

ΠΑΝΤΕΙΟΝ ΠΑΝΕΠΙΣΤΗΜΙΟ ΚΟΙΝΩΝΙΚΩΝ ΚΑΙ ΠΟΛΙΤΙΚΩΝ ΕΠΙΣΤΗΜΩΝ

PANTEION UNIVERSITY OF SOCIAL AND POLITICAL SCIENCES



UNIVERSITY OF SOCIAL AND POLITICAL SCIENCE

DEPARTMENT OF COMMUNICATION MEDIA AND CULTURE

POSTGRADUATE STUDIES

The communicative action of Stavros Niarchos Foundation in the public space

L'agir communicationnel de la Fondation Stavros Niarchos dans l'espace public

Master's Thesis

Foteini Kaloeidi

Athens, September 2025

Three Members of Committee

Marianna Psilla, Professor of Political Communication (Supervisor)

Elisabeth Vercher, Maître de conférences

Ioanna Vovou, Associate Professor



Copyright ©

All rights reserved. Με επιφύλαξη παντός δικαιώματος.

Απαγορεύεται η αντιγραφή, αποθήκευση και διανομή της παρούσας εργασίας εξαμήνου εξ ολοκλήρου ή τμήματος αυτής, για εμπορικό σκοπό. Επιτρέπεται η ανατύπωση, αποθήκευση και διανομή για σκοπό μη κερδοσκοπικό, εκπαιδευτικής ή ερευνητικής φύσης, υπό την προϋπόθεση να αναφέρεται η πηγή προέλευσης και να διατηρείται το παρόν μήνυμα. Ερωτήματα που αφορούν τη χρήση της εργασίας για κερδοσκοπικό σκοπό πρέπει να απευθύνονται προς τη συγγραφέα.

Η έγκριση της εργασίας εξαμήνου από το Πάντειον Πανεπιστήμιο Κοινωνικών και Πολιτικών Επιστημών δεν δηλώνει αποδοχή των γνώμων της συγγραφέως.

Acronyms

SNF	Stavros Niarchos Foundation
SNFCC	Stavros Niarchos Foundation Cultural Center
GNO	Greek National Opera
NLG	National Library of Greece

Abstract

The present thesis attempts to research the relations between private and public sector as they occur from the case study of Stavros Niarchos Foundation (SNF) with the handover of the Stavros Niarchos Foundation Cultural Center (SNFCC). Donation of SNFCC is perceived as a communicative action of SNF towards public sphere, but respectively affecting states position in it. With the occasion, the involvement of the private initiative is studied in sectors such as the social welfare and culture, which for several years after the WWII were objects of states' care.

The survey of the project includes interviews with the communicational specialist of SNF and SNFCC that are analyzed with Narrative analysis. Interviews open and are streaming the structure of the conversation over theories of Communicative Action, Theory of Actors and Normative Content of Modernity. Communication of SNF for the SNFCC is also studied by a video that serves communicational purpose and that is analyzed through Content Analysis.

The main part of thesis is consisted of 4 Chapters. In first chapter the theories that sequence above are exposed broadly and combined with other important theories as for example the Public Sphere Theory. Second chapter describes extensively both the subjects of case studies, SNF and SNFCC, their brief history, mission, values and actions. It also exposes some of the communication content as examples of the cases. Chapter 3 present the theoretical framework of both Content Analysis and Narrative Analysis and presents the analysis stages and procedure and its results, respectively. Conclusion chapter combines theory with each analysis results and excludes the expectedly conclusions.

Thesis also includes Appendix A, B and C for the exposure of interview answers, images, tables and graphs of analysis.

Except from bibliography, web and social media content the project also referring to various sources like Media publications, more specific websites that are referenced before bibliography sections.

Keywords: Communicative action, Actors, Normative content, Content analysis, Narrative Analysis

Résumé

La présente mémoire tente d'étudier les relations entre le secteur privé et le secteur public à travers l'étude de cas de la SNF, en particulier lors de la remise du Centre Culturel de la SNFCC. La donation du SNFCC est perçue comme une action communicative de la SNF envers la sphère publique, tout en influençant réciproquement la position de l'État en son sein. Dès cette occasion, l'implication de l'initiative privée est étudiée dans des secteurs tels que l'état providence et la culture, qui pendant plusieurs années après la 2nd GM étaient des objets de soin de l'État.

L'enquête menée de méthode des entretiens avec les responsables de la communication de la SNF et du SNFCC, qui sont analysés à l'aide de l'analyse narrative. Les entretiens sont de structure ouverte et suivent la conversation autour des théories de l'Action Communicationnelle, de la Théorie des Acteurs et du Contenu Normatif de la Modernité.

La partie principale de la thèse se compose de quatre chapitres. Dans le premier chapitre, les théories mentionnées précédemment sont présentées en détail et mises en relation avec d'autres théories importantes, telles que la théorie de la sphère publique. Le deuxième chapitre décrit de manière approfondie les deux sujets de l'étude de cas, à savoir la SNF et la SNFCC : leur brève histoire, leur mission, leurs valeurs et leurs actions. Il présente également certains contenus de communication à titre d'exemples. Le troisième chapitre expose le cadre théorique de l'Analyse de Contenu et de l'Analyse Narrative, en présentant les étapes, la méthodologie et les résultats respectifs de chaque analyse. Enfin, le chapitre de conclusion relie la théorie aux résultats des analyses et présente les conclusions attendues.

La thèse comprend également les Annexes A, B et C, qui présentent les réponses aux entretiens, des images, des tableaux et des graphiques issus de l'analyse.

En plus de la bibliographie, des contenus web et des réseaux sociaux, le projet se réfère également à diverses autres sources, telles que des publications médiatiques et des sites web spécifiques, lesquels sont mentionnés avant la section bibliographique.

Mots-clés: Action Communicative, Acteurs, Contenu Normatif de la Modernité, Analyse de Contenu, Analyse Narrative

Contents

Introduction

Methodological Approach

1. Theoretical Framework

1.1. <u>Actors</u>	12
1.1.1. <u>Mass Media as an Actor</u>	13
1.1.2. <u>The Resources of Actors</u>	13
1.1.3. <u>The Pubic as Actor</u>	15
1.1.4. <u>The State as Actor and the Policy Networks</u>	17
1.2. <u>Public Sphere</u>	20
1.3. <u>Communicative Action</u>	22
1.3.1. <u>Discourse and Action Analysis Theories</u>	26
1.4. <u>Normative Content</u>	27
1.4.1. <u>From Theories to Reality</u>	30

2. Case Study of Stavros Niarchos Foundation and Cultural Center

2.1. <u>Stavros Niarchos Foundation</u>	37
2.1.1. <u>Mission</u>	37
2.1.2. <u>Values</u>	38
2.1.3. <u>Actions and Initiatives</u>	38
2.1.4. <u>SNF Structure</u>	39
2.1.5. <u>SNF Communication</u>	40
2.1.6. <u>SNF as Actor</u>	41
2.2. <u>Stavros Niarchos Foundation Cultural Center</u>	43
2.2.1. <u>Mission</u>	44
2.2.2. <u>Values</u>	45
2.2.3. <u>Awards</u>	45
2.2.4. <u>Activities</u>	46
2.2.5. <u>SNFCC Structure</u>	46
2.2.6. <u>SNFCC Communication</u>	47
2.2.7. <u>SNFCC as an Actor</u>	48
2.3. <u>A Grant to Hellenic State</u>	49

3. Data Analysis	
3.1. Content Analysis Theoretical Framework	51
3.2. Communication Material Analysis	53
3.2.1. Methodology of Analysis	53
3.2.2. Arts & Culture of SNF	55
3.3. Interviews Analysis	58
3.3.1. Theoretical Framework	58
3.3.2. Interviews Narrative Analysis	59
3.3.3. Narrative Structure Analysis	60
Conclusions	
Actors in their Normative Context	63
SNF and State Relations	66
Conclusion on the Thesis	68
Appendix A – Interviews	71
Appendix B – Examples	81
Appendix C – Data Charts	88
Sources	
Bibliography	

(Blank Page)

Introduction

The present thesis attempts to research the relations between private and public sectors, as they occur from the interpretation of the organizations communicative content, through the case study of Stavros Niarchos Foundation, from now on SNF and the implementation of Stavros Niarchos Cultural Center, from now on SNFCC. The title of this projects is ***The Communicative Action of Stavros Niarchos Foundation in the Public Space.***

The research methods are open interviews with both Departments of Communication of SNF and SNFCC and Content Analysis. In Content Analysis the material collected from the SNF.org, from SNFCC tab, as it is the most important donation of the Foundation in Greece, until now. Also communication material was collected and exposed, from SNFCC.org, Facebook and Instagram for both organizations. Content analysis method it was chosen as the most commonly used method of media material analysis and mainly because of the type of material analyzed, a video of communicational purpose. Interview of SNF, on the other hand was analyzed by Narrative analysis practice as it is about a story that unfolds within the SNF interview. More particularly is about a recite, for the SNFCC achievement, around which all aspects of theory are evolved.

More specifically the questions of this project are 3:

- In which degree the actions of public and private sectors are get involved through the manner that SNF communicates its actions
- Which are the causes that leads in such transformation of public sector and what kind of role plays the private sector in fields that traditionally are cured from the public
- In which degree the first and main question leads to the transformation of the role of Public Space, after investigation of the main connotations that leads to the first transformation

The questions that were posed to interviews are following the theory that is developed around Theory of Communicative Action, Theory of Actors and the Normative Content of Modernity. The sequence of theory development it is not

accidental but this chapter evolves in a inductive way of evolvement, from the subject of action to its intersubjectivity and their context.

The main part of thesis is consisted of 4 Chapters. In first chapter the theories that sequence above are exposed broadly and combined with other important theories as for example the Public Sphere Theory. Second chapter describes extensively both the subjects of case studies, SNF and SNFCC, their brief history, mission, values and actions. It also exposes some of the communication content as examples of the cases. Chapter 3 present the theoretical framework of both Content Analysis and Narrative Analysis and presents the analysis stages and procedure and its results, respectively. Conclusion chapter combines theory with each analysis results and excludes the expectedly conclusions.

Thesis also includes Appendix A, B and C for the exposure of interview answers, images, tables and graphs of analysis.

Except from bibliography, web and social media content the project also referring to various sources like Media publications, more specific websites that are referenced after bibliography sections.

Methodological Approach

Regarding the methodology approach, its purpose is to highlight through the communicative material but also through the development of the interview, the interaction of SNF, first as a structured organization with the given social frameworks, as these two described from the theory. Then, acting in collaboration with the state on issues that are proven to be of decisive importance for the improvement of everyday life.

As method of analysis of the communicational material has been chosen the Content Analysis. The form of the material and the possibility of its coding that this method gives was the determining factor for this choice (Krippendorff, 2004, p.87). The coding of the material arises from the theories that became apparent during the development of the first chapter, but also as these were later set by SNF itself, the subject of the study, its values, sectors of activity and symbols.

The method of narrative analysis was selected from the perspective of a story evolutions with beginning, middle, and an end that came up in the interview procedure (Labov, 1972, p. 364-365). Because of the person-centered character of the organization, the narrative unfolding was as if it were the story of a character.

The purpose of the two methods was to highlight both the mixing of the two sectors, private and public, as this is depicted by the communication of the private perspective (Bryman, 2017, p. 639), but also to highlight, afterwards, the character of this private organization through the more interpersonal relationship that it seeks with the public.

1. Theoretical Framework

This chapter develops with inductive method, better, it begins from the birth of the act from the subject of the action and follows it until the way of connotation of it by the social framework. The theory of interpersonal relations is unfolded as these evolve into networks, but also as these are transferred to larger-scale organizations of actors, such as the mass media, the public and the state. Then the action is analyzed by its communicative framework, its importance within it and its communicative discourse. All the above theories are connected within the theory of normative framework as this is defined by the decisions of the organized actors and within which their acts are interpreted.

1.1. Actors

The actors, individuals or groups who act within society, behave and choose the way they will act within it, while they constitute a fundamental component and the moving force of existence and evolution of society, as well as of a broader environment of space and time (Psilla, 2003, p. 44).

Decisive factor for the communication, its development and its impact, the result which ends in an action, are the individuals who organize and produce it but also their internal communication and the relations between them. In what concerns the production of the guidelines along which each action will be effected, but also a whole policy or strategy that the action will follow, it is influenced by the position of the actors, individuals or organizations and by the degree to which this position established or not.

Equal decisive is the way in which the actors are interact with each other and the reason for which they are prompted to an action, the identification of the problem. According to Muller and Surel (2002, p. 124), there are two stages during which the actors, both as groups and as individual, initially recognize a “phenomenon” or problem and in a second stage are mobilized for it.

For the order of the theory but also for the study of the actors, the analysis of the formation of their groups, highlights in a more accurate way both their position

within the framework in which they are examined, and their character, the means – material and immaterial – that they possess, their hierarchical organization, but also the individuals of which they are composed. The actuality of the problems from which the actors initiate their action is determined by the social and normative framework in which they are act in, by the position that the problem they try to highlight has in the agenda setting and also by its manner of highlighting.

1.1.1. Mass Media as an Actor

The main intermediary agenda setting arrangement is the mass media, which are also an actor, exactly because of their nature, because they are the ones who to a large extent shape, communicate, and sharing the agenda. Of particular importance is every problem and the impact that it can have on society, the degree to which it affects the life of society, for the ranking their position and the network that they have developed in as actors.

As an actor that has the particularity of managing the agenda setting, media can either silence a topic, “suppress” it (Muller, Surel, 2002, p. 137), or strengthen it. The way of presentation, the mediation of the problems but also their order in which they appear in the agenda, affects the position of the media as a whole but also of each one individually. Especially when it has to do with non-actual setting of the agenda based, that should be based on the real and practical problems of society.

This setting does not only have as its mediator the mass media, from the appearance of social media, which are a much more complex actor. Nevertheless the traditional media still shape it to a large extent. In turn, the public sphere does not have as its only mediator the mass media, nor do they constitute the mirror of society. They simply present a construction of reality.

1.1.2. The Resources of Actors

The resources characterize the forms, the types, in which the actors can be formed, secure their power and the structure of their relations (Muller, Surel, 2002, p. 127). However, the resources, with the meaning of capacities and the power of the actors are influenced by the social but also the normative framework which they participate

in. More specifically, the recourses of action of the actors are the way in which the individuals of a group are organized among themselves. From the characteristics of the basic persons, who represent it, the influence that as groups can exert and on which mechanisms they depend on. Finally, the independence that it may have in order to decide and to be mobilized for its own interests.

In every mobilization and action of a group, this resources characterize its function both internally, among the individuals who compose it and externally to its movements and interactions with other groups of actors. This process is what ensures the character of the actors and their reason for existence. The management of all the capacities also ensures the prestige of the group and its legitimacy (Muller, Surel, 2002, p. 128). These two characteristics will help the group to be able to figure the agenda arrangement with the problems it poses, to guarantee the effectiveness of functioning of the group based on its resources, and even the resolution of the problems it raises. The lack of the above characteristics and processes will bring about the weakening of an actor group with decreasing influence, lack of trust both internally and externally, which will also bring disagreements and counter actions.

The resources of action characterize to such a degree a group of actors that its overall functioning inspires these operational media and feeds them. Every act strengthens both the internal environment of the group and the external, with other actors of the respective social framework, but mostly with the state. The acts in accordance with capabilities constitute the pre-existing variety and experience of actions (Muller, Surel, 2002, p. 128). The ways in which the groups act in order to demonstrate their interests, to exercise their power, to influence other actors, either private or public, of vital importance for the state mechanism, constitute the “various possibilities for action” of the groups. These actions, which constitute the expression of a group of actors, on the basis of which the interest of the corresponding public is approached are concerned with the problem for which the actors are mobilized.

The resources and capabilities for action are also determined by the degree to which the normative framework leaves space for action to society or intervenes and suppresses it. For example, the official authorities of the state create the framework within which the public can develop the mode of its actions (Mills, 1984, p. 253). Authoritarian regimes suppress even small-scale reactions, or even democratic

regimes that allow reactions use means such as juridical process in isolated cases for the sake of avoiding situations.

1.1.3. *The Public as Actor*

The public is yet another type of actor, which due to the complexity of its interests of its individuals is studied mainly through its participation in or the interest by group of actors, organized according to what was mentioned in previous sections. The types of public are also distinguished by their corresponding action (Muller, Surel, 2002, p. 129). The types distinguish in whether it is a public that participates and functions only in a supportive manner toward the groups of its interest, or it is the public itself that can trigger the mobilization of the group.

This action of the public, as well as the way in which it is expressed, categorizes the base of its general characteristics into four types. The type of public that can align its interests with already existing advocacy groups, the type of individuals who participate more actively in the formation of interest groups and their political guidelines and are mobilized, this would mean that they do not simply support from identification. There are also the categories of the mobilized public, which its mobilization depends on the occasion and the demand. Finally, there is the general public, whose characteristics are difficult to record and which is difficult to mobilize. The types of publics are categorized according to the distance they maintain from the organized actor groups, and thus the last two types mentioned are the most distanced from them.

