Record Law, 1972, to provide for the preservation of public records. In 1991 it was renamed "State Archives" under the new State Archives Law, which repealed the Public Record Law 1972. It is a service under the Ministry of Justice and Public Order. The primary function of the State Archives, as a place of deposit for public records, is to receive from government departments and other bodies subject to the State Archives Law those of their records that must be permanently kept and to hold them for official use. Its further function is to hold and make these records available for research by members of the public.

Under the current legislation, the definition of "records" includes all recorded information created or received by a public body, regardless of physical form and characteristics. The State Archives make arrangements for the selection of public records that ought to be permanently preserved, based on their historic or administrative value. The records selected for permanent preservation are transferred to the State Archives within a period of 30 years after their creation. Those that have been rejected as not suitable for permanent preservation are destroyed. Members of the public have access to public records 30 years after their creation. The Minister of Justice and Public Order may prescribe, with the consent of the appropriate authority, any other period, reduced or extended. Extended closure periods may be prescribed if the records are of national security, contain private information given in good faith or have sensitive information. Accelerated opening is prescribed for records that were already open to the public before their transfer to the State Archives.

In spite of many and much more urgent preoccupations, the Cyprus government has been conscious of the need to save its old records. The State Archives have implemented, throughout the government departments, the Records Management Programme, offering thus a “common service” to them. At the same time it protects and preserves the valuable collections that are housed in its premises. At the State Archives Conservation Unit, fragile and destroyed documents are restored on the one hand, while on the other, preventive conservation has become a major issue over the recent years.

The State Archives offer lectures to clerical officers and other officers of the public service as part of their vocational training. In addition, it is involved in organising lectures on preventive conservation. Recently, the State Archives in collaboration with the Cyprus Development Bank organised a series of advanced training courses on preventive conservation of paper. The courses were financially supported by the Manumed project, which falls under the European Union, Med-Heritage Programme. The objective of these courses was to provide both theory as well as practical training to people in charge of archives, libraries and private collections.

The State Archives are for the time being housed in rented premises in a multi-commercial building at the centre of Nicosia. However, with a view to materializing the Cyprus Government’s desire to erect a purpose-built State Archives building, an appropriate site has already been assigned and plans are already under way. The new building will give the State Archives the opportunity to expand their activities. It foresees the hosting of seminars and various exhibitions. Moreover, shortage of space will be alleviated, more collections will be able to be permanently preserved and members of the public will carry out their research in suitable and specially designed reading rooms.

The quantity of records now stored in the State Archives amounts to 3,54 linear kilometres of shelving. Some of the principal archival holdings are the Governors’ Archives and the Secretariat Archives dating from 1878 to 1960 as well as other groups of colonial records. None of the previous rulers of the island (Richard I of England, the Knights of St. John, the Lusignan dynasty, the Venetian Republic and the Ottoman Turks) left behind any collections of public records. Only a small number of Ottoman state documents survived, having in 1878 been taken over by the British authorities at the time of the island’s transfer from the Ottoman Empire to the British. Thus, public records in Cyprus means the surviving manuscript and other related records created by the British colonial authorities between 1878-1960, and such Republic of Cyprus Records, whose administrative use has ended and which are available for selection and permanent preservation.

Since 1985, the State Archives, in an effort to enrich their holdings with records of earlier historical periods of the island, have been involved in an ongoing project with the UK’s Public Record Office, purchasing microfilms of colonial records relating to Cyprus. Furthermore, in 1990 the State Archives commenced a similar project, purchasing microfilms and transcriptions of records relating to Cyprus from the State Archives of Venice. This project has now finished and a new one has commenced with the Marciana Library.

The State Archives of Cyprus have already started taking necessary steps to face the changes that will arise due to the technological development of our era. Some government departments already create records in electronic form. The State Archives are considering such issues as the management and safekeeping of these electronic records and their accessibility to the public. The State Archives are looking forward to the automation of all government departments, which is currently under way. This development will give new direction in the flow of its work and all required actions are being taken in order to be able to continue to fill the role of a “common service” in relation to other government departments. The office automation of the public sector and especially the automation of the State Archives will additionally improve



the facilities available in the reading rooms and will give readers a better opportunity for more in depth research.

The State Archives will soon have their website on the Internet under the web page of the Ministry of Justice and Public Order. As a start, the site will provide general information regarding the role and functions of the State Archives, some information on the collections kept and photographs of documents.

The new century and its dramatic changes in technology will give a new role to all the State Archives of the world. The sciences of Archive Administration and Records Management should consider Computer Science subjects in order to catch up with the rapid developments. The new archivists should be computer literate to cope with the computerization and automation of governments. Readers will need help and guidance on how to handle and research machine-readable records. The age of paper-written documents will soon co-exist with the epoch of electronic records. Regardless of these technological changes and innovations, the State Archives of Cyprus will continue to be the place of safekeeping of the island's history.

## **6. AUDIOVISUAL POLICY**

The Cyprus government policy vis-à-vis the audiovisual sector can be summarized in three words – pluralism, transparency and development. In the broadcasting domain the commitment of the government for maintaining a dual system has been reiterated. Also, in January 2003, the Council of Minister chartered its policy towards public service broadcasting adopting the main elements of the Amsterdam protocol and relevant Council of Europe decisions. Cyprus is party to two Council of Europe Conventions – the Convention on Transfrontier Television and the Convention for providing legal protection to services *via* conditional access.

Finally, as regards the development of the art of cinema and the broader audiovisual production sector the government remains committed to its further development as it recognizes its tremendous growth potential. The potential of Cyprus as a film location destination is also being explored.

### **The Cyprus Television Broadcasting System**

#### **General Characteristics and Recent Trends**

Cyprus was one of the few countries in Europe where the public service system maintained its monopoly as late as April 1992. Since then a real revolution has occurred in the electronic media environment prompted by the the Law on the Establishment, Installation and Operation of Television Stations passed by the House of Representatives that very year.

The results of this media revolution have been dramatic. Whereas in 1991 only one television channel, the single public service channel, was broadcasting for less than 50 hours a week, at present there are in operation two public service channels (CyBC-1,CyBC-2), three private channels (MEGA Channel/LOGOS, Antenna and SIGMA TV) and two pay-television channels (Lumiere Television, ALPHA) broadcasting nationwide. The combined broadcasting hours of the "free" stations exceeded 450 hours a week during 2003.

The substantial increase in broadcasting time has led to a corresponding increase in the amount of programmes of an informational nature. The number of news bulletins, for example, increased exponentially and presentation also improved in the face of intense competition during the period 1992 to 2003.

The most meteoric increase, however, has been observed in entertainment programming, which increased ten-fold during the same five year period. The amount of imported programming also shows a dramatic increase and has helped to fill most of the vast expanses

of broadcast time available at the peripheries of prime time. The origin of programming displayed during the period just after the introduction of private radio and television a substantial shift to foreign programming, mainly US and non-European. After 1995, however, there has been a sharp U-turn back to locally produced output, mainly comedy series during prime time and Greek serials, quiz shows and reality shows.

Cultural programmes, on the other hand, have not received the attention they deserve and their share of broadcast time was reduced further during the same period causing some concern in certain quarters.

### **Public Service Television - The Cyprus Broadcasting Corporation**

The Cyprus Broadcasting Corporation, CyBC, the semi-government public service organisation, is the heir of the colonial Cyprus Broadcasting Service, CBS, which was established by the British colonial authorities in 1952.

The CyBC was established under the Cyprus Broadcasting Corporation Law, Cap. 300 of 1959, for the purpose of "*operating by sound or television a public broadcasting service for reception by the public*".

The CyBC is administered by a nine-member Board of Directors appointed by the Council of Ministers. The chief executive is the Director General to whom, according to the Broadcasting Law, "*the Corporation shall delegate such of its functions as are necessary to enable him to transact effectively to day to day business of the Corporation of every kind whatsoever*". The CyBC according to the Law is a non-profit organisation and should use its entire income for the promotion of its mission of providing information, culture and entertainment to the people of Cyprus.

The Corporation for a time derived its income from a levy on electricity bills (imposed on consumers by Law between 1979 and the mid-1990s), advertising and an annual state subsidy. At present its main income is the state subsidy which is expected to reach 16.000.000 Cyprus pounds or 28.000.000 Euros for the year 2003 out of the Corporation's total budget of 21.000.000 Cyprus pounds or 35.700.000 Euros. In recent years the Corporation has been facing serious financial difficulties. These are expected to get even worse in the face of intensifying competition from private channels. Its advertising revenue has been adversely affected because of the competition for audiences with the private channels and the slow down in the growth of the economy.