The operational means –material and immaterial – of action, the capacities of the general public, the way in which a common attitude is transformed into action by it, is also indicative of its active involvement in public affairs (Mills, 1984, p. 266). The same indicative are resources for action that the general public has to develop and to put into practice its understanding on a certain issue, but also to what extent these practices and actions are widely spread.

In several liberal theories, the public is presented as a mass which offers democracy and legitimization to political decisions or even to private initiatives. Everything happens on the body, literally, of the mass and theoretically with its

consent. A basic weapon and characteristic of the mass society, for the liberals, is public opinion, which constitutes the starting point of public dialogue, discourse, but mostly the organization and mobilization into actions. All the functions described above only within the condition of democratic regimes, which have their historical roots in bourgeois democracy and to the rise of the bourgeois class (Mills, 1984, p. 248). The parliament or the congress is what gathers the dispersed mass the state and represents it.

The characteristics of a society that behaves more like a mass, according to Mills (1984, p. 254), who refers to the American society of the '80s, is mass advertising, that cancels free choice among products and creates fashions. The speeches of political figures must be standardized to cover large populations of people who will never give an answer, as unified as the speech, to them. Thus, they appropriate vote-seeking problems of populations that do not concern them or yet never really experienced. The labor market becomes increasingly impersonal, the workers expendable, and the large enterprises must shape personalities with conscience and then attitude.

This last characteristic triggers a series of chain reactions in the social entity. Because of the specialization of these companies and their services that undermines competition where, combined with the size of the population they serve, namely the mass, they are proved to adopt a stance of manipulation towards the public, even propaganda, at the moment they are involved in the economy and consequently in policy networks. The result of all these is that the general public has become an undefined concept and consequently passive or consensual, acting mostly through representatives and by delegation (Mills, 1984, p. 255).

The idea of public opinion is connected with the free market both historically and theoretically due to the investigation of each field from the individual to the public so to give its opinion and from the individual to the investigation of their possibilities in the economy, right to private property, social advancement (Mills, 1984, p. 248). Therefore, the possibility that an organized group has to approach more distant categories of the public and to manage to mobilize them proves its power and visibility within the framework of public opinion.

Finally, one of the actions that every types group can exercise is the practice of “veto.” All the characteristics described above depict the characteristics of communication among the actors. From this dialogue are not absent the groups of actors whose actions leads to repress for the highlighting of problems by others.

The interaction among the actors can be studied through a cognitive approach, based on the values, perspectives and ideologies which emerge through their mobilizations and confrontations but also the results of these. Based on this theoretical approach four stages of the formation of the various types of actors have emerged:

- The stage of brainstorming, on the basis of which alliances are formed among the actors and shaping of their identities and interests.
- The development of their motives for their mobilization and their further expansion of the alliances, confirming the identity that emerged in the first stage.
- The classification of the actors, their demands and based on the actions of their group that took place.
- After the determination and the context that actors have set their way of acting became a norm and an identity.

(Muller, Surel, 2002, p. 133)

From the moment that the actors create and maintain the relations that emerged from the patterns of cooperation, under a common attitude and understanding, they gradually stabilize as political agents (Lagroye, François, Sawicki, 2008, p. 668). From this quote however is missing the factor of power and the conflicting actors and their interests. A factor that seems to moderate the confrontations either of power or confronting groups, is the norm of actions. The acceptance of the way an action group gains for perspectives and values will contribute to the establishment of its position in the public space.

1.1.4. The State as Actor and the Policy Networks

One more particular actor, apart from the media, is also the state, with its institutionalized resources and processes. For the study of this actor, a research must

analyze the policies it follows but on the basis of the form of its constitution. This would be the analysis of the social classes it rules and especially those who have increased influence in its politics. The historical framework and the dominant system within which the state operates influences the agenda setting and the implementation of policies.

In sociology, especially after the 1980s, a key term in the study of the state as an actor and specifically of the ruling it exercises, is the term “public policy networks” (Muller, Surel, 2002, p. 139). The term “networks” emerged with the formation of the modern state, within which collective organizations increased, the organization of sectors followed specialization and the differentiation of administrations, the field of public policies expanded, and more and more actors became involved. Also, the relationship between the state and society was influenced by practices such as decentralization, the fluidity of the boundaries between the private and public sectors, and the complexity and interdependence of political and social issues.

The theory of actor networks presents the relationships of state power and the actors of society in a horizontal and non-hierarchical way. The character of this network, as a unity, is informal from the point of view of the exchanges between them and of the “mixing of operational and also political resources of the actors.” According to Rhodes and Marsh (Muller, Surel, 2002, p. 141), the concept of public action networks presents the fluidity between the boundaries of the state and society, as well as the variety of forms that compose the groups of actors. In that way, they offer a pluralistic approach to the relationships within the networks and to the general character as if there was a unified actor that binds them.

According to the authors Rhodes and Marsh (Muller, Surel, 2002, p. 142), the concept of “**network**” can include many forms of organization of actors. For this reason, they distinguish in **five types of networks**:

1. ***Thematic network***

The gathering of actors happens around a specific topic and its discussion and its presence of the actors does not need to be stable.

2. ***Producers’ network***

Economic interests network with the relations generally stable.

3. ***Intergovernmental network***

Consists of institutional authorities, either local or broader.

4. ***Professional network***

The formation of actors is based on their specialization.

5. ***Public policy community***

Networks are formed around shared resources in order to achieve a result.

Due to the relativity of the definition of all these networks, the authors of this typology propose an analysis that lies between the two extreme types of groups and represents cases from pluralistic examples of governance to fully institutionally structured ones. The concern of the researcher of a public policy is the analysis of the morphology of the network being studied, the analysis of the actors that constitute it, and also the analysis of the basic values, perceptions, and reasons on the basis of which the actors are differentiated.

Another categorization of "public policy networks" is made by Lagroye, François, Sawicki (2008, p. 668), where the concentration of actor groups is separated into "closed institutionalized networks", in which the participants share similar organizational attitudes among them, they maintain relationships with each other, but also share a common understanding for the identification of problems. On the contrary, in "open" networks the participants vary, and the only reason for their gathering may be the highlighting of a problem. It is observed that closed networks, which are based on common attitude of forming their groups, tend not to open their collaborations to groups that have different characteristics from their own. Thus, such types of closed groups should be studied in terms of the information they collect about the problem or if it is a matter of self-interested that concerns, the level of their capacity to handle it through their action and their experience in dealing with similar issues.

The relationships between the actors also produce three types of public policies (Lagroye, François, Sawicki, 2008, p. 670):

- "Structural" policies

The aim is primarily the creation of the network themselves and the maintenance of their relations, these are often designed by the closed networks of actors.

- “Spatial” public policies

Public policies that may also have structural characteristics, they are mainly related to action in the public sphere, they contribute to the definition of the actors' role-identity through that action and tend to transform the network in a closed network.

- “Satisfaction of needs”

Through state reformation laws, they highlight the power relations between actors and emphasize in their ability to act and operate within institutional frameworks.

Governance is the process of gathering and action of networks of any type of actors. As governance is exercised in civil society, the evolution of sectors within society's framework requires from governance the monitoring and integration of these sectors, such as for example the contribution of the scientific community to social issues and its scientific data. Also, governance is characterized by whether it symbolizes, in the way it is organized, the given social environment of public action and its variability. A characteristic example are the changes that occur between the sectors that act — public and private — which is also the topic of this thesis. An important role in the shaping of governance is given to the electoral processes and its interaction with the whole process because its formation is complex. At the same time is influenced by the character of the actor groups, whose position can influence agenda setting or yet the field of internal and external communication (Muller, Surel, 2002, p. 139).

1.2. Public Sphere

The term public sphere includes in its connotation of an entity of private individuals, the persons who constitute society (Habermas, 1989, p. 222). As long as there exists a universal authority, in this case that of the state, which is obliged to ensure the equal development of individuals then this form of authority can be maintained. In this

sense, the process of elections is a conscious choice of the administrators of this authority and of the networks chosen to interact with the private sector.

In the middle of the 19th century, the way in which public opinion makes its decisions and its influences has changed. The individual began to be replaced by collectivities that were organized either on an economic or on a political level – companies, trusts, and parties, respectively advocacy networks. The struggle of the classes for the prosperity and interests of each one within the given system pushed for rational arguments with the result of the development of experts and scientists dealing with issues concerning the organization of society and in this way highlighting the public sphere and its usefulness (Mills, 1984, p. 251).

From the public sphere had also began the reverse process, the delegation of public dialogue to experts and therefore the distancing of the broader public from active participation in public affairs. To this also contributed the construction of society and the changes brought to it by modernity. The translation of the public into a mass is indices the influence that powerful networks of politics – or, more critically, the political elites – can exert upon it.

After of insuring of private property and equality within the framework of the socialist welfare state, the prosperity of society and its individuals was secured by the institutions, the administration, and the judicial power as all these were formed in each state. The difference from before is that the state guarantees the social involvement of the individuals and the delivery of justice and is not limited only to maintaining his current social status (Habermas, 1989, p. 226). The system itself now guarantees individual rights, it does not merely impose them. On this occasion, public organizations were also created in order to restrict private and self-interested motives, from having more privileges over them (Habermas, 1989, p. 227). Of course, these organizations also have the reverse capacity they can prevent state intervention in matters concerning individuals, thereby securing democratic rights. However, they must also guarantee active participation of public in their actions so that they, themselves won't reach the point of an oligopoly over what is secured.

However, these freedoms and insurances almost lose their character when they are applied as trends of society, for example, rights and prospects that concern the personal development of individuals (Habermas, 1989, p. 229). This concerns the

creation of stereotypes that come from the way public sphere projects itself onto the private-personal sphere, for example matters of family or personal development. The perspective of freedom is particularly limited between family and free time during the period examined by Habermas.

The autonomy in the formation of public opinion plays an important role especially for the affirmation of democratic processes. Then in the formation of public opinion, an important role is that of the centers of power, in other words, the political networks with which they are connected (Mills, 1984, p. 249). The support of these centers by the social base, or lack of support, determines the direction they will follow which depends on their field of action. In reality, the influence of these networks and their power over public opinion is what determines the transformation of the general public into a mass.

1.3. Communicative Action

In the same way that the acting individuals are the moving force of society, correspondingly the human actions and speech are the "importation" (Arendt, 2018, p. 233) of the individuals and their participation in this moving force, making it also, a second confirmation of existence after birth. Speech and action are not simply confirmation of existence but eventually become the character of the individual who performs them. The initiative of the act and its characterization through speech gives the essential distinguishing features and has the purpose of the individual differentiation within a social entity of others.

According to Habermas (1993, p. 366), through a communicative context, both the speaker and the listener take a stance, a position towards what is being said. Through the communicative act, whether it is speech or action, each of the participants comes on with a perspective. This communicative context includes also subjects who do not have an active role in it. The outcome of this process of positions and perspectives that will emerge from the communicative act is a construction of relations which, when they also broaden by the inclusion of the "non-participating subjects" in the communication, is elevated to a system of structured relations.

In this relationship, the speaker is obliged, by the power he holds each time as the producer of arguments, to adopt another stance toward himself — a more objective one, as someone who tries to persuade. However, this stance can never be objective in the same way with an external observer's own perspective. The speaker also loses its position as participant in the idea they are communicating, since the engagement with its own self, its interpersonal relationship, as a subject who performs the communication act but also as a subject who at the same time attempts to judge it objectively, in order to choose the right linguistic connotations of the speech through its performance in communicative act. In short, within this perspective communication is a sequence of arguments, and so it follows a logical process of evolvement — a rationalization (Habermas, 1984, p. 10).

In this self-criticism, beyond the structure of speech, there exist the consciousness and the knowledge of the speaker. These two have been come in determination mostly by the external environment but also by how they also has been filtered through the perception of an individual. It is the world, the societal context, that constitute the framework within which communication is conducted, and from it comes the norms, the experiences, and the way of perceiving and interpreting communication (Habermas, 1993, p. 368), this is also that ingrain the self-criticism, the overcoming of his own self, in order to judge in the most objective way that he can from his point of view.

This framework, within which Habermas includes the norms, the experiences and the interpretations, is the lifeworld. This term includes the consented connotations about the world and everyday life, in other words it concerns an almost commonly accepted interpretation of daily life, which however is constantly under formation. Habermas examines these meanings as cultural metadata, with the meaning of non-institutional content, and how they correspond to linguistically organized interpretations (Papastephanou, 1991, pp. 171–172). In attempting to define the lifeworld, he relies on the symbolisms and on their subjective interpretation by individuals, as his is studying the way in which these are shaped through the three basic factors of culture, society, and personality. These factors are coming from the procedures of cultural reproduction, social integration, and socialization respectively. While the cultural reproduction means the reproduction of tradition but also its

continuation through renewal, the “symbolic reproduction” of the lifeworld happens through communicative act, which results in practice that has a specific logical purpose.

Obviously the subject of speech, filters the world in which he lives in based on its own perceptions and for this reason this “transcendence”, (Habermas, 1987, p. 297) of it cannot be objective, in the sense of the external observer of everyday life and its interpretations, but only as cognitive consciousness and an investigative interest for its own self. The standard of criticism arises from the external world for which communication is produced.

According to Habermas, society is reproduced also through social integration, which is accomplished through the individual’s involvement from within his actions in society, but also through the integration of a system that prevails from manipulation of individuals. In modern societies, there is a separation of these two ways of integration into society, yet at the same time there is also the complexity of the system as well as the rationalization of the lifeworld. The way in which the system and everyday life are shaped determines the social evolution. It is an evolutionary process that happens both in the system, which is reproduced by older values and ideologies, such as religion, as in the lifeworld, for which Habermas (1984, p. 11) supports that its evolution, based also on the rationalization that have been mentioned earlier, is accomplished through forms of communicative action and argumentation, as opposed to older mechanisms of social integration and symbolic reproduction.

Action is one of the main means for the organization of the system, which is based on material means such as money and power, and with which it gains more space over the lifeworld, having, in the end, managed to influence also the domains of the latter. This is the phenomenon of the “colonization of the lifeworld” as defined by Habermas (Papastephanou, 1991, p. 174).

The concept of communicative action belongs to the theories of interrelation of rules and norms, in the way these are understood and embodied by individuals within their interaction with society. This concept has to do with the attempts of philosophical discourse to “reconstruct” theory from the practical behavior of society and its members. It concerns the way in which individuals think and act within society,

based on the commonly accepted ideology which is permeated by a broader social group or social structure. An important role in this process has the development of the individual's consciousness and their self-determination within and by society, as well as the perception through it of external experiences (Habermas, 1993, p. 368).

This perception that crystallizes in the behavior of the individual through its interaction with reality, which is also a first form of consent with the normative framework. The initial and basic stage of this interaction is communication — interaction between a sender and a receiver, in whatever form it may take. Reality that constitutes the framework of communication, is also the field that contains, confirms, and feeds back the dominant ideology, the ways of perceiving this reality, as well as the whole spectrum of actions and reactions of the entirety of society and the groups that compose it (Habermas, 1985, p. 139).

The communicative action of the lifeworld does not depend on material means, but when the material reproduction, in practice, is in crisis, then it depends on the means that the normative framework possesses in order to develop its arguments. Therefore, the process of instrumentalized argumentation is not a positive process by itself but, according to Habermas (1985, p. 147), is related to the path that the interaction between lifeworld and system had follow. The vanishing of cultural traditions and values in postmodernism led to changes in social integration and socialization. With this two been deconstructed has resulted in penetration of system sectors and of its mode of reproduction in cultural reproduction, with most characteristic examples being the concept of the family and of individual development and the role of mass culture in the individual's leisure time.

It is not the process of rationalization that is responsible for this fact, but the use of seemingly rational discourse. Consent can be achieved through the rational use of communication, which according to Habermas is sincerity and the effort to expose the truth. In contrast, pseudo-consensus reveals obstacles and distorted communication (Papastephanou, 1991, p. 176).

The logic within which the reasoning of communicative action describes actors as passive beings, just receiving “traditions”, an overall perception and ideology rather than as co-creators. The process within which the actors evolve in the theory of communicative action consists of three axes. The continuity of habits and traditions

that penetreates each social group, the application of rules and values of behavior in the structure of groups and in the process socialization of individuals and finally the insurance of the preservation of the two above processes through the younger people.

In the theory of communicative action, actors are described from the perspective of consciousness and self-criticism. These are analyzed in terms such as “rational reconstruction” (Habermas, 1993, p. 370), which interprets consciousness mainly from external stimuli and rules, and self-censorship through intersubjectivity that constitutes the entity of the individual in relation to this stimuli and rules. Thus, the individual is interpreted through its “duplication” and from its rational justification of its actions and non-actions, those which did not been effected due to their internal self-criticism.