The CBS television service began on an experimental basis in the autumn of 1957. The Cy BC maintained virtual monopoly until 1992 when the first private channel, LOGOS, started broadcasting in April 1992. Soon afterwards the CyBC responded by launching its second television channel, CyBC-2, with specially designed programming to face competition from private channels at least during the first couple of years (1992-1994) of competition.

### **The 1992 Legal Framework for the Establishment of private television stations**

CyBC was criticised for not being able to satisfy the needs of an ever more demanding public. The arrival of satellite television and the need to adjust to European legislative machinery in all fields, especially after the application of Cyprus to accede to the European Communities in July 1990, brought matters to a head and led to the approval of appropriate legislation in the early 90s. This opened the way for private television and was a complete break with the past when the government was the sole gatekeeper which exercised control on what was shown to Cypriot viewers.

The Law concerning the Establishment, Installation and Operation of Television Stations of 1992 delegated specific tasks to the Consultative Committee on Broadcasting which was set up a year earlier under the provisions of Art. 3 of the Law concerning the Establishment and Operation of Radio Stations of 1991.

The Committee's tasks regarding the establishment and operation of television stations, *inter alia*, included consulting the Council of Ministers for the granting, withdrawal, renewal or amendment of television and radio licences.

According to the 1992 Law the licences for television stations are granted on the basis of whether they serve the public interest. The aim of establishing television stations, according to this Law, is the objective transmission of information and news, as well as products of art and literature. Broadcasters should ensure the quality standard of their broadcasts so as to live up to their mission and to promote the cultural development of the country.

The broadcasts of all licenced television stations should be governed (Article 15) by: *objectivity, completeness and timeliness, pluralism, preservation of the quality of the language, respect for the personality and private life of the individual, respect for the ideals of democracy and human rights, preservation of the national identity and cultural heritage of the people of Cyprus.*

The 1992 Law provided, as regards the allocation of broadcasting time to political parties, for the same treatment as that prescribed in the legislation governing the matter for the CyBC.

Concerning advertising this Law prescribed that the time allocated to the transmission of advertisements should not exceed 10% of the total broadcasting time and ten minutes per hour of programme. Tobacco advertisements were prohibited. The transmission of advertisements for children's toys was forbidden up until 22:00 when a work-day followed and 23:00 on Friday and Saturday nights or when a holiday followed.

In addition to the Law regulations were also pending before the House of Representatives based on the provisions of Article 21 of the Law but were never approved because of rapid developments in the audiovisual field.

As a result of the 1992 Law several private television channels have been established in Cyprus.

### **Realignment of Cyprus legislation in the audiovisual field with the *acquis communautaire* (1994-1998)**

The 1992 Law soon proved to be inadequate to cope with the increasingly transnational nature of broadcasting. In addition Cyprus' application for accession to the European Communities in 1990 necessitated the alignment of national legislation to the *acquis communautaire*.

The need to proceed fast with the drafting of new legislation became more pressing with Cyprus' moves to participate fully in the MEDIA Programme. Following consultations in Brussels in October 1994 a special working group consisting of Ministry of the Interior and the Ministry of Communications and Works officials went ahead with the drafting of a new legal framework for both public and private broadcasting. This piece of legislation, which was integrating most of the provisions of EEC Directive 552, concerning television broadcasts, was submitted to the competent committee of the House of Representatives in March 1997. The draft laws were examined thoroughly and exhaustively by the Committee, which proceeded to make certain amendments on the basis of feedback from public and private circles as well as interest groups.

On 15 January 1998, the plenary of the House of Representatives approved the following two bills:

1. The Law unifying and reviewing the laws governing the establishment, installation and operation of radio and television stations ( 7(1)1998), and,

## 2. The Law amending the Cyprus Broadcasting Corporation Law of 1959 (Capital 300) (8(1)1998).

Both legal instruments incorporate in effect all the provisions of EEC Directive 552 of 1989 and most of the provisions of Amending Directive 36 of 1997 concerning television broadcasts for the Law 7 (1) unifying and reviewing the laws governing the establishment, installation and operation of radio and television stations (1998).

This Law is divided into twelve sections, as follows: (1) Introductory Provisions, (2) The Establishment of the Cyprus Radiotelevision Authority, (3) Authority Services, (4) Ministerial Jurisdictions, (5) The Consultative Radiotelevision Committee, (6) Licences, (7) Broadcasts, (8) Protection of Minors and Protection of the Language, (9) Transfrontier Broadcasts, (10) Advertising, Sponsoring and Teleshopping, (11) Financial Provisions, (12) Miscellaneous.

### **Contact Committee for the implementation of “TWF”**

Cyprus has participated since 1998 on an ad hoc basis in the work of the Contact Committee. As from April 2003 Cyprus participation acquired an observer status and one Cypriot representative participated on a regular basis in the proceedings of this Committee. As from May 2004 Cyprus participation has been upgraded to full status with the accession of our country to the European Union.

The Committee deals with the implementation of the TWF (Television Without Frontiers) Directive in member states and at present it is heavily involved in the ongoing process of amending the TWF Directive.

### **Audiovisual Working Group**

This body of the Council of Ministers complements the work of the Contact Committee for “TWF” and works on the proper functioning of the Media Plus programme and other EU initiatives, which constitute the European policy in the audiovisual sector. As from April 2003 Cyprus participation acquired an observer status and one Cypriot representative participated on a regular basis in the proceedings of this working Group. As from May 2004 Cyprus participation has been upgraded to full status with the accession of our country to the European Union.

### **Council of Europe Media Institutions**

Cyprus is a full and active member of the CDMM, the Steering Committee for Mass Media as well as of the Standing Committee for Transfrontier Television while it participates in the work of the Group of Professionals for the Freedom of Expression in the Media.

### **The Steering Committee for Mass Media**

Cyprus participates quite actively in the work of the Steering Committee which co-ordinates the work of several subordinate bodies dealing with various aspects of the media, such as freedom of expression, media diversity, digital broadcasting, on-line media, transfrontier television etc. The CDMM prepares every four years Ministerial Conferences during which major decisions are taken which chart the course of developments in the media field Europe-wide. With the rapid expansion of EU membership the CDMM like the rest of the Council of Europe seeks to find a new scope and perspective in its work concentrating in particular in the protection of human rights in general and the freedom of expression in particular. The recent escalation in terrorist activity provides a fresh challenge both to the Committee and the Council, which have to tread a fine line between the fight of states against terrorism and the preservation of the freedom of expression in particular for professional groups like journalists.

### **The Standing Committee for Transfrontier Television**

Cyprus actively participates in the Standing Committee, which oversees the implementation by member countries of the Council of Europe Convention on Transfrontier Television. Cyprus

has been a party to the Convention since 1993 when it first came into force. In addition Cyprus has ratified the Amending Protocol to the Convention, which came into force on 1 March 2002.

The Standing Committee within its mandate organizes seminars on various matters pertaining to the content of the Convention, such as advertising rules and need to amend them in view of technological and market developments, the introduction of digital television and its implications, the application of the list of major events important for society in the various member countries, short time reporting, protection of minors, respect of human dignity in certain reality shows etc.

At present the further amendment of the Convention is being considered by the Standing Committee taking into account parallel work being carried out for the amendment of the EU Directive "Television Without Frontiers". What is especially discussed is the possible extension of the scope of the Convention to include new media services. For this purpose a relevant study was recently commissioned.

### **The Group of Experts for the Freedom of Expression in the Media**

Finally, Cyprus participates in the above-mentioned Group which is very active especially in producing rather numerous draft declarations and recommendations for consideration by the Steering Committee in the field of protecting the freedom of expression in the media.

Convention for the Legal Protection of Services based on, or consisting of, Conditional Access Cyprus was the first country to ratify in July 2002 the Convention for the Legal Protection of Services based on, or consisting of, conditional access thus implementing one of the commitments made at the European Ministerial Conference at Cracow in 2000. Since then two more countries have ratified the Convention – Romania and Moldova – and it is thus expected to come into force in July 2003.

The Convention is intended to fight piracy of pay television and information society services provided to consumers through conditional access. In Cyprus the implementing authorities are the police (technical division) and the courts.