By Foucault, as Habermas mentions it in his book *The Philosophical Discourse of Modernity* (1993, p. 377), power is responsible for the logic of the self-censorship of discourses or actions, this is why he proposes that for a consistent investigation of discourse, one must also examine its “other”, not speech but actions. The practices that the “other” proposes or does not and their perspectives. Foucault considered the “other of discourse” as practices that have an impact upon the bodies of individuals and they are permeated by the character of power, that is, by the normative framework at that given moment.

1.3.1. Discourse and Action Analysis Theories

Speech and action are interconnected for Arendt (2018, p. 236) because speech declares the subject of the action. The action is not introduced by itself into society but it is speech that revealed the subject of the action, the assumption of responsibility. Language as a tool of discourse and of communicative action, opens the spectrum of concepts and meanings, which will determine the framework and the interpretation of communication (Habermas, 1993, p. 392). It's mostly language that brings about meaning. There are two schools for discourse analysis. The Kantian, which considers that discourse must be judged by its self-criticism, concerning the use of words in reasoning and the school that was closer to the theories of Foucault (Habermas, 1993, p. 373), in which discourse is examined by its “other.” This is the

non-verbal modes of communication, comparison between the consistency of discourse and actions, which emerged especially in the era of modernity.

According to Hegel's point, discourse does not exclude but divides. It is only a subjective discourse that tries to embody the whole, but in an arrogant way and unclear conditions. As Habermas explains (1993, pp. 374–375), Hegel's view refers to the development of individuality in the age of modernity. His students, in order to reject the strictness of his view, considered society as the practice its-self "in which discourse is embodied." Discourse is applied in the everyday life of society and through this it acquires temporal and spatial context. Society becomes all those things that discourse can only describe, even in detail. It is no longer discourse but social practice.

With the meaning above, Critical Discourse Analysis could cure not only on the language itself which is a surface level but also a second subsection and the historical symbolism of it for the given social context. All the theories for CDA divide the discourse into objective and subjective and into its external and internal nature. Both its critique and its structure are shaped finally by the social practice and the historical-social events and therefore the theories and are motivated by the Marxist analysis, for example, understand the divisive model of the discourse as part of the social and classification dynamics and of their fermentations. The Kantian theory of exclusion expresses the power through the discourse, Horkheimer and Adorno give a Platonic dimension of the discourse, inclusive but which is reach reality. In fact, all the theories do not separate themselves from the emergence of individuality in the modern era (Habermas, 1993, p. 377).

1.4. Normative Content

The action by itself does not have power but needs the social context for existing within meaning that in its turn will evolve in social frameworks interpretation (Arendt, 2018, pp. 236–237).

General characteristics of the normative context within which all categories of actors operate, from organized communities and groups to the general public or the mass, are:

- i. Economic, funding and subventions from state or private entities
- ii. Logics of perception and interpretation of problems, which offer expertise in each field for dealing issues
- iii. Administrative characteristics, regulatory type, the processing of new regulations and mediation with decision-making bodies
- iv. The practice of everyday life, infrastructures and material products

All these constitute the main outputs of public policies (Murell, Surel, 2002, p. 36).

The normative context is what directly influences the way individuals behave within a social group, but also the communicative actions that are take place within it. The theory of communicative action attempts to bridge the gap between social theories and the practice of everyday life (Habermas, 1990, p. 339). Through behavioral interaction, there is mutual communication between individuals, actors, organizations, and the culture and social environment within which they develop.

More specifically, social construction is determined by three factors according to Habermas (1990, p. 341) the needs of the individuals, even the acquired ones based on their daily prospects, the objective reality life as it is perceived by individuals, and an ideal nature of society that contains the principles on which it is based and gives it its perspective for the future. These factors, in return, are influenced by the relations of reproduction and power that permeate a society, in two words the normative framework. The rational aesthetic, more simply the cultural background that runs within a chain of production, in other words the way the economic system is maintained and the processes by which this logic becomes objective elements and has been appropriated by the social entity, constitute the social product. The capitalist system, according to the theorist Louis Althusser, in order to preserve its economic function and its existence, must "reproduce the means of production" (1999, p. 69). A factory, for example, must always have sufficient raw materials, machinery, but also human resources, so that its final product will not be lost from the market cycle. The above idea presupposes that the social product comes from and is identical to the social process (Habermas, 1990, p. 342).

The communicative act is the mediating action between the social product and the factors of its construction, whether it is the work process or any other field that contributes to this maintenance of society and its reproduction. From the state itself,

its repressive mechanisms, to religion, school, family, union, institutions of culture, and media, these fields belong to the Ideological State Apparatuses (ISAs) according to Althusser (1999, p. 101), while in Habermas they are referred to as subsystems that require the specialization of individuals. The subsystems constitute the lifeworld, the daily practice in which the normative content is crystallized, and thus communicative action feeds back both the subsystems and daily life.

According to Habermas (1990, p. 343), the subsystem of culture is the pre-existing knowledge about a society, as it is performing each time in the communicative act, and the interpretation of the world through this act. Society consists of formal and informal rules and individuals create interpersonal relationships based on them and bind all their actions to them. Finally, personality is what individuals develop within the framework of society and culture in order to communicate and participate in the context of society.

The modern era, already since the time modernity is defined, is characterized by the collapse of connotations of the past and their now ambiguous meaning in the present. Concepts such as, for example, “enlightenment, manipulation, the unconscious, truth and ideology” (Habermas, 1993, p. 416) blend into one another. The era of modernity is characterized by the separation of science and ethics, by the increase of knowledge on matters of values that affect everyday life, such as truth and justice. Finally, systems of knowledge and daily practice judge the way in which everyday reality has been structured. An attempt is made of studying and explaining more specialized connotations that are applied in the practice of everyday life. Thus, modernity is characterized by the complex relations between the culture of the “experts” and the culture of daily life, the nature of this relationship is “social rationalization” and this would be the reason for which society has been structured in this way.

Communicative action is a process that interacts with and feeds back into social reproduction. One of the parameters of social reproduction is cultural reproduction, which was based on traditional forms of life and its own mechanisms of its formation. With the arrival of modern societies, these mechanisms are subjected to rationalization based on principles such as the legal and moral system. Consequently, this occurred even at the level of personality, through cognitive

processes from which the individual is formed, through socialization, resulting the detachment from universal cultural stereotypes for the development of personality (Habermas, 1993, p. 423). The perception of culture passes through the perception of the individual, reinforcing individualism but also rules and principles that are commonly accepted but now rely more directly on practice and the application of everyday life.

Rationalization does not lead to the individualization of culture, but to the differentiation and variety of the subjects formed by it (Habermas, 1993, p. 425). At the same time, however, a crystallization of the basic principles which constitute this culture. With the logic of everyday practice, culture, society and individuals are developing as more independent contents of daily life, but they are still also shaped by their interaction. Interrelation of individuals arises as a necessity of the autonomized formation of each specific domain. The autonomization of individual-centered perspectives within a society (Habermas, 1993, p. 425) makes sense only within an economic community, because it expresses its continuity and it feeds back into the culture of the lifeworld, the cultural reproduction and as a consequence the normative context of communicative action.

1.4.1. From Theories to Reality

When working time was stabilized, the time that a person spends off work also began to be counted. This time was characterized as “leisure time” (Horkheimer, 1984, p. 52), which will later in this paper be referred to as quality of life and which the individual has to devote to himself and mainly to prepare himself for the next 8-hour work shift. This time is organized based on culture which in return is organized to fit within its duration. The culture that the individual is invited to follow in his free time is, for the most part, organized by the laws of the economic system, which is fact served by the individual himself and must re-feed him during his leisure time. Through the duration of this time, models are projected that confirm the lifestyle of people and therefore work, in order to maintain, according to Althusser, the chain of the economic system. Through the ISAs, alienation of the individual is carried out—from his work but also from the leisure time that again has been determined by the system’s

reproduction. In the end production aiming to the production of itself and its products and not in human labor and its cultural reproduction (Fischer, 1984, p. 98).

The way in which people organize their lives and by which social reproduction is regulated becomes the interest of the public sphere. The way in which the state defines a normative context for the private life is a central issue of the public sphere. According to Habermas (1989, p. 222), the public sphere is the “the realm of private people assembled into a public who, [...], linked up the state with the needs of civil society”. What the German sociologist describes here is that, from the advent of the press and forward, individual life and its aspects acquire a common space. It is the publicity of this sphere that exercises critique and control over the power that is applied in the private sphere.

Due to the complexity of today’s societies and the subsystems that have developed within them, such as the economy, education, etc., communication between them plays a particular role, and this role in the public sphere is undertaken by the media. These types of subsystem represent the world of real life, at least during the times of rationalization, as a result the democratization in contrary to past times that individuals represented by an emperor for example. There is no representation of modern societies except that it is “shaped based on polyphony” (Habermas, 1993, pp. 440–441), and this is expressed by organized media of communication and other practices of publicity like social media. Mass media of intermediation and the way of managing publicity, undertake the responsibility of communication between the various systems of society and contribute to the processes of shaping culture, society, and personality.

From the opposite direction, however, some principles and foundations of society are needed in order to filter and evaluate all the information of publicity. These basic principles coincide, in democratic regimes at least, with popular–common opinion. The latter, however, interacts also with the media of publicity–intermediation. On the other hand state, with its democratic or any other constitutional system, has the resources for organizing actions that confirm or not the public opinion.

Habermas questions the influence of within the theory of subsystems that he develops. For example he gravitates more the system of politics and justice rather

than the general institutional state, because these subsystems deprive the state of its autonomy (Habermas, 1993, p. 443). Therefore, it is difficult for the auto-organization and communication of the state on the basis of objective problems and consequently, for a substantially legitimized democratic authority in order to balance the intrusion of capitalist economy into the lives of individuals. A characteristic paradigm of such an attempt was the welfare state that was designed after the Second World War. With the strengthening and autonomization states wanted to control subsystems such as the economy, power and money.

Especially with the establishment of bourgeois democracy, common ground have been the laws, politics, public discourse and culture. The institutions that govern the public sphere are analogous to the individuals that compose it and to the state authority exercised over both public sphere and individuals (Habermas, 1989, p. 223). The public sphere, therefore, has both political and social context. As a result, within the public sphere there is also a transformation of the boundaries between the public and private sector (Kouzelis, 1994, p. 161). A further consequence of the replacement of collective institutions by the laws of the market is the passive attitude, which derives from the distancing from political thought and thus communication is also limited to the passive acceptance of messages.

According to Voulgaris (1994, p. 112), the crises of the system that contributed to this transition can be identified in **three phases**:

- **The crisis of political governance**
- **The lack of understanding of this politics by the citizens**
- **Its marginalization from the public sphere**

And the relationship between **democracy and capitalism** is examined through **four factors**:

- **Fiscal effectiveness**
- **The dynamics of society** and the fermentations that develop within it (that means, social complexity)
- **The power relations of the political system**
- **The cultural and moral impact** of the above three

The evolution of the coexistence of capitalism and democracy brought about a mentality of experts in politics, in combination with the emergence of individuality

over society. Democracy, in practice, meant limitation of the willingness for participation in decisions, with a characteristic example of the limitation of participation of public through a simple electoral process and especially of the popular classes. Particularly in combination with the fragmentation of society into subsystems and spheres of objects—many of which also require specialization—the general public was distanced from participation and organization in democratic processes and as a consequence, their structure of their public space mentally and spatially also weakened. On the contrary, the perception emerged that the state must be strong and more specifically through its economy, that resulted in social inequalities (Voulgaris, 1994, p. 115). The entry of the masses into politics and democratic processes was questioned.

The collapse of the welfare state passed through the phase of the “popularization” of this phenomenon. The practice of the state and its system at the given moment was theorized, became moral and formal and became now what the term modernity means. The ideology of capitalism, of commercial relations, of consumerism prevailed and runs through society both horizontally and vertically in the organization of individuals' lives (Voulgaris, 1994, p. 116). One pillar of the confirmation of this transformation is culture and much is also said about mass culture, which projects ready-made values and ideas for the organization of human life and those who do not follow them are pushed to the margins. Popularity, a characteristic of culture, depends on the standardization of the commercial elements of a product and the acquisition of these goods reinforces the development of individuality (Horkheimer, 1984, pp. 65–66). The development of individuality is influenced by the models projected in mass culture, which in turn is also based on economic factors and must also generate profit from each of its forms.

The functioning of society and of individuals now depends on profit and even in the human relationships do not escape this. From this perspective of individuality, therefore, there does not emerge so much spiritual education and improvement of living conditions of the individual, as a “consumer” nature which serves more the needs of the market, which produces more than it consumes, buy more than the individual can consume itself, deciding its needs as part of the production chain. An opportunistic social upward mobility is encouraged, while at the same time the lower

social classes stop claiming their rights or demands. From this point of view, the functions of the state are also defined in terms of fiscal capability rather than social interest (Voulgaris, 1994, p. 119). It is observed that within the context of neoliberalism, the “depoliticization and commodification” of social relations prevailed than a revision of political strategy toward sustainable choices and dialogue between the parts of society. Instead, it seems that from the 1980s and forward, the democratic endurance and flow of society can equally be served by the private sector.

More specifically, from that time period and forth, the retreat of the collective spirit happened in favor of the individual, in reference to the state retreating in favor of the markets and the private (Voulgaris, 1994, p. 111). Issues that belong to the sphere of the individual and private passed into the public sphere, as a result the latter shifting away from matters of public interest and in extend, from political discussion. This transformation of values developed into a problem of coexistence between capitalism and democracy, resulting in the crisis of the welfare state.

In what concerns the world and its daily life, in order for it to function and to perform its social reproduction and whatever is needed for it to be performed, it must be able to agree, to come in to decisions. The process of mutual understanding becomes increasingly difficult in the phase of rationalization, where more and more of the individualities of a society must come to an understanding, convergence and renewal become increasingly difficult but also fragile. At the same time, the efforts of communication in such a broad public with increasing complexity give greater and greater importance but also responsibility to conductors of communication, to the resources they use, but also to their content (Habermas, 1993, p. 429).

It is not only language that is a media of communication, but any medium that creates bonds and can have communicative approach between actions and functions that are implemented in daily life. This makes the communication easier due to the fact that these actions do not have as dense meaning as words. Therefore, they are not always clearly connected to an ideology or a value and its interpretation, such as religion for example, and so they can address the general public. At the same time, this means that interpretation and understanding of interpretation happen on an individual level, since they will not necessarily be reflected in generally accepted values. The products of material reproduction, such as mass culture that has been described,

constitute this kind of communicative action (Habermas, 1993, p. 430), which feeds back both cultural reproduction and the socialization of individuals.

Even material products from the flow of the reproduction of the system can constitute a kind of communication, such as for example money that can constitute a code of communication. They do not represent any common value or ideology, however it is connected with the concepts of supply and demand and with any symbolic interpretation these may have, which arises each time from the given state of the economy. Consequently, a relation or communication that has money as a medium relies upon the class background of the actors participating in it, based also on the theory of K. Marx, as presented by Habermas (1993, p. 430).

Both communicative action and cultural reproduction take place within the context of a normative system. The paradox of the process of rationalization that has to do with communicative action and cultural reproduction is that rationalization uses materials of the system on the basis of which the communicative action and cultural reproduction occur, as well as the formation of the personalities of individuals. In this context, capitalism is a system that has managed to transmit its functionality to such an extent in the formation of individuals and in the processes that take place in the fields of culture, society, and personality. Finally even the subjects themselves are reformed trying to approach these functional characteristics of the system (Habermas, 1993, p. 433). Specifically, with the character of the capitalist system, which is based on the economy and the economy in the service of property, there must be equal opportunities within it, referring to the context of bourgeois democracy. As a result it has determined the process of the formation of individuals.

The situation as it developed after World War II proves the complexity of societies and of the individual systems from which they are composed. The welfare state became bureaucratized rather than finally the states that would have controlled the economy and money. The system of political publicity autonomized the exercise of power rather than rationalized it, while the political system was ultimately assimilated by an economic-style management. These developments prove the inability of collective understanding and action through the fragmentation of the subsystems, but also the gap between the material reproduction of the real world, the world of everyday life. This last development caused disappointment and

disengagement of individuals from any attempt at collectivity, dialogue and action (Habermas, 1993, p. 443).

Nevertheless, the culture of a society can be at least autonomous in what it has to do with its publicity. For this reason, social movements can, in a way, emerge — therefore, a kind of collective action (Habermas, 1993, p. 448). In contrast to the systems of the economy, the systems that belong to culture are not so closed and can, through publicity and interaction, self-regulate. In this way, they can participate and have an active role in the democratic process of free will. Through this way of functioning of the systems, individuals of the real world can act collectively and control the gap between the lifeworld and the economic system, in this case capitalism.

Nowadays social media can distribute the publicity of the subsystems, such as cultural events, educational activities, but also quality of life, as it arises from new individual perspectives but also from new consumer standards. These subsystems are funded and organized by the relations that are formed between the public and private sector, a normative content that has been given in recent years.

2. Case Study of Stavros Niarchos Foundation and Cultural Center

Either SNF or SNFCC are giving some of their perspectives through their communicational material for their mission within society and the values that they are going to respect and inspire to their social context. Below is unfolding extensively some of this material.