The Convention has parallel provisions with EU Directive 84 of 1998 for the legal protection of services based on, or consisting of, conditional access.

## **7. CULTURAL TOURISM**

### **Strategic Plan for Tourism**

Tourism is the single most important economic activity in Cyprus. Revenue for tourism is estimated to have reached €2.224,28 and accounts for about 20% of the Gross Domestic Product.

The new strategic plan for tourism up to the year 2010, which was revised in November 2003 by the new government, has as its main axis culture and environment. Preservation, enhancement and promotion of the island's rich cultural heritage as well as active support of the cultural expression of contemporary Cypriots is considered top priority for the strategic plan.

The sector of tourism must ensure that cultural elements become a part of the tourist product. Given the sensitivity and importance of the issue, it is essential to also make sure that our cultural heritage is protected effectively, that traditional forms of art are revived, passed on the younger generations and kept alive, and that its authenticity and genuineness is preserved.

From the point of view of the tourist product the main parameters are: History and Archaeology, Religious tradition, Folk civilization – customs and traditions, Culinary heritage, Contemporary art and Artistic and cultural events.

A strategy for the development of cultural tourism requires a creative partnership between government, business and heritage organisations. The main partners are: The Department of Cultural Services, the Department of Antiquities, local authorities, private cultural foundations, organisers of cultural events, specialised tour organisers in Cyprus and abroad, artists and tourism professionals.

The Cyprus Tourism Organisation is heavily involved in a number of projects towards the development of cultural tourism:

#### **Aphrodite Cultural Route**

In recent years an effort has been made to organize cultural heritage attractions in thematic routes with good response from the tourist market. The Aphrodite Cultural Route is the first thematic route organized in Cyprus. The methodology developed by the Council of Europe for the development of transnational theme cultural routes has been used as a model for the development of the Aphrodite Cultural Route. For the organisation of the route, a scientific committee was set to identify the sites to be included in the route, to prepare the necessary texts for the interpretation of the sites and to propose the necessary infrastructure projects. The project objectives go beyond setting up a physical route linking sites related to Aphrodite. The Aphrodite Cultural Route is an invitation to visitors to wander through layers of history and culture following the footsteps of the great goddess. Three open information centres will be organized in the main archaeological sites included in the route which are: Kition, Amathounta and Kouklia. All sites and objects in museums which are relevant to the worship of Aphrodite will be sign-posted. Leaflets will be produced and distributed through CTO offices for the promotion of the route. The route will be enhanced with the organization of various cultural events in the localities, which are involved in the route. CTO plans include the development of two other thematic routes focusing on copper and wine heritage.

#### **Promotion of Cultural Tourism**

Culture is the main element of Cyprus marketing strategy for tourism. Actions promoted within the framework of the strategy include: advertising in specialized magazines, organisation of cultural events, journalists' trips to Cyprus and subsidisation of specialised tour operators.

A series of specialized brochures on cultural heritage is published and distributed through CTO offices in Cyprus and abroad. The most important ones are: Cyprus 10000 Years of History and Civilization, Hidden Cyprus, The Cyprus Wine Story and Flavours of Cyprus. Cyprus Tourism Organisation is producing a special film on cultural tourism that covers all aspects of our cultural heritage and a promotional film presenting the 10 Byzantine churches included in the UNESCO World Heritage List. Other films with strong cultural element subsidised by CTO are The wine routes and In the footsteps of Barsc".

#### **Rural tourism Development Programme**

In 1991, CTO designed and launched the Rural Tourism Development programme with the aim of revitalising village areas, using a multi-disciplinary, integrated approach. It combines purely touristic objectives with socio-economic, cultural and environmental considerations. The programme has been very well received and has stirred strong feelings of commitment and dedication in all those involved directly or indirectly. The central theme of the programme is the idea of renovating traditional houses in villages and converting them for tourist uses either as accommodation facilities or as catering establishments, craftshops and exhibition spaces. About 50 establishments are in operation in 30 villages. The programme comprises the following action areas:

A financial incentive scheme which provides interest rate subsidisation for the restoration and refurbishment of village houses.

Design and implementation of public projects directed at restoring village squares, paved cobbled streets, general urban landscaping and embellishment of points of interest which retain elements of traditional architecture.

Provision of technical advice and guidance to craftsmen , architects and designers on traditional architectural modes and restoration techniques

### **Association of Cultural and Special Interest Tourism**

The Cyprus Tourism Organisation undertook the initiative to organise the “Cultural and Special Interest Tourism Association” within the framework of a programme, subsidised by the European Commission. It covers a wide range of activities including pottery, icon painting, craft workshops, and glass blowing. The association is affiliated to the Chamber of Commerce, Industry and Tourism and has its own programmes of activities.

### **Cultural Events**

The Cyprus Tourism Organisation has the chairmanship of a technical committee for subsidisation of big cultural events that was designated by the Council of Ministers. Members of the committee are the Ministry of Commerce, Industry and Tourism, the Cultural Services Department, the Antiquities Department and the Planning Bureau. Among the recent events subsidised by this committee are: the José Carreras concert, the Monserat Caballe Concert and performances by the Bolshoi Ballet, Maurice Béjart Ballet, Kirov Ballet etc.

The Cyprus Tourism Organisation organises cycles of cultural events in various areas covering the entire year. These events are as follows: Musical Sundays, Happenings in archaeological sites, Summer Nights and Handicraft markets.

The Cyprus Tourism Organisation also subsidises cultural events organised by local authorities and private organisers, which cover a wide spectrum of themes. Subsidisation of cultural events in the hinterland is a priority.

### **Educational programmes in the field of cultural tourism**

The Cyprus Tourism Organisation recognises education as an integral part of the implementation of the cultural tourism strategy. A series of seminars have been organised towards this end which includes seminars on organisation of cultural events, marketing of micro-business in the field of cultural tourism, culinary heritage and organisation of small thematic museums. The Cyprus Tourism Organisation was the coordinator of a successful Leonardo Da Vinci programme “Cultural Heritage Tourism Network” which produced a number of training curricula relevant to cultural tourism issues.

### **Interpretation of cultural heritage**

The better presentation and organisation of archaeological sites is a priority of the department of Antiquities and the Cyprus Tourism Organisation which co-operate closely towards this goal. Masterplan studies and detail plans have been prepared for the creation of archaeological parks in Choroikoitia, Kourion , Pafos and Amathunta Ancient sites. The above projects aim to improve the comfort and clarity of the sites, so that visitor understands and enjoys archaeology. Proposed works include landscaping of the parks, thematic walks and a clear and attractive circulation system and other infrastructure works.

## **8. INTERNATIONAL RELATIONS IN THE FIELD OF CULTURE**

The international relations of Cyprus in the field of culture are governed by the relations that the Ministry of Education and Culture develops with many countries and organisations, as well as by the relations that other agencies, state or not, promote on specific subjects (e.g the Department of Antiquities, semi-state organisations, municipalities et al.).

### **International Organisations**

The Republic of Cyprus participates in international committees on cultural matters, in the framework of the European Union ("Culture 2000" Programme) and the Council of Europe (Steering Committee for Culture, Steering Committee for Cultural Heritage, Committee on Culture, Science and Education of the Parliamentary Assembly of the Council of Europe). Within the framework of UNESCO, Cyprus participates in institutions such as the celebration of International Book Day and International Intellectual Rights Day and in the Permanent Committee on the Production of Books and Reading. As regards the field of music, Cyprus participates in the International Music Council with the Cyprus Music Committee. In the field of theatre and dance, the National Theatre Committee and the International Dance Committee function within the framework of the International Theatre Institute of UNESCO. There is also collaboration with the World Heritage Committee, the World Heritage Fund and the Memory of the World on the subject of Protection of Cultural Heritage.

### **Programmes of Cultural Education and Scientific Cooperation of Cyprus with other countries**

The Cultural Services of the Ministry of Education and Culture are responsible for the shaping and carrying out of a number of provisions of programmes of cultural exchanges which are prepared within the framework of bilateral cultural agreements which link Cyprus with 33 countries (Egypt, Armenia, Bolivia, Bulgaria, France, Germany, Yugoslavia, Dominican Republic, Greece, India, Jordan, Iran, Spain, Israel, Italy, Kenya, China, Colombia, Cuba, Latvia, Lebanon, Luxembourg, Malta, Mexico, Hungary, Uruguay, Panama, Poland, Romania, Russia, Slovenia, Syria, Czech Republic). Every year the Cultural Services organise, on the basis of the programmes, a large number of events in cooperation with these countries (book and art events, concerts, theatre performances, film shows and tributes etc) as well as exchanges at the level of visits of those responsible for cultural, educational and scientific matters.