2.1. Stavros Niarchos Foundation

The Stavros Niarchos Foundation is a private, humanitarian organization of international activity that conducts donations and supports programs with public-benefit and long-term goals for the society. The organization that is active for almost 25 years both in Greece and abroad. Founding of the organization started with a bequest of the ship owner and businessman Stavros Niarchos, who had set as the goal of the foundation to contribute to the improvement of the social conditions. According to the information that emerged from the interview, Stavros Niarchos considered himself as a "citizen of the world", that is why the foundation has global action (see **Appendix A, qst. 1**). It is active in all six continents of the world and the fields of its activity are education, health, culture, art, and sports. Among these priorities of action, the SNF refers more specifically to the field of social welfare.

The Niarchos Foundation does not itself accept funding and donations, nor does it have business activity. As it also mentions on its website, in the tab Project > Priorities (Stavros Niarchos Foundation, n.d.), it collaborates with and supports organizations and entities that will bring positive results in the future, not only in the field of their own activity, but also in their internal operation and administration.

2.1.1. Mission

The mission of the SNF, through donations and funding to non-profit organizations and public-benefit bodies, is its contribution to a better society. The foundation helps entities that, in return, perform social work (Stavros Niarchos Foundation, n.d.), (see **Appendix A, qst.1, spkr. A**). Its mission is therefore to contribute either directly with

projects such as the construction of hospital units, the SNFCC or indirectly with donations to NGOs and social institutions with the aim of social welfare. The sectors in which it is active are mainly arts and culture, health and sports, educations and social welfare.

2.1.2. Values

The values that the SNF chooses to promote are referred to as mainly—or should be, according to the organization—characteristics of society. Collaboration, access, active listening and open dialogue are what the Foundation seeks in its partnerships and with non-profit bodies, Foundation > Values on the website (Stavros Niarchos Foundation, n.d.), not only as internal characteristics of public relations but also as values promoted in the social whole simultaneously with the social work. From the interview responses, it emerges that these values permeate the entire functioning of the organization—from the internal relations and collaborations of the departments among themselves (**see Appendix A, qst.6, spkr. A**), horizontally across all the countries in which the organization is active, and also in the public, since they respond to and are inspired by its messages (**see Appendix A, qst.7, spkr A**).

Specific characteristics of a healthy society are the values of equality, accessibility and “humanity.” From its side, the president of the Foundation, in his New Year’s statement, which is posted on the website, refers to the “defense of democratic values” (Stavros Niarchos Foundation, Dracopoulos, 2025). The moto phrase that follows the Foundation’s logo is “humanity at the core” in greek but also in english, as is the name of the Foundation, due to its activity abroad as well.

2.1.3. Actions and Initiatives

The actions of the SNF in Greece cover almost all the sectors in which the SNF is active worldwide: health, education, culture, and social welfare. The largest initiative currently underway is the "Global Health Initiative", under which 3 hospitals are being constructed in Greece—Komotini, Thessaloniki, and Sparta—which will be delivered fully equipped to the public sector. The "International COVID-19 Response Initiative", through which 15 hospital areas in Greece were renovated, delivering new facilities

and equipping 155 intensive care unit (ICU) beds and 19 high-dependency unit (HDU) beds, is listed on the website under Project > Initiatives > International COVID-19 Response Initiative (Stavros Niarchos Foundation, n.d.). This donation is described as exclusive to Greece, since in other countries the Foundation limited its support mainly to food provision, psychological support, and covering basic necessities.

Also, a distinct initiative is the “Laconia Initiative” which is the birthplace of Stavros Niarchos. It is essentially a revival and support of the village Vamvakou in Laconia, with support for programs in health, education, and agrotourism in the region. There are also donations in the wider area, such as to the Archaeological Museum of Sparta, the establishment of a School of Byzantine Music and Iconography, as well as the hospital mentioned in the previous initiative.

The Foundation has implemented significant programs and has intervened as a state institution operation with the “Grants Against the Greek Crisis”. This grants was an immediate response to the outbreak of the economic crisis in the Greek economy. The Foundation have made donations to organizations and entities that were activated upon vulnerable groups of society, as they were from the first affected by the economic restrictions.

2.1.4. SNF Structure

The Foundation has offices in Athens, Monaco, and New York, which coordinate donations and actions at the local level, while its administration is horizontal and comes from the Board of Directors.

The Board of Directors of the SNF consists of three presidents: Andreas K. Dracopoulos, for whom there is an extensive biography on the Foundation’s website, as well as Philip and Spyros Niarchos. Dracopoulos is the presiding president. Also, from the results of the responses from the research interview, he is the one who provides feedback on the work of the various departments as well as the general direction on a daily basis (**see Appendix A, qst.6, spkr. A**). Two more ordinary members: Giorgos Agouridis as legal advisor and Heini Murer, a distinguished Swiss university professor and researcher in the field of biochemistry.

Andreas K. Dracopoulos is a member of various boards of directors, mainly of universities in the USA, such as Rockefeller, New York-Presbyterian, the Center for Strategic and International Studies in Washington, but also of the Museum of Modern Art (MoMA) in New York. He has studied business administration and specialized in economics and he is living permanently in New York. He has personally initiated laboratories aiming to promote innovation and the use of digital technologies in subjects such as strategy and international relations, as well as in bioethics issues. Finally, he has received awards and titles for his contribution to all these organizations and their work.

2.1.5. SNF Communication

Basic characteristics of the organization's identity are homogeneity and transparency. These are proven both visually from the communication material it mainly uses on its website and on social media, Facebook and Instagram, as well as in the detailed information that one can find about the actions and donations from the foundation's own website.

The foundation's visual communication material inspires transparency through the images it publishes, it does not use many filters, the information depicted is clear and the landscapes are simple and realistic (**see Appendix B, img. 2.3 and 2.4**). The same aesthetic is followed by posts containing graphic content. Information is just enough even when there is text, so that one that is going to receive this material understands the action and the sector in which it is implemented (**see Appendix B, img. 2.9**). Also, the color chosen by the SNF is light blue, so most of the communication material moves within the colors of blue and white (**see Appendix B, img. 2.1 and 2.2**). The graphic character and the combination of colors ensures that it is about SNF even when the logo is not clearly visible (**see Appendix B, img. 2.8**).

SNF invests in cultural content and the aesthetic aspect of it. For example, for important actions such as the "Grants Against the Greek Crisis," the "Global Health Initiative," and specifically for the equipment projects and construction sites in Greece, they are also narrated in short videos, story-type (**see Appendix B, img. 2.10**), which are related to the same aesthetic while their production is cinematic in style. A

characteristic example is the documentary titled *Out Here* by director Thomas Kiaos and the production company Avion Films (Kiaos – Here Outside, 2015).

The most substantial communication of the Foundation with the Greek public is located in the field, that is, at the Stavros Niarchos Foundation Cultural Center, and for this reason it also constitutes the subject of this study. The communication actions, with the most important being the delivery of the SNFCC, are those that have expanded the SNF position in greek reality and have given dimensions to the field of philanthropy in the country. The tangible donations, such as for example the ambulances that bear the foundation's logo, are among the most direct ways of communication with the citizens. In summary, SNF utilizes all means of communication, advertisements, traditional media (**see Appendix A, qst.5, spkr A and B**), social media, logos on material donations and mainly outreach activities such as the SNF Nostos festival and SNF Dialogues.

2.1.6. SNF as Actor

As mentioned, the SNF structure consists of a Board of Directors and departments corresponding to its functions, such as the Communications Department, the Grants Department, and the Finance Department. The SNF also has advisors, whose roles usually correspond to the fields related to its actions and donations, such as Health or individuals responsible for the foundation's security matters.

The president and in general, the administration have daily briefings and meetings with the departments, but interdepartmental communication is also daily (**see Appendix A, qst.6, spkr A**). The organization appears active and dynamic from its internal functioning to its donations and outward-facing actions. The central mission for all departments of SNF is the vision of Stavros Niarchos and the transmission of the foundation's character and values—this is also the guiding principle of the SNF decisions. A decisive role is played by the president, who provides direction and feedback for departments' proposals.

The departments of the organization communicate regularly with each other, but primarily horizontally. Specifically, according to information from the interview, for example, the Communications Department in Athens consults and communicates

almost daily related to its decisions with the Communications Department of the organization in New York for example. Each country's office manages and organizes the donations for that region, but the departments communicate with each other in order to ensure a common and homogeneous communication policy and that the actions fully reflect the character of the organization.

As for its external communication and the planning of its actions, the organization ensures that it addresses the public sector with a comprehensive plan and organizational chart. Specifically, in terms of its collaboration with the public sector, SNF representatives mention that it is very good, even excellent, with special reference made to the recent Deputy Minister of Health, Themistocleous (**see Appendix A, qst.3, spkrB**). As was emphasized, there was a good atmosphere of cooperation both with the SYRIZA government and with the New Democracy government. Communication with the Ministry of Culture and Sports takes place in monthly basis, and continuous steps are taken for better relations (**see Appendix A, qst.3, spkr A**). It was said also that there is experience collaborating with public sector and thus networks of communication exist between the two sectors—in this case, between SNF and the State— that making the collaboration seem like an established relationship.

The above contradict to a 2022 publication, where once again SNF's funding directing to SNFCC came to an end and in a speech of Dracopoulos, it was stated that the SNFCC must now "stand on its own feet," while state funding was the smallest share among others. Also, in the same article, it is mentioned that repeated requests are being made for better access to the Cultural Center via public transportation, specifically through the extension of the metro lines (Lialios, 2022).

As far as concerning smaller entities and non-profit organizations, the interviewees respond that there is flexibility, but everyone must "adapt" to a given plan (**see Appendix A, qst.4, spkr B**). Later in the response to the same question, speaker B mentioned that the field of philanthropy in Greece, compared to the United States, is still at an amateur stage.

The organization's dynamic as an active actor is also demonstrated by the means it possesses to promote its goals as well as to implement them. Initially, it appears to have a stable collaboration with the architectural office of Renzo Piano, as

it is consistently mentioned in projects involving construction beyond the SNFCC, such as the hospitals being built—at least in Greece—within the framework of the Global Health Initiative. It also had a stable collaboration with the company Betaplan. This is a Greek architectural firm which, according to its own website (Betaplan, n.d.), serves as the consulting company for the state on major projects such as the Olympic Properties Complex, the Thessaloniki Metro, the Ellinikon Park, and others. This company seems to act as an intermediary between the relevant ministries and the private companies who undertake construction projects in public space, many of which are commissioned by the state for urban projects of key importance. This represents a network of actors in the field of construction projects.

A strong tool that SNF possesses is the existence of the SNFCC, because there is a space where SNF's actions take place, such as the Nostos Festival, the SNF Run, SNF Dialogues. It is an operational resource for SNF to intervene directly in public space and, by extension, in the public sphere—with a characteristic example being the events of iMEDD. An organization founded by SNF's initiative to support journalism and which itself serves as a tool that strengthens SNF's position as a significant actor and participant in the public sphere and societal dialogue. All these means and tools that the organization has at its disposal expand the range of its actions and thus secure a stable position.

Nevertheless, SNF does not seem to frequently occupy the media, apart from promotional articles of major donations, such as the two EKAV (National Center for Emergency Assistance) aircrafts. It does not define the agenda setting of the media. SNF does not pay for space in print media for advertising, nor in other media—television, radio—(see **Appendix A, qst. 5, spkr A**).

2.2. Stavros Niarchos Foundation Cultural Center

The Stavros Niarchos Foundation Cultural Center (SNFCC) was created through the initiative and implementation of the SNF and was delivered to the Greek state in 2017. It constitutes the largest "single donation" made by the Stavros Niarchos Foundation in Greece. It is a public space for the community, with activities mainly focused on education, arts, culture and sports. It houses the Greek National Opera from now on

GNO and the National Library of Greece from now on NLG, as well as the Stavros Niarchos Park. The park borders sports facilities that were also handed over to the municipality of Kallithea.

2.2.1. Mission

On the website of SNFCC, the mission of the Center is categorized under the word (Stavros Niarchos Foundation Cultural Center, n.d., *Vision, SNFCC > Vision*), which is summarized in one phrase. The vision of the Center is open and free access for everyone to the public space of the Center and to its activities and events. In the document that has been published and is freely available in the tab SNFCC > Corporate Manual (2024), the mission of the Center is described more extensively as the "activation of the public space." Essentially, it is about the integration into the daily life, of a space that offers activities for the public and aspires to be a cultural point of the public sphere.

The term used by the organization's document to describe the contribution of the SNFCC to the daily life of the residents, but also mentioned by the interviewees of the SNF, is the quality of life of the visitors. The document focuses on improving quality of life through the sports activities organized by the Park, from the school programs organized around the main sectors promoted by the SNFCC such as art, sustainability, public dialogue (SNFCC, 2024, p. 16), a value also expressed by the SNF as open dialogue. Last but key element for quality of life is accessibility. Also, in the text about quality of life, another expectation of the SNFCC is expressed to create communities of people through their coexistence and common activities at the SNFCC (SNFCC, 2024, p. 15). According to answers from the SNFCC interview, the SNFCC emerged as a center of innovation and dialogue from the school initiatives and activities it hosted, and therefore it is a goal that was achieved (**see Appendix A, qst. 10**).

Special reference is made to the SNF and to the aims that SNF itself envisioned and achieved with the implementation of the SNFCC. In a text titled "Activating the Public Space," the vision of the Stavros Niarchos Foundation for a public open space accessible to all is mentioned, where the values of sustainability, accessibility, and inclusion are encouraged (SNFCC, 2024, p. 27), (**see Appendix B, img. 2.13**). This

reference is indicative of the relationship between the SNF and the SNFCC since essentially the goal of the Cultural Center coincides with that initially set by the Niarchos Foundation.

2.2.2. Values

One of the principles for the implementation of the Park is free accessibility to the spaces, it's addressing towards people with or without disabilities and offers multisensory activities in the space. The organization of the SNFCC does not set specific values but mentions that it expects through its actions to promote values that will lead to a "more equal, sustainable, and solid society". One value mentioned in the communication material is the value of the feeling of "belonging," which the SNFCC hopes to promote through its overall activity and its actions, including the GNO, NLG and the Park (SNFCC, 2024, p. 15). It is important that values and goals of the SNFCC are not enumerated but most are mentioned within the framework of the actions and events held in the space.

2.2.3. Awards

Important for the SNFCC project is the innovations it has both as a construction and as a public space. It has received prizes both for its sustainable and environmentally friendly construction and for the upgrade of the surrounding landscape (SNFCC, n.d., *The SNFCC > Awards*). First of all, the canopy of the Center is lined on its upper side with photovoltaic panels, resulting in producing a significant percentage of the electricity SNFCC consumes (SNFCC, n.d., *The SNFCC > Sustainability Hub > Energy Canopy*). The Park is essentially located on an artificial hill, the facilities of the NLG and the GNO are located underneath the hill. The hill ends at the Lighthouse of the SNFCC, from where the view of the entire Athens, as well as Piraeus and the sea, can be seen. The open space of the Park occupies 85% of the total area of the facilities, featuring green areas with a great variety of plant species. In total, the architectural design of the SNFCC — with the canal, natural lighting, and the energy canopy — sets the example of a sustainable public space.

2.2.4. Activities

The activities it organizes in order to achieve its goals and to promote its values are mainly cultural and educational, but the main capability is the open access to specially designed areas of the Park, which can be used by visitors, whether they are families with children, teenagers or visitors of any age, also for their own self-organized activities. It hosts in its venues artistic, music festivals and events that are of free admittance to the public as well as open-participation events and organized sports activities. At the SNFCC are housed the facilities of the Greek National Opera and the National Library of Greece.

Specifically, the events that the SNFCC employees highlight in their interview are the SNFCC Christmas World, through which it became known to the general public. The SNFCC Christmas World, the New Year's Eve Event (**see Appendix B, img. 2.15**), and the night race SNF Run are among the most attended events of the Center (**see Appendix A, qst.10**). Equally well-known happenings include the SNF Nostos festival, which invites internationally recognized artists, these last two events are mainly organized on behalf of the SNF, with thousands of people participating. Also, the WOW Festival, Women of the World, has become a staple with the existence of the SNFCC. Within its framework, there are artistic events and discussions on gender and equality issues, in which schools also participate (**see Appendix B, img. 2.14**). Finally, the SNFCC ensures that artistic and athletic events, activities, discussions, and philanthropic events are constantly hosted throughout its spaces.

2.2.5. SNFCC Structure

The Stavros Niarchos Foundation Cultural Center (SNFCC) now belongs to the Greek state, but it has been established as a Société Anonyme (SNFCC, 2024, p. 2). The establishment of the company as an S.A. means that it operates under the economic criteria of the private sector and its employees are not public servants. This company is supervised by the Ministry of Finance, which appoints its Board of Directors, while it belongs to the Greek public sector, which is its sole shareholder.

President is Stathis N. Kalyvas, Professor of Political Science at the University of Oxford. Chief Executive Officer is Elli Andriopoulou, who has previously worked in

positions related to corporate strategy and marketing. Members of the committee include:

- Maria Diamanti, lawyer and advisor on international relations and public policy at the Ministry of National Economy and Finance
- Elena Mavromichali, Strategic and Cultural Management Advisor, who also serves as Advisor on Culture and Strategy at the Presidency and the Special Secretariat for Long-Term Planning of the Hellenic Republic

The next three members of the board are:

- The Mayor of Kallithea, Konstantinos Askounis
- Stavros Zoumboulakis, representative of the NLG
- Giorgos Koumendakis, representative of the GNO

(SNFCC, n.d., *The SNFCC > People > Board of Directors*). The SNFCC also includes in its governing sector an Advisory Committee consisting of 11 members.

It is funding, from the commercial services offered by the SNFCC within its premises, as well as income from the provision of services to the GNO and the NLG and the state. From revenues, sponsorships and funding, the organization is simply maintained, it is not a for-profit company (SNFCC, 2024, p. 2). The NLG is a Legal Entity under Public Law, while the GNO is supervised by the Ministry of Culture but is a Legal Entity under Private Law.

2.2.6. SNFCC Communication

Beyond the building of the SNFCC, which serves as an image and is therefore closely associated with the Park and all the institutions it hosts, the form of the communication material is mainly defined by the activity to which it refers. The dominant colors are green, white, and light blue, which also appear in the SNFCC logo, as they are the main colors of the site. The building is white, the green comes from the gardens and the many green spaces it includes, while the light blue is most often the sky but also the sea, as it was designed to offer a view toward the sea (SNFCC, 2024, p. 5). These colors also dominate in simple posts by the Center for the promotion of its activities (see **Appendix B, img. 2.11**).

As regarding to the graphics that constitute the distinguishing features of the posts, these depend mainly on the events being promoted. For example, some events such as concerts — which are mainly organized by the GNO — or open discussions in the Park bear the logos of the GNO or SNFCC respectively and have a certain visual uniformity, as seen in the examples of image **2.2 (Appendix B)**. Notable are the graphics used for special-interest festivals such as WOW (see **Appendix B, img 2.14**) or hosted festivals such as the Drama Festival (see **Appendix B, img 2.16**). Regarding the hosting and promotion of the latter festival, this was done through different SNFCC Instagram accounts, such as snfccyouth, which are aimed primarily at young people. According to the results of the SNFCC interview, social media is another way to engage the youth (see **Appendix A, qst.13**). However, in general, there is no graphic uniformity in the material published by the SNFCC on social media (see **Appendix B, img 2.18**).

A distinctive aspect of SNFCC's communication is the volunteer groups that have been created by the SNFCC. Within these groups, the importance of participation and care for the public space is cultivated even more strongly. Through the communities that are formed and act within the SNFCC, a sense of belonging is fostered and coexistence in the open space is encouraged.

2.2.7. SNFCC as an Actor

The structure from which the SNFCC is governed does not differ much from that of SNF. It has a Board of Directors, various departments for its operation, and an Advisory Committee. It belongs to the public sector but has been established as a Private Legal Entity, and its administrative structure is similar. However, it is not person-centered as SNF seems to be. The decisions of the SNFCC are guided by the general guidelines, the best practices for which the SNFCC has been certified (SNFCC, n.d., *SNFCC > ISO Certifications*) as well as the strategic goals set by the organization (see **Appendix A, qst. 12**). According to the answers from the interview with SNFCC, at least in its Communication Department and those it collaborates with, there is a climate of co-creation of decisions based on the aforementioned directions, while the frequency of brainstorming depends on the level in which the plan of each action is. As for the

manner in which SNFCC makes decisions, since is following a guiding principle as a modern enterprise and that determines the criteria for the final decision-making, this is "cohesion" and "balance" with the broader mission of the SNFCC (see **Appendix A, qst. 12**).

The SNFCC, for the organization and coverage of its events, has regular collaborators, but also creates new partnerships through open calls or direct commissions. Specifically, the organization has created a "network" of artistic collaborators for the entire range of events and activities that take place on the premises (see **Appendix A, qst 11**). At the same time, it also releases open calls for artists, thus creating new relationships with artists and giving them the opportunity to present their work in a recognized cultural venue.

Regarding the relationship of the SNFCC with the media, it appears to be balanced. In contrast to the answers from the SNF, the SNFCC uses systematically both the traditional media mainly because it is a stable artistic reportage which is referred regularly for its actions in the cultural reporting (see **Appendix A, qst. 13**).

Consequently the SNFCC is an actor with modern standards, in regarding the structure and its continuity as a business, compared to other acting organizations of the public sector.

2.3. A Grant to Hellenic State

The SNFCC is a contribution of the Niarchos Foundation to art and culture and its most implied effort, until now, in order to achieve its social goals. From 2017, when it was passed to the public, until February 2024, according to data from SNFCC, it has been visited by more than 27 million visitors. It has supported more than 6,100 cultural and educational events. It also offers 210 acres of greenery and sports facilities and ranks 3rd in tourist visits after the Acropolis Museum and the National Archaeological Museum.

The site of the old Hippodrome was given for the project under consultation of at that time Minister of Environment, Spatial Planning and Public Works and the Municipality of Kallithea. Of the 240,000 m², 30,000 m² were handed over as finished sports facilities to the Municipality of Kallithea, while 210,000 m² is now the area of

the SNFCC. After all the necessary studies for the project plan, on June 11, 2007, the SNF signed a Memorandum of Cooperation, while in March 2009 the Project Contract was signed by the Ministers of Economy and Finance, Environment, Spatial Planning and Public Works, National Education and Religious Affairs, Culture, and by the presidents of the NLG, NGO, the Public Real Estate Company, and Olympic Properties S.A. (SNFCC, n.d., *The SNFCC > History*), (SNFCC, 2024, p. 7).

As the SNF mentions on its website, but also emerges from the results of the interviews, for the SNFCC with repeated donations since 2017, it supports this endeavor that it has delivered to the greek public and estimates that by 2026, when the next funding agreement ends, it will have given as a donation 633 million euros (see **Appendix A, qst 9**).

3. Data Analysis

The purpose of the Content Analysis and Narrative Analysis is to highlight both the mixing of the two sectors, private and public, as this is depicted by the communication of the private perspective, but also to highlight, afterwards, the character of this private organization through the more interpersonal relationship that it seeks with the public.

As method of analysis of the communicative material is used the Content Analysis. The form of the material and the possibility of its coding that this method gives was the determining factor for this choice. The coding of the material arises from the theories that became apparent during the development of the first chapter, but also as these were later set by SNF itself, the subject of the study, its values, sectors of activity and symbols.

3.1. Content Analysis Theoretical Framework

With the evolution of mass media after WWII scholars found in a vast amount of content published and far more with a content that contained propaganda. Communication had change and there were many aspects to be studied, like politics, symbols, propaganda itself (Krippendorff, 2004, p.17). Content analysis then was adopted by fields of human studies like anthropologies, physiologist, historians, because it mainly works with cultural indicators. Content analysis is controversial because everything can be analyzed by content. Most of all it relays much upon symbolism that fitted the most to human behavior and communication.

With its evolution content analysis started not simple to manage content but to analyze the results of it. It relayed in counting the sequence of content and relate the occasions and facts. The character of this analysis method thought was always qualitative as it end up been interpretative in many occasions (Krippendorff, 2004, p.23). Even a one and only unique unit of data consequently comparable with another one, that can be analyzed in its features by developing the specific method that answers the main research question.

In this purpose in content analysis the researcher can design a method that fits to features analysis of content. A parameter for it, so to be scientific, is the

repetitiveness of this analysis structure to many contents. In other words the code of classification in content analysis must be replicable for other contents too. Also important factor of method design is the level of application that method reach (Krippendorff, 2004, p.83).

In practice there are some particular guidelines for conducting the design of content analysis and these are (Krippendorff, 2004, p.84):

- Unitizing according to definitions related with theory
- Sampling with a logical sequence of collection of samples
- Respecting coding so as determined and instructed
- Simplifying data to number and unitization with a cause to reducing it
- Extracting in an productive way context meaning related again in definitions
- Giving “narrating” answers to research questions

Though sampling method is not easy not only for the uniqueness of data there was mentioned and in ideal results every data has to come in the same conclusions. But the qualitative nature of data means that they are more complex. Collecting data of normative characteristics that leads to conclusions of general ideas means that the sampling was not that representative, for example in a society they didn’t represent behaviors at its margins, but only stereotypical.

The procedure of coding in content analysis is used because of the standardization that offers. Most content in data analysis method consists of relative meanings, for example words or images. It’s a content with a volatile character and coding creates or defines a one and only solid meaning for its subject of coding. In this way coding translates content that is unedited and unstructured into analyzed data. Coding gives structure and form to context data (Krippendorff, 2004, p.85).

Important part of content analysis and especially coding is the instructions in which the researcher moves in. In content analysis instructions of coding and generally in analysis seems to have a free decision based to content but when it comes to practice things may be forced for the conclusion, or definitions found really inappropriate. As a consequence to the results there will be a contextual confusion. Also at the end of the process the results may require more a specific and logical instructions for interpreting the content.

The type of results that analysis is extracting comes from content interpretation. Maybe the criteria, the guidelines, of the analysis are self-determined but they end up in interpretation of content and as a result analysis that couldn't be affected without qualitative characteristics (Krippendorff, 2004, p.89). With this method scholars have the ability of reinterpreting its results until they are satisfying.

Pre-existing knowledge and in this project theory helps to build a more stable structure of analyzing method. Pre-existing knowledge is the already given context to interpretation. It can be used both to enforce relevance between coding samples and contexting conclusion. It is as if an already logical system applied to the design of method. Finally it gives a mode of operating the whole procedure of coding, analysis and interpretations (Krippendorff, 2004, p.87).

A way of reassuring the validity of the analysis is to utilize the resulted constructions as hypothesis. In the adverse way contextual results verification relay in their textual and raw content form. Hypothesis includes the relations that can be read in the opposite direction, but for this method of verification there must be a sufficient amount of context as to be generalized (Krippendorff, 2004, p.91).

3.2. Communicational Material Analysis

The communication media that I choose to analysis with content analysis is a video that is in the Art & Culture tab of SNF site. This is the first content that somebody can find easily. I choose it because after almost 10 years of handover, there are few references to SNFCC and many other initiatives.

3.2.1. Methodology of Analysis

Most of content is photos but the one video is spited in shot too, for more secure results of the procedure. Photos and shot were categorized besides the subject of content, SNFCC, Nostos etc., to the following categories:

1. Photo/ Scene type
 - a. Human presence
 - b. Open spaces
 - c. Objects

2. Values motivated/ emotions
 - a. Positive
 - b. Thoughtful
 - c. Negative
3. Sectors of action
 - a. Arts & Culture
 - b. Education
 - c. Health & Sports
 - d. Social welfare
4. Colors
5. Logos, sympols
 - a. National
 - b. State heritage / Private Initiatives
 - c. Private organizations
 - d. No information

Category 2 gives the values that are communicated within emotional motivations as this was the most exercised practice of persuasion thought communicational content. Of course it could take a lot more nuances of emotion and categorization but for economy of time it has just the basic emotion that the content exposes.

The category of Sectors of action is clearly settled by the SNF activities and they are the exact sectors in the same terms and priorities as in the website. Colors that are the next category and are set because the content itself has to do with them as it is photos and moving scenes. The sectors of Technology and Accessibility are counted within the Sector of action they referred in this video, due to the categorization as SNF priorities. Also there was a difficulty in categorizing Social Welfare that finally is included in the sector of Culture as this two actions that are studied are referring to Sector of Culture. The numbers that occurred for main Sector of Action are not the sum of the subsection as sometimes the context of the presentation was too dense and unprecised.

Last category is the logos and symbols that are very important in SNF communication as has indicated in the interview (**see Appendix A, qst 5, spkr B**). It is

obvious also from the results of the content analysis that there are logos or landmarks or names of smaller organizations that presented. Most of them are founded or even instituted from SNF grants or initiatives. There are 4 categories of classification of the logos in those who are National, State Heritage but they are functioning with Private Conditions and completely Private. There is set another category only for GNO and Alternative GNO who share not information of their institution state. This categories refer mostly to the question of state position that this thesis poses.

3.2.2. Arts & Culture of SNF (Video)

The communication content of SNF that have rest in its site with first glance is a video in Our Work> Priorities> Art&Culture tab (SNF.org, n.d.). It comes with 4 paragraphs text. The first one is bolded like title and with bigger letters telling that SNF want to help culture workers as return of their services in SNFCC, obviously, that help the organization gravitate with society and showing in practice its humanity. Next paragraph is similar in words but this time refers to accessibility. In paragraph 3 gives a thesis and in fact reasoning its support in early-career artist.

Last paragraph, is the most important as it gives a definition of public space as the space of democracy. Public space is the most importance operational resource of SNF. A lot of his grants, at least in Greece are devoted to public spaces, so is important that it is set with the value of democracy. This is, in fact, a political stance that on the other hand can take many interpretations. It has to be noted that this paragraph appears after the video, in page layout.

Video starts up with scenes of emptiness, with no music but an almost steady and calm chord. For example, an empty canvas, an empty scene and auditorium seats with the sequence that are presented in **Table 3.1**. These first scenes represents a world without culture and aim at the emotional motivation of absence, emptiness and lifeless intuitions that exist with no cause and emptiness is the one and only negative emotions that exists in this video **Graph 3.5**.

This idea of actors being the moving force of time and space have been exposed in the theory of actors (Psilla, 2003, p. 44). The entire construction of this video is based upon the idea of participation and that is why the scene types that

resulted was the type with human presence (**Graph 3.3**). Participation also mentioned by the voice over and the quotes that are texted above the images. Results of content analysis though found the value of participation only in two scenes with clear characteristics. Like a unit that moves (0:42, **Image 1**) in time or share the same interest (0:52, **Image 2**) of effort.

Voice over in 0:33 breaking in, a little bit quickly than previously that gives 3 or 4 seconds of pause but it's true that this creates an expectation of the evolution of story so it function as an effect. Music rush in almost with the voice over fade out that creates some confusion. Music is a loop of strings, notes ascending and the main musical motive is looped descending in parallel to the key note. This is accompanied by an image of dance that make and infinite cycle movement. It seems like the skein unraveling so to begging a story or basic presentation.

From the analysis the most resulted value that occurred was the Contemporary essence. In seconds 0:40 (**Image 3**) the panoramic image of SNFCC arrives and from now on the Cultural Center appears many times through the content. It's the most recognizable landmark at the first glance, so in combination with the very fast montage it's the only value that someone attempts to think of. So the value of contemporary has located 9 times according to **Graph 3.4**.

Accessibility is one of the main values of SNF so it is presented in images of people of special need, it is a quoted text above this images and the speaker refers to it too (**Table 3.2**). He refers not only in accessibility of disabled persons but it also presenting it thought acceptance for homeless people or people with social problems, so they are accepted back in the society again within their occupation with art. It also points the idea of accessibility not only to moderate and disable people but to *Everyone* as he intones with his voice. This recite is not far from the Social Welfare that in fact is a sector that can be found within the others.

From the theory of actors the welfare state is started its establishment after the ascending of bourgeois class, that also brink about democratic regimes (Habermas, 1997, p. 86). It gives the idea of personal development of each and every individual from the goods he can acquire and enjoy, so culture is also a social good that must be open and accessible to everyone. It recalls the theory of lifeworld (Habermas, 1993, p. 443) in which culture is one fact of social reproduction, close to

socialization and society development. Comparing with the idea of participation he has posed in previous speakage and democracy's in under the video text, that is maybe a bad page layout, SNF represents the idea of public sphere (Habermas, 1989, p. 222).

Next thematic content of this video is the next generations of artist that SNF supports. Culture for Habermas (1990, p. 343) plays an importance role to society as it the pre-existing knowledge that transplants to people and make them interact with society, act and finally contribute to its evolution. Support of early-artist to find their artistic path seems like the socialization of individuals in lifewolrd. Far more when it comes to culture artists play the institutional role of insuring tradition and preserve cultural reproduction, societies and socialization (Papastephanou, 1991, pp. 171–172).

To minute 1:39 image text appears before voice, *Landmark Cultural Institutions*. This is a bad montage practice. It does not respects the sequence that has set from the begging of the video and in which comes with text. It's true that neither this practice is clear for the spectator that has a lot of information to understand in the same time. The whole video is overloaded with very quick stop frames that sometimes passes faster than a second.

To keep on through theory analysis of the video, from this minute and forth SNF counts the institutions that has supported. 14 to 22 organizations and institutions that SNF has already supported are in greek territory. Four are National, 4 to 14 are belong to state but they function under private conditions, as for example SNFCC, 3 are private and for last 3 there are no informations (**Table 3.10**). In percentage the 63,7% of logos that are presents are locates in Greece and that compensates with interview results (see, **Appendix A, qst. 1, spkr A**), that the 50% of SNF donations are supporting greek organizations. What is interesting in this 63,7 % only 18,2% is National, like NLG or Greek National Gallery. The same percentage presents organizations like SNFCC, in Private Conditions and the 13,6 % are clearly in private sector. In reality the 31,8% of 63,7% are private in practice. Private conditions is a safe model as described in theory (Voulgaris, 1994, p. 116) especially after the economic crisis. Maybe it's not occasional that SNFCC initiative, started from GNO and NLG demands for financial support to SNF.