### **Other collaborations**

The Department of Antiquities of the Ministry of Communications and Works, as the department responsible for the archaeological and cultural heritage of Cyprus, promotes its own policies in the matter of international relations. At the same time, the Cyprus Tourism Organisation, cultural foundations (e.g. the Cultural Foundation of the Bank of Cyprus, the Cultural Centre of the Laiki Bank, the "Anastasios G. Leventis" Foundation, the Pierides Foundation), municipalities, communities and other agencies, implement and follow policies that cover a wide spectrum of activities and collaborations with countries abroad.

## **9. FUTURE CHALLENGES FOR CULTURAL POLICY**

The main purpose of a report on cultural policy is to present a cohesive picture of the subject under consideration, which will help it to be understood and which will link the strategic objectives contained in the framework of this policy with the measures implemented to achieve these goals. Furthermore, within the framework of such a report it is expected that information will be given regarding the relevant competences, responsibilities and obligations of all those who have statutory or other roles in the field of culture, that the way will be shown in which the organisation of their collaboration is achieved, and that there will be appraisal and assessment of the efficiency of their acts in relation to the achievement of the objectives.

In the case of Cyprus, the composition and production of this picture was not an easy matter. In contrast with other countries, where all the competent state bodies and services for cultural matters normally come under the same Ministry or are coordinated by one Ministry alone (usually the Ministry of Culture), in Cyprus the phenomenon is observed of a multi-split of the competences and responsibilities for cultural matters between various Ministries and Services. This phenomenon has its roots in part in the provisions of the Constitution of 1960, and in part



in outdated arrangements regarding the division of management and administrative competence and responsibilities. Of course, the most important disadvantage that emanates from this state of affairs is the lack of coordination which is often observed between the various parties who have statutory competence in cultural matters. At the level of cultural policy, this fact is reflected negatively as a weakness in achieving coordination of the goals that are announced, of the measures that are implemented and of the mechanisms that are put into motion by the various bodies and services. As a result, there are on the one hand many, independent policies on various matters, and on the other hand, there is missing the framework and the line of a concerted and unified policy, which operates cohesively as a rallying point and an axis of orientation for these policies around common strategic goals.

The Ministry of Education and Culture (which through the Cultural Services has competence only in specific matters of culture), is fully aware of the impasses created by this situation and aims to face the challenge of the future in common and in close collaboration with the other state bodies and services that are involved. This challenge is none other than the formulation of a complete, cohesive, coordinated and feasible cultural policy, with clear strategic objectives and aspirations, which is directed on the one hand towards the contemporary trends which prevail in the international space in the field of cultural policy, and which takes into account, on the other hand, the particular circumstances that apply in Cyprus. The basis of this policy is outlined in the Minister's introduction and will be further elaborated.

The formulation of policy is a pre-eminently democratic process. Thus it is clear that our future cultural policy will not be formulated unilaterally by state services, without consulting all those who are expected to have roles to play and to undertake responsibilities and competence with regard to its administration and implementation. The local government authorities, private cultural foundations and cultural associations, clubs and organisations have, as the potential strategic partners and collaborators of the state services in the implementation of cultural policy, a say by right in matters of policy formulation. We hope, therefore, that the sincere and democratic consultation that we aspire to have with them in the near future and the redefinition of the strategic goals of our cultural policy, based on the Minister's introductory note and the assignment of new roles and competences to the parties involved, will lead to essential adjustments that are necessary for the cultural policy of the future.

As mentioned above, the Cultural Services do not have exclusive competence in cultural matters. They have, however, an important share in the responsibility for the administration of cultural matters and continue to have, to a large degree, executive competences (which cover a wide spectrum of, often diverse, matters, such as the organisation of art exhibitions, book exhibitions, the organisation of festivals, administrative support of the state orchestras, the organisation of cultural events etc.) from which flow demands and obligations, the fulfilment of which is at the expense of their leading role. This role will be redefined on the basis of the outcome of the study on Unified Cultural Authority.