As for the structure of the communicational material last note falls approximately 1' 58'' and voice begins at 1:59, not even 1 second of pause for the silence resonate. End of music loop and gives the feeling of resolution and relief because music had also a mystification tone, expectance of calmness. In parallel also the multiplication of the images made a color "noise" that resolves also in SNF. Resolution, especially transparency are the main values of SNF that finally prevails in the video because its logo and these values that inspires rest for more than 7 seconds in contradiction with all the other contend.

At 1:59 comes the voice over with the main logo of the organization "the Stavros Niarchos Foundation Empowering Humanity". It a resolution to all these images that pass such fiercely and end up in just one color that is basic during all the video. Resolution, especially transparency are the main values of SNF that finally prevails in the video because its logo and the values that inspires rest for more than 7 seconds in contradiction with all the other contend. Overall it's energetic, documented and full of actions that the majority of them have a positive emotions and value to inspire (**Graph 3.4**). The first colors that are mostly appear in results sequence, White, grey, black, blue **Table 3.8**.

3.3. Interviews Analysis

The method of narrative analysis is selected from the perspective of a story evolution with beginning, middle, and an end that came up in the interview procedure. Because of the person-centered character of the organization, the narrative unfolding was as if it were the story of a character.

3.3.1. Theoretical Framework

Interviews are analyzed with narrative analysis as related quotes of documentation. Narrative analysis is centered in the way, how, people experienced the facts that they are describing (Bryman, 2017, p. 639) and what where the consequences. But the danger in this analysis is and is criticized for, the fact that tend to present the perspective of subjects of the research.

Some researchers are using narrative analysis as a method to make their estimations for the interview procedure and have predetermine to use it and adopt interview procedure to it. These are the researchers that despite the fact that their questions have answered they continue with supplementary discussion, but this is not that comfortable for all participants (Bryman, 2017, p. 640). So they occurred two genres of concept in narrative analysis. Some have this narrative approach so to manage different type of data, as occurred in this thesis interviews and others trying to encourage stories narration. The present narrative analysis emphasizes to the content of answers and their structure.

The choice of this method came after its effectuation exactly because of the friendly tone of the conversation. In fact interview was about communication as a narrative and action, communication specialists were participating so it concerns a recite that occurred from it. Model of Ladov that was used in an essay of 1972 is used also in this case for presenting the development of narration.

3.3.2. Interviews Narrative Analysis

Conversation with two representatives of SNF Communication department referred most to the SNFCC discussions and implementation with the appropriate representatives from the state and their relations. They also referred to other simultaneous actions of SNF at these times, regarding the economic crisis.

SNF is the articulating factor of grants and initiatives that are referred to various sectors with particular interest in health and culture. Besides the interview had a lot reference in SNFCC, health was approximately in the same volume in discussion because of the latest grand initiatives that implemented in this moment. Values that discussed a lot at SNF interview were quality of life, equality and social improvement through Stavros Niarchos's, the founder of the organization, vision. Some contradictions were presented referring to SNF and state relations. There were exceptionally good at the same time that SNF most important grant to state, SNFCC, is not as financially supported from the state as it should.

The followed method for interview analysis was chosen due to the evolution of the interview procedure and its final results. Interview with SNF communicants was

referred most to the construction of SNFCC era and the collaboration with state. So it evolved as a story with begging, a main part and an end. As a consequence it was close to Labov's narrative model.

Labov's narrative model constructs in 6 evolution stages of a story (Labov, 1972, p. 364-365):

- Abstract: it's usually a phrase that gives clues of the entire story or summaries it
- Orientation: gives time, persons, space, identical aspects of the situation
- Complicating Action: the main part that describes the actions and gives their present or past tense
- Resolution: recapitulates the end of the evolution of the situation
- Evaluation: the part that gives the results of a situation
- Coda: the ending of a narration, sometimes reminding the starting point

3.3.3. Narrative Structure Analysis

Abstract: The SNF started its action after the death of Stavros Niarchos.

Orientation: Conversation started with Stavros Niarchos figure the foundation of organization after his death in 1996. The organization has in its core, in the DNA as it was mentioned (**see Appendix A, qst 1, spkr A**), the vision of Stavros Niarchos for a better society.

SNF started in founding first Non-Governmental Organizations and besides the fact that grants are globally orientated, the 50% are effecting in Greece. This operation starts from the demands of GNO and NLG for financial support to the organization and completed with the idea of the Park construction after the proposal of old hippodrome area.

Discussions over this operation started in 2006 as well as the scheduling of the entire operation. This was when SNF opened its communication both for SNFCC so for the people to acknowledge and for itself. Initial care was given to the transparency

matter and main communicative action was the opening of the construction sites to the public or demo events, likewise GNO's.

Complicating Action: Afterwards conversion centered in the era the SNFCC initiative, started describing the way that came. It was mentioned that in that era the Cultural Center was conceived as a luxury due to the early financial problems of the state in 2006. Speaker B (**see Appendix A, qst 1**) insisted that it was also a vision of Andreas Drakopoulos, at this time, that decided to implement both SNFCC, for improving quality of life of civilians and the program of *Grants Against Greek Crisis*. So it happened and both operations were in progress.

Resolution: As the subject of this thesis is the relations of private and public sector, in the case study of SNF, resolution for the SNFCC action came mostly from describing these relations that described as excellent (**see Appendix A, qst 3, spkr B**)

SNFCC handovered to Greek state in 2017 and that was and still is the point of the organization. To deliver that kind of initiatives no to state but to the people, to civilians. SNF can't substitute the state but only support it. As speaker B (**see Appendix A, qst 2**) highlighted state is very strong as institution and SNF does not want to and not intend to substitute the state and its institutions.

As speaker A (**see Appendix A, qst 2**) answered the institutions concluded in SNFCC and SNF supported are named as National, National Greek Opera, National Library so the organization must handover.

Evaluation: In this case under evaluation are the relations of SNF with state and public. SNF cannot either resolve the problems of the state nor can change its structure but a relations is constructed that keeps until these days. For example, state and organization are in contact in monthly basis (**see Appendix A, qst 2, spkr A**).

For speaker B (**see Appendix A, qst 3**) organization works hard on this matter of contact and admits that all the ministries are willing to help and there are no delays to the programming and procedures. He close concluding that collaboration with the state was very good.

Coda: A closure for the SNF relations is the phrase "everyone adjust to what it has to be", referring to the general collaborations of organization not only with state but with private partners. "Elasticity" exists but all are struggling for the best (**see Appendix A, qst 5, spkr B**).

Speakers are present a strong hold of the organization to all its relations even internal. SNF is present supportive and reasonable, the latter is found in communicative action theory, about rationalization of communication within society (Habermas, 1993, p. 429). Organization comes forth to all occasions with a humanitarian attitude as its logo indicates.

The controversy lies where a private organization that implicates most of private sector values is humanitarian action, to a state that has succumbed to privatization until '80s (Voulgaris, 1994, p. 111). It's on the other hand barely impossible for relations to be such excellent through this crisis and if yet two interlocutors are not in the same position of strength.

As for the public sphere SNF has set values such as accessibility, equality and dialogue that are missing from a society in crisis because of its "depoliticization" (Voulgaris, 1994, p. 119).

Conclusions

The purpose of this paper was to understand and determine the relationships between the private and the public sector as these have shaped in public space, through the communicative actions performed within it. Due to the dimensions of the research, the topic is limited to three basic questions. The first and most important question in which degree comes the involvement of the actions of the public and private sector, then what are the causes for this shift in their relations, with the manner that these emerge through their mutual communication. Finally, what are the modifications of the public and private sector as these result from the study of this thesis.

Actors in their Normative Context

The actors, individuals or groups who act within society, behave and choose the way they will act within it, while they constitute a fundamental component and the moving force of existence and evolution of society, as well as of a broader environment of space and time (Psilla, 2003, p. 44).

In the case study of this thesis, the actors that were examined were the Stavros Niarchos Foundation (SNF) and the Stavros Niarchos Foundation Cultural Center (SNFCC). These are, respectively, a private and a public organization. First of all, regarding the characteristics of the SNF as an organization, it is a private humanitarian foundation, that does not aim at profit. On the other hand, the SNFCC has been established as a Sole Shareholder S.A. (Société Anonyme), its revenues from commercial activities (SNFCC, 2024, p. 3) do not aim at profit also, but only for coverage of its operational needs. Since 2017, it belongs to the greek state. It is not a typical public organization with self-governance, for example, as in the case of a Legal Entity of Public Law, while its staff consists of private employees, who do not pass through public sector's recruitment processes but are instead hired through private sector's procedures.

The SNF, as an organization, does not merely communicate the values of transparency and sustainability, but actively implements them through its donations

and initiatives. The donations of the SNFCC, as well as the hospitals initiatives are the core purpose of the organization. These actions function also in the internal communicative action of the organization, enforcing its internal bounds through the planning of proposals, programming, defining timelines, and budgets—an approach that is confirmed by the achievement of its goals. Afterwards these plans that are presented to the respective responsible authority, such as the Ministry of Culture and Sports or the Ministry of Health (see **Appendix A, qst 3**) are reinforcing the cooperative network of all the actors participating in these projects—private individuals, public entities, consultants, construction companies etc. The final stage, which includes communicative action directed at the wider public, was the access of public in monitoring progress of the construction projects (see **Appendix A, qst 1**).

During the construction works of the SNFCC, there were certain days arranged for the public so to visit the construction in progress. This practice served the value of transparency—that was put into communication by the SNF—, it was also a first introduction and familiarization of the public with the Cultural Center. In the communication of the hospital projects, a similar action is taking place, but with the help of technology this time. There is now a fixed camera monitoring the construction works and anyone can have access in it through the website created specifically for this initiative (Global Health Initiative, n.d.).

The start of the SNFCC construction works coincided with the beginning of the economic crisis in Greece and the latter brought about yet another shift in the relations between the public and private sectors. The welfare state had already begun to decline and according to Voulgaris (1994, p. 111) since the 1980s, public sector is giving more room for private companies to take on its preoccupations.

The administrative structure of the SNFCC, with a Board of Directors and an Advisory Committee (SNFCC, n.d., The SNFCC > People) first and foremost has the same structure as of SNF (see Appendix A, qst 6) since in both cases they are Private Legal Entities. This is another sign of the transparency value, in the sense that it has been established as a Société Anonyme (S.A.), so, as to have the characteristics of a private entity and theoretically it would more easily fall under control by competent authorities of investigation for finance or labor rights, for example.

The given context of the crisis, the normative framework, was that of private individuals who either bought public companies such as DEI (Public Power Corporation) and OTE (Hellenic Telecommunications Organization) in order to restructure them in “healthier mode” or private philanthropic foundations—such as the case of the SNF which took the initiative for donations— and again in any case were the private individuals who helped during the state's crisis. It was now a standard that in order for the SNFCC to ensure its sustainability— another value mostly used for environmental reasons but also meaning economic sustainability—, it had to be established as a commercial company that would cover part of its expenses and not rely entirely on state subventions, following the rules of the market as if it were a private organization (Chalaris, 1999, p. 102). Public sphere is fragmented by the groups of specialists and correspondingly private sector acquires the specialization of economy's regulation and for that survives within it. By analogy, just as the public, which in the meantime has took characteristics of a mass (Mills, 1984, p. 251), retreats thanks to specialized knowledge, so the same does public sector who retreats for the sake of private.

As an actor, the SNF appears strong, with influence stemming from its organization, from the presentation to the implementation and solutions of problems. The communication and relations of the SNF with the Ministry of Culture and Sports are regular (**see Appendix A, qst.3**) and far more from the SNF's side, they are characterized as excellent. It possesses a policy network of collaborators beyond the state, as shown by its cooperation with the statistical company Deloitte and the construction companies Betaplan and Renzo Piano Building Workshop (RPBW). According to theory (Murell, Surel, 2002, pp. 125–126), it possesses all the administrative, organizational characteristics and operational means of an actor. After 30 years of activity, the SNF has stabilized its presence as a collaborator of the state, especially after the handover of the SNFCC, that inspired trust during a period when the state seemed weakened and enter to procedure of a transformation of its institution.

It seems that it is about a closed network of actors, as emerges from the theory (Lagroye, François, Sawicki, 2008, p. 670), with the aim of "spatial" public policies. According to that, the criteria should be studied on the basis of which this type of

networks have structured their relations, in order to investigate the purpose of their creation, whether are individual interests or not. The further study of the network within which SNF is active could be a next research question.

According to Voulgaris (1994, p. 112), depoliticization is one of the results of the crisis of the state. In this case study a private individual through his donation tries to "activate" (SNFCC, 2024, p. 15) participation in public space, in which, however, the changes of relations being studied have equally been transferred (Kouzelis, 1994, p. 161). By putting in its communication the term democracy, the SNF through the SNFCC tries to reinsert the public into the public sphere and into dialogue participation. Its interests for this seem to be selfness through the values of equality and accessibility, but also from the fact that it does not take a political stance but a social one (**see Appendix A, qst. 8**).

On the other hand, the state as an actor appears indifferent and inadequate. The "Grants Against the Greek Crisis", data that SNF presents (Deloitte, 2015), the manners in which the state is reflected in the modern social context and the fact that until 2022, SNFCC did not had the funding it merits, according to Kathimerini's article (Lialios, 2022) are examples of that indifference. In the same article, is mentioned state's failure to fulfill the creation of a Metro line for better access to the SNFCC, that was his part of the contract.

SNF and State Relations

The state, in contrast to the proposals offered by the private sector, appears at least to consent. Initially, the SNFCC project began from requests by the entities of the Greek National Opera (GNO) and the National Library of Greece (NLG), the latter is still being a Legal Entity under Public Law, so to receive assistance from the SNF. The financial crisis given, the state seems to have no other choice for resources and funding and therefore consents, since initiatives such as them were outside of its planning.

According to the theory of Voulgaris (1994, p. 112) the crises of the system are identified in governance, in the way this phenomenon is mediated in the public sphere and these both leads to its depoliticization. In a general climate of globalization,

transformation of power relations and transition from the Keynesian model to neoliberalism—with the consequence of the transformation of the values of society (Psychopaidis, 1994, p. 30)—, greek public opinion was found in polarization. Already since 2007 state was in political crisis, as a result during the next economic crisis in 2012, the state was caught unprepared and so unable to hold down the consequences of the crisis.

During this period, the way in which events gained publicity has also changed. While theoretically Voulgaris explains that the crisis of governance has as a next stage the popularization of politics, in a negative sense, in the case of this crisis there were social movements that appeared. From 2011, the "Indignados" movement from Spain and other countries in crisis, developed, which opposed to the government's regulations. One factor that made this happen and also contributed to the shift of the public sphere and the agenda setting and its publicity was the development of social media.

Society was impoverished, there was political instability, social movements emerged but later they occurred in the distancing of the general public from the political sphere too. An example for this are the rates of absence from the electoral procedure (Socioscope.gr, n.d.). In the elections of 2009 abstention was in 29,05% and in the two following electoral processes, that were held within one month, the rate reached 34–37%. One cause for the transformation of the relations between the public and private sector for the given period of the implementation of the SNFCC, seems to be the economic crisis and the inability of the state to cope with its obligations. This crisis had as a result the retreat of the authority of the state and the emergence of the credibility of the private individuals and the laws of the market.

It is not about the relations between the public and private sector that are changing — since these have begun to change from the 1980s — but the dynamics of action of each sector. Since a state must be strong mainly through the regulation of its economy (Voulgaris, 1994, p. 115), a basic preoccupation of the private sector, it also accepts its behavior within the social framework.

The difference in dynamics in the action of each sector is especially noticeable through the communication material that was analyzed (Table 3.10), since out of the 14 organizations supported by the SNF, 4 are purely public, national organizations. The

next 4 are archaeological sites and organizations that operate either with the support of the SNF and possibly other private entities — like the archaeological sites — or again under the management of a Sole Shareholder (S.A.), of private law.

At this point, the theory of Habermas (1984, p. 11) also returns, according to social integration that requires cultural reproduction that in sequence passes through the preservation of tradition, socialization, and the development of personality. The SNF communicational video, highlights all the factors that Habermas observes regarding culture and its reproduction. The SNF is involved, through its donations and mainly with SNFCC through the public space, in the socialization of individuals and in the development of their personality through the activities the venue offers. It also appears that the SNFCC is active in several and key areas of culture and art, with emphasis on music, painting, and theater (Graph 3.7).

It seems, therefore, that the SNF, by also introducing the term of quality, and the SNFCC term of life improvement, is oriented — at least in the present material — toward the care of the cultural reproduction of society. On the other hand, the state, through its collaboration and its inertia, seems to be primarily occupied with the reproduction of the system. Through this communication material, the presence of the state appears only in the epithets of “national” institutions or in the ownership of cultural heritage.

From the moment that the SNF has the consent of the state, a transformation of their relations has taken place even in the public sphere. However, the case of the SNF is not a typical private entity. SNF and the SNFCC are subjected to the market regulations for economical sustainability, but since the organizations does not aim at profit, the substantial point of the private sector does not exist in order to be studied. Rather the opposite happened, in a period when the state is searching for a surplus money, a private entity seems to act with social benefit as its only profit.

Conclusion on the Thesis

This paper was developed in four main chapters. First, the theoretical framework was presented and in its basis the results of the research interviews were analyzed. The main theories that were developed among others were the theory of communicative

action by Habermas, the theories of actor groups and of the normative framework. These theories have set also the basis for the interviews that occurred for both SNF and SNFCC. In the following chapters, the frameworks and the method of the research were provided, as well as the case studies of the SNF and the SNFCC. Information is presented regarding the structure of each organization, their mission and the values they represent justified with their communicational material and interviews results, that are cited in the Appendix A and B. Final chapter gives the conclusions that arise based on the theory and the analysis of the case study, while there is also a summary both of the matter of the paper and of its redaction.

The three main parts of the thesis that are developed are the theory, the case study and data analysis. The attempts of the first two chapters where to present the case studies in the same thematic flow that the theory follows. In both cases, the research findings are presented in parallel with the organizations' websites, their communicational material and their social media content. Extensive data analysis of communicational material is presented in third chapter. All material is listed in the Appendixes at the end of the thesis. Online material, links and the specific tabs for whom the informations is located are provided in parenthesis.

During the development of the thesis, it was found that one more subject of research, through the method of interview, which would be helpful for safer conclusions, could be a traditional state institute, such as for example the Ministry of Culture and Sports. This organization would have the formal, legal and institutional characteristics of the public sector, so the transformation of relations and behaviors between the two sectors would be highlighted better.

Due to the short period in which both the research process and the overall thesis were developed, it was not possible for one of the interviews to be effected as originally planned. Specifically, the interview with the SNFCC was not given in person, as was previously mentioned in the questionnaire reference, but the answers were sent as pdf document by email.

Finally, thesis had also proposed questionnaire of qualitative research to the public via Google Forms, in order to capture the impact of the basic SNF communicative action, SNFCC and the values it promotes. Due to the summer period and the short duration of the process, that questionnaire did not collected a sufficient

number of participants for better representation and validation of results so eventually it was not included in the final form of the thesis. In any case, the complexity of public sector demands a full project from theory and research to all of its aspects. The interaction of the SNFCC with the public, and to what extent this values that were set by these organizations, are transmitted into society could be a next subject of study.

Appendix A - Interviews

Stavros Niarchos Foundation

The interview with two executives of Communications Department, from now on referred as Speaker A and B, has taken place at the SNF offices in Athens, Vasilissis Sofias, on 19/06/25 at 11:00. The meeting was not recorded as planned, but was documented with written down in notes.

Below are the written responses as emerged from the discussion and the notes.

1. At SNF's website, mentions that its mission is to contribute in areas such as art, culture, sports, health, and welfare. Until recently, at least in Greece, all these were sectors were covered by state contribution. Beyond the SNF's sensitivity towards social welfare, what other reasons led to the implementation of projects and donations like the construction of SNFCC? What is the motivation behind these actions?

A: It started in 1996 with the death of Niarchos from his vision, he considered himself a "citizen of the world." Stavros Niarchos was looking for how he could contribute to a better world, so his vision became the purpose of the Foundation.

Initially, it was limited to donations mainly to NGOs. While donations are made globally, 50% of them and more are going for Greece. Then, with the economic crisis, the Foundation developed some initiatives for the reduction of unemployment, initiatives against the crisis. At the same time during this period donations were made in health and the construction of SNFCC continued.

Specifically for the SNFCC, it started from the requests of the National Opera and National Library and the area of the old hippodrome was that inspired also the Park.

From 2006 when discussions about the space and the project planning started, from then the Foundation opened up communicatively so that

more people could learn about it, both the SNFCC and the Foundation itself. The purpose of this communication was transparency, while a main communication tool was the construction sites that were organized so people could see the work. The events, as many as could be held in the parts that were ready or could receive people or pilot event programs, such as for example the rehearsals of the National Opera. Donations are in the DNA of the Foundation.

B: The Cultural Center was a vision of Drakopoulos and in the beginning due to the economic crisis it was considered as a luxury. Nevertheless, Drakopoulos took the decision that the donations in health and the financial support as well as the SNFCC would be carried out. (People) must have access to quality of life, education, arts.

2. Why was it important for the Stavros Niarchos Foundation that the Cultural Center be handed over to the public sector? What difference would it had made if it had remained as a charitable organization of the foundation?

B: The logic is that it belongs to the public, not to the public authorities and the Ministry of Culture but to the people, to the citizens. We cannot replace the state, we are here to help. The state is much stronger and heavier. We cannot and do not want to replace it.

A: We are talking about the National Opera, National Library, they are National organizations. The foundation must hand them over.

3. Following up on the previous question, were there difficulties in communication and cooperation with public sector entities? And if so, what were they? Could we argue that they come from the particularities of the public sector? (During the oral process, a question was added: Does the private sector try to reform the public sector?)

A: The foundation cannot rationalize the public sector. The donation of SNF will not manage to change the public sector. Steps have been made in the relationship between SNF and the Ministry of Culture, which communicate on a monthly basis.

B: We worked very closely and very well, the cooperation is excellent, all the ministers who have passed have helped, Themistokleous acted as a connecting link between the private and the public and between the governments. There was also good cooperation from all governments, Syriza and ND.

It is impressive that there is no delay in big projects like hospitals. The cooperation with the state was very good. (when the speaker uses past tense it is because he is referring to the implementation of SNFCC).

A: The way SNF works helps too, the budgets are clear, the timelines. Everything is clear to all public sector entities, it is clear, there is experience.

4. On the Foundation's website, it is stated as a priority to support organizations that among other things "aims to achieve transformational change and self-sustaining benefits that are shared widely" Does this prerequisite for support from SNF influence the internal administration of these organizations?

B: Everyone adapts to what needs to be done. There must be flexibility, but everyone fights in the same direction. Compared to state institutions in America, the philanthropy sector there, is a whole sector and things, there are different because NGOs are more mature. In Greece, philanthropy is at an amateur level.

5. Are the Foundation's activities communicated mainly through the traditional media or through social media? For example, was the latest donation of the ambulance aircraft made more visible through media coverage, especially online media, or through social networking sites? Do you believe that traditional media provide a more complete picture of the character of SNF's activities?

B: Communicationally, our messages are more than what someone can assimilate. People have an abstract concept (about ISN) and they understand from more tangible things. The logo is direct communication.

A: We keep traditional media, it is a communication tool but they have fallen into economic crisis and are declining. Also, they work with advertising, and when advertising space isn't paid for, it is difficult, maybe even impossible, to have space for communication purposes. Nevertheless, press releases come out for all the classic-traditional media.

B: Social Media have the possibility of real networking, a lot of material is uploaded but it doesn't reach even 3% of users. There, a media plan and money are needed to go further as happened with the recent donation of the ambulance airplane. Also, the way the message is crafted is important in social media.

6. How would you describe the working environment at SNF? Regarding the decision-making bodies, at least in the communications department and its collaborators, is there a co-creation of proposals or are there certain priorities of the foundation that are followed?

A: (The ISN) has administrative entities such as the Board of Directors where Andreas Dracopoulos manages and gives direction and feedback, it is an international organization and has offices abroad as

well. The office of each country manages donations for that country. However, the departments organized by office communicate horizontally among themselves. For example, the Communications Department of Athens with that of New York, they all work together and have daily meetings. Also, daily cross-department meetings with management take place.

7. SNF is completing 30 years of activity. How does it see its future and its position in the Greek reality?

A: ISN is preparing the timeline of events for its 30 years of existence. More specifically, its biggest event will be Nostos '26. Also, the Youth Advisor Committee has been established, which will consist of young people from around the world aged 18-25, and through discussions with them their needs and the way they see the future will be expressed.

B: Obviously, the young people must tell us what they want, they understand better where the world stands, they can distinguish it better. Young people know and can better foresee what their needs are and will be.

A: Sometimes ideas also come from simple emails to info@ that the public sends, making suggestions or improvements to the Foundation. The ISN officials reply to the messages and communicate with the public also in this way.

8. Does SNF take political stances, like the Onassis Foundation? (This question was added during the interview)

B: Social positions, not political.

A: Its decision to implement both the SNFCC, as well as the donations for hospitals and also the funding of initiatives for unemployment and the crisis, is a social position. These are the reflexes of the Foundation towards the crisis, it is a social position. The SNF takes only a social position.

Stavros Niarchos Foundation Cultural Center

Unfortunately, it was not possible to manage an in-person interview with the responsible for communication at the SNFCC. The answers were sent by e-mail, on August 14th, 2025, in a PDF document which is copied below: (the numbering of the questions continues for easier of reference)

9. How important was the contribution of the SNF to the implementation of both park and the ongoing donations and sponsorships? Is it the main supporting and funding body?

The Stavros Niarchos Foundation (SNF) envisioned and implemented the Stavros Niarchos Foundation Cultural Center (SNFCC) as an open, high-quality, and fully accessible public space, designed by the internationally renowned architect Renzo Piano and the Renzo Piano Building Workshop (RPBW). Since its opening, the SNFCC has confirmed its multifaceted role as a welcoming cultural space, a landmark of modern Athens, an international destination and a model of environmental sustainability.

With the completion of the project in 2017, SNF handed over the SNFCC to the Greek State, while continuing to be its main strategic partner and funder, supporting both the production of a rich program of events and a significant part of its operational costs. By February 2026, the total contribution of the SNF is expected to exceed €630 million, an amount which also includes the creation of the Stavros Niarchos Park, which has significantly enhanced the greenery in the area and the everyday use of public space.

At the same time, the collaboration of the SNF with the SNFCC also extends to initiatives such as the SNF Nostos, which has hosted leading international figures and events, a notable example being the public discussion between Barack Obama and the SNF President, Andreas Dracopoulos.

10. As we approach 10 years since the SNFCC was handed over to the Greek state, and taking into account its contribution to the population it addresses, what have been its most important moments? For example, the organization of the New Year's Eve event, festivals such as Nostos or WOW. How important was the contribution of the SNF or other entities to the actions you highlight?

As we approach the completion of ten years since the SNFCC was handed over to the Greek State and Government, the Organization offers a multitude of cultural, educational, athletic, and environmental activities with significant social impact. The annual tradition of the SNFCC's Christmas World and the New Year's Eve celebration with the established SNF RUN night race attract thousands of participants, while the international SNF Nostos festival of the SNF gathers globally renowned figures. The WOW – Women of the World Festival highlights issues of equality and empowerment, attracting organizations and schools from all over the country. Public art exhibitions, such as works

by Louise Bourgeois, NEST, and Simone Leigh, bring art to the general public and enhance the SNFCC's public presence, while third-party events with charitable purposes, such as the recent one by CAFF – the Antetokounmpo Family Charity, offer important philanthropic work. Educational initiatives, such as the concerts of Music Schools, and events of technological and scientific importance, such as conferences on Artificial Intelligence, have established the venue as a center of innovation and dialogue. Most of these activities are offered free of charge to the public, while the contribution of the SNF is considered crucial, ensuring funding, strategic support, and the quality and reach of the programs.

11. The SNFCC has succeeded in gathering creators and organized artistic groups around it. Are they artistic “partners” of the Center in the sense of shaping the content of its activities, or do they operate through commissions for the artistic programme?

The SNFCC has developed a network of creators and organized artistic groups that actively participate in shaping the content of its activities. The artistic programming of the SNFCC focuses on events that are broadly addressed to the public, such as festivals, concerts, exhibitions in public space, and educational programs.

Many of the collaborations are recurring, while at the same time open calls are held for the selection of artistic content, such as for the Greek participation in the light installations of the SNFCC's Christmas World, for the SNFCC Youth Council, or for the SNFCC Green Festival.

In smaller-scale events, implementation usually takes place through direct assignments to external creators, ensuring variety and high quality. In this way, the SNFCC combines collaboration with creators

with the flexibility of commissions, offering the public primarily free cultural and artistic experiences.

12. With regard to the decision-making committees, at least in the communication department and its collaborators, is there a co-creation of proposals or are there certain priorities of the organization that are followed?

In the Communications Department and its collaborators at the SNFCC, the decision-making process combines co-creation of proposals with adherence to specific strategic directions. Brainstorming sessions are usually held depending on the stage of preparation of each event, in order to gather ideas and leverage the creativity of the team and its partners. At the same time, all involved parties follow the existing guidelines and best practices of the SNFCC, while proposals are evaluated based on the organization's strategic goals and the achievement of desired outcomes. In this way, a balance is ensured between innovation and consistency with the broader framework of the SNFCC's cultural and social mission.

13. The communication of the cultural activities of the Center is mediated both by the mass media, especially in the subject of culture, as well as by social media. Despite the directness of social media, do you believe that the traditional mass media give a more complete picture of the character and activities of the SNFCC?

The choice of communication medium and audience determines the way the message is shaped and the emphasis given to it. Traditional mass media – newspapers, magazines, radio, television – are utilized through reports, interviews, and features, offering a structured image of the character and the social, educational, and artistic imprint of the SNFCC's activities, while strengthening its public recognition at a

national and international level. Social Media complement this communication with immediacy, the possibility of interaction, and targeted engagement with young audiences. The combination of traditional and digital media thus ensures both immediate access to information and a comprehensive, multidimensional image of the activities, bringing the work of the SNFCC closer to its audience.

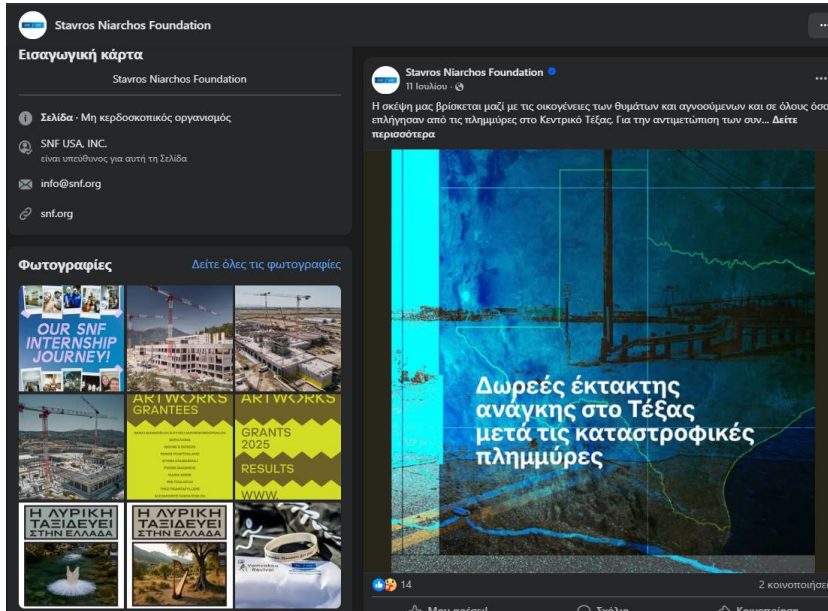
14. Why was the SNFCC established as a Public Limited Company of the public sector and not as a Legal Entity of Public Law?

Unfortunately, we cannot answer this question.

Appendix B – Examples

Stavros Niarchos Foundation

Facebook



2.1 Page of the Stavros Niarchos Foundation on Facebook. Donation of the foundation, a part of which is active in America, for the floods of Texas



2.2 Post of the Foundation on Facebook, in view of the events in the village of Vamvakou, which belongs to the broader action Vamvakou Revival.

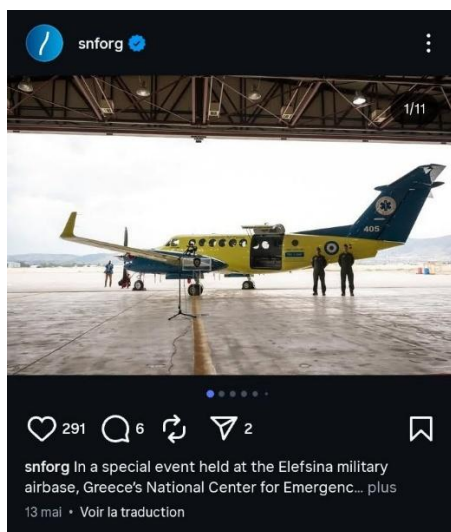
Instagram



2.3 Instagram: Post for the 30 years of the Foundation, with the main colors that it has chosen for its logos and its website.



2.4 Instagram: Action from abroad that maintains however the basic colors that the Foundation has chosen for its image, white and blue.



2.5 Instagram: Promotional campaign for the EKAV medical aircraft, a donation by the Foundation



2.6 Instagram: Posts from the handover ceremony of the EKAV aircraft, in the presence of the Minister of Health.



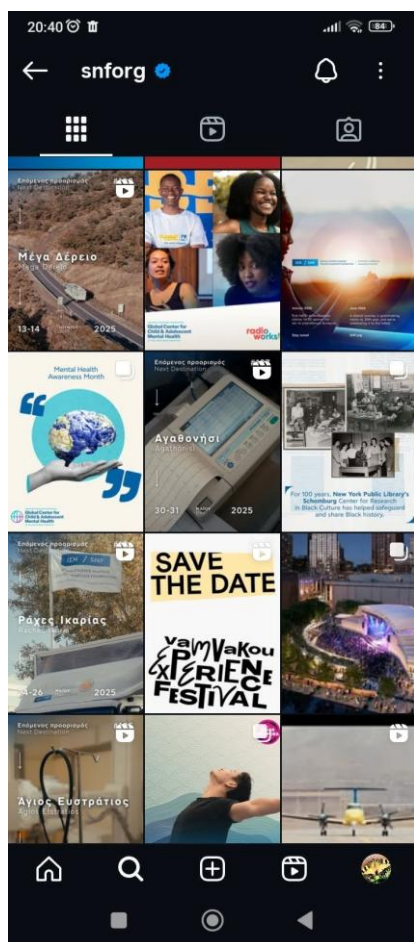
2.7 Instagram: Donation handover event with a simultaneous large communication campaign on social media



2.8 Instagram: Characteristic choice of colors and stylization of the posts of ISN



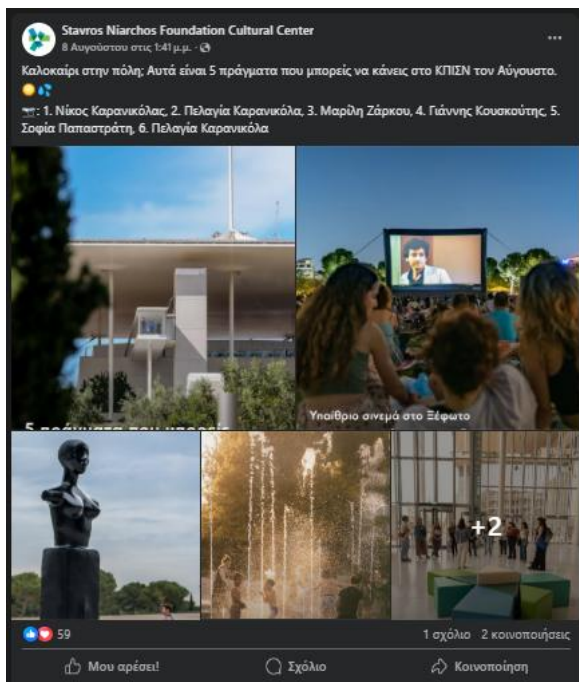
2.9 Instagram: The distinctive logos and graphics of the ISN internship program.



2.10 Instagram: The most important actions of ISN, such as donations in the Health sector, are posted with short story-type videos

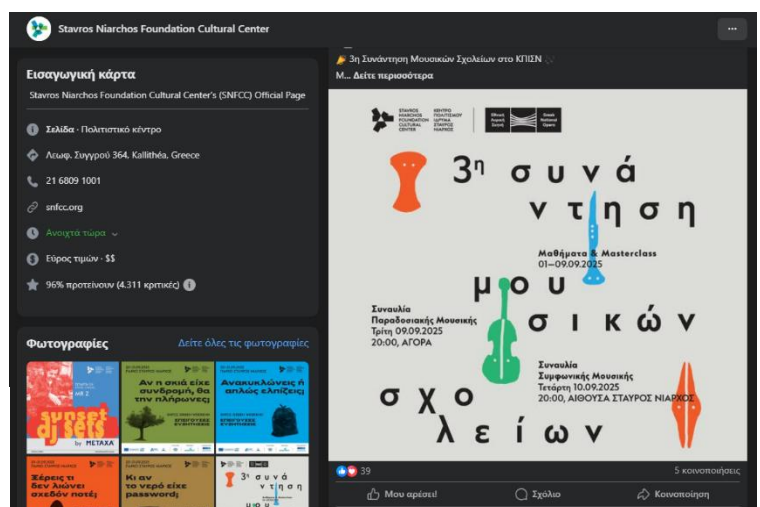
Stavros Niarchos Foundation Cultural Center

Facebook



2.12 Facebook: Post with the main logos used by the SNFCC as identifying elements.

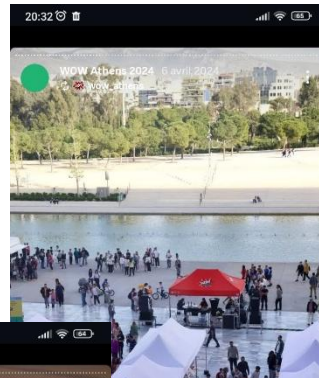
2.11 Facebook: Post that includes some of the day's activities at the SNFCC venue



Instagram



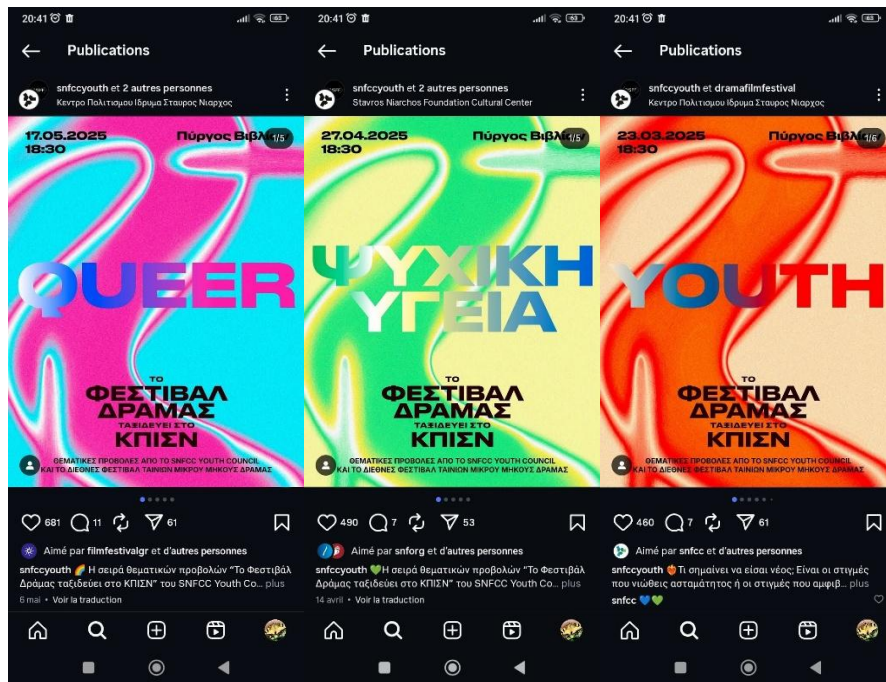
2.13 Instagram: Sign language interpreter at the WOW festival



2.14 Instagram: Discussions, DJ sets, and a marketplace as part of WOW Athens 2024, which has its own special category for its posts

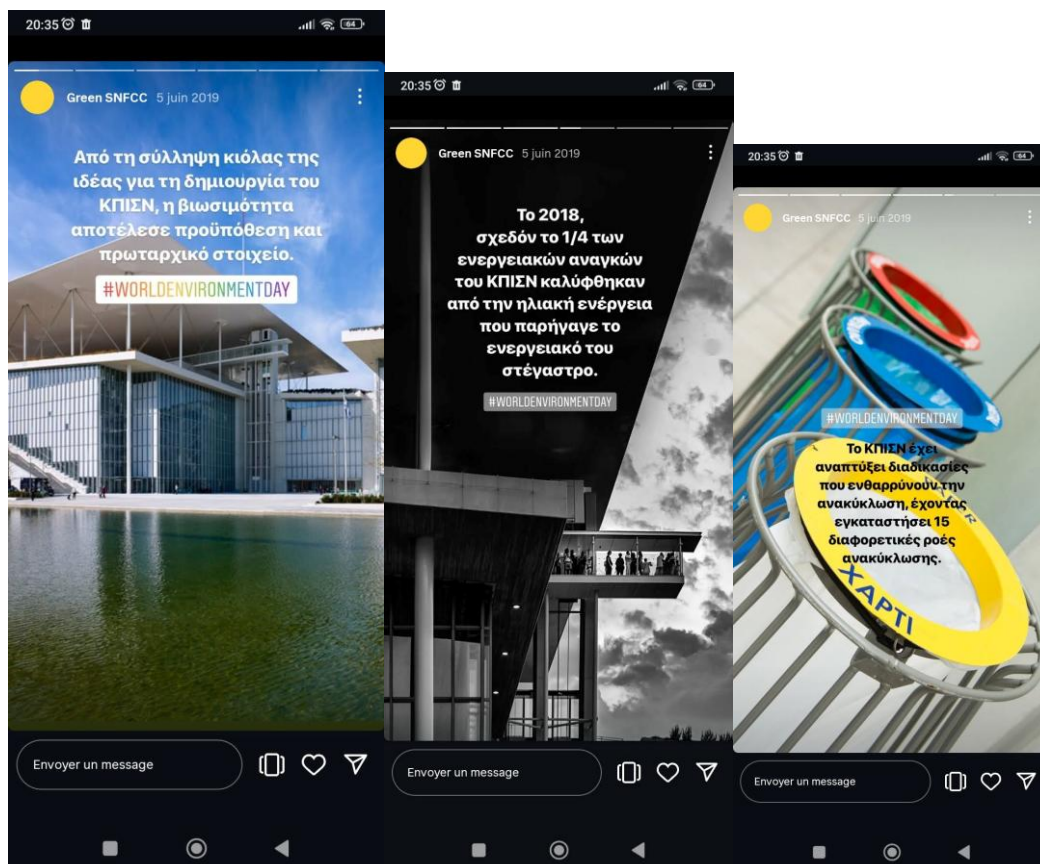


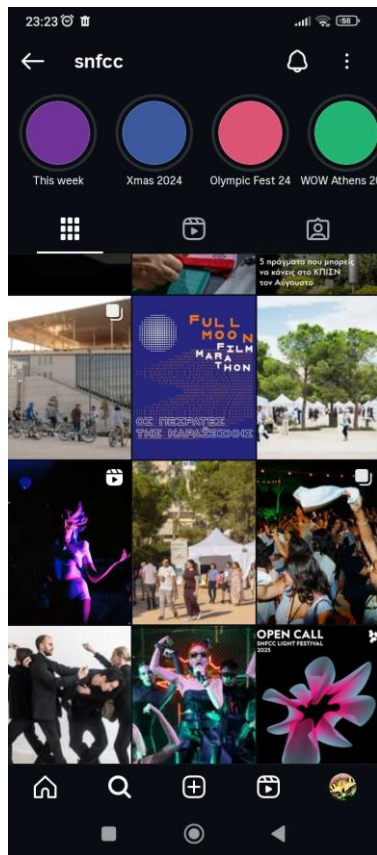
2.15 Instagram: The largest event of SNFCC. It also has a separate category of posts



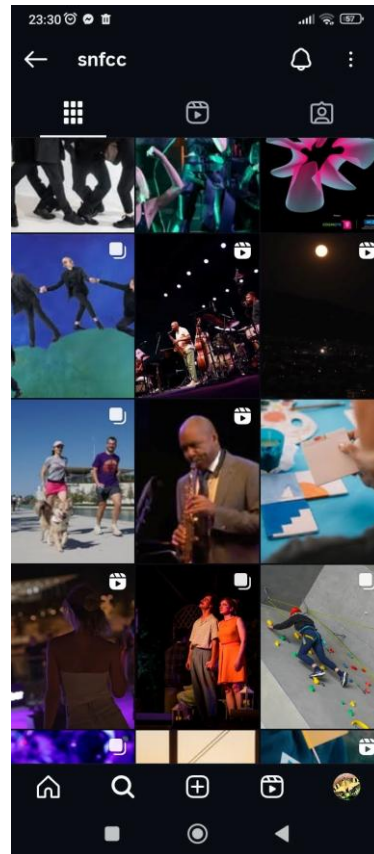
2.16 Instagram: Graphically consistent content depending on the event/activity.

2.17 Instagram: The SNFCC communication campaign for World Environment Day, also highlighting the building's sustainable design.





2.18 Instagram: Overall, the latest posts of the SNFCC



Appendix C – Data Charts

Arts & Culture at SNF.org (SNFCC video)

Table 3.1 Communicational Content of SNF.org in Arts & Culture tab (SNFCC Video)

Note: Some image type were merged to the first image cut that appeared. For example when the blank canvas appeared, after an entire room with blanks canvas appeared, for the economy of listing, it is the first image and impression that was held with the supplementary information of the other images that followed. In the same example when the room appears someone can understand that this space is at the 4rth Floor of NLG. So I describe only the first image of canvas but the list contains also the information of the place that presented next. These occasions are in green color.

Photo/Scene Type	Value Motivation / Emotion	Sectors of Action	Colors	Logos/symbols
Object, musical instrument	Sad, silence	Culture, Music	Brown, red	GNO
Object, canvas	Mystification, emptiness	Culture, painting	White, beige	NLG
Objects, candles, chairs	Emptiness, expectation	Culture, theater	Red, black, Grey, brown, beige	GNO
Objects, ballerina's shoes	Emptiness, expectation	Culture, dance	White, Grey, Pink	
Close up shot, human hand	Relief, creativity	Culture	White, Blue, Brown	
Close up shot, performer	Awakening	Culture, theater	White	
Close up shot, dance	Movement	Culture, dance	Black, Red	
Grand plan, building	Contemporary	culture	White, Green, Blue	SNFCC
Shot of people in movement	Contemporary, mystification, reflection, effort, movement, creativity, participation(voice over)	Culture, Health opera, technology	White, Black, Blue, Red, Yellow, Grey	GNO
Panoramic shot, archeological space	Historicity, admiration	Culture, archeology	Green, Grey, Brown	Epidaurus
Quick shots of teens	Future	Culture, education	White, Black, Grey	
Shot of man in wheelchair	Effort, Ability, support, hope	Health, Accessibility (in image description)	White, Black, Grey, Green	

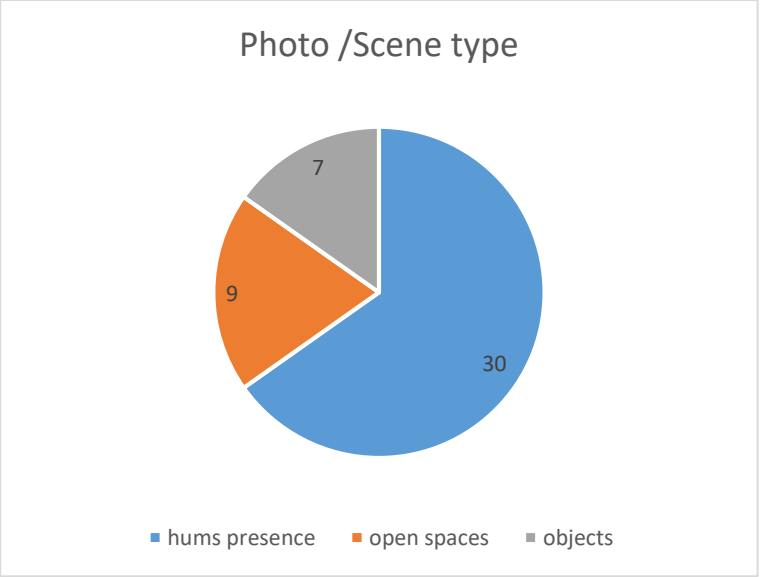
Shot of handicap person	Effort, ability, support, hope	Culture, Accessibility (in image description)	Black, Grey, Yellow	
Shot of handicap artist	Ability, effort, hope, support, participation	Culture, Accessibility (in image description)	Black, Beige, Red, Green, blue, yellow	London Center for the National Open Youth Orchestra
Shots of haptic movements	Effort, ability, knowledge	Education, accessibility, Social welfare	Black, beige, brown, yellow, ciel, red	Artsens (σε λεζάντα)
Shot of people painting	Acceptance, relief, participation, support, carefree, creativity	Culture, Social Welfare, accessibility	Yellow, blue, Green, White, Violet, Black, Grey	Streetwise Opera Art & Homelessness International
Devised shot of audience	Admiration, joy	Culture, accessibility (in the mean of free admittance)	White, black, beige, brown	The Frick Collection
Animated image	Welcome, access, support	Culture, accessibility (in the mean of free admittance)	Vivid colors of White, pink, yellow, blue	
Object, exhibit	stability	Culture, archeology	White, Grey, beige, Red	The Benaki Museum
Shot of group	unity	Culture, painting	White, black, beige, red, pink	
Shot of painting	Imposingness	Culture, painting	Black, White, Grey, golden	
Shot of artists	happiness, creativity	Culture, painting, photography, social welfare	White, black, green, blue, grey, yellow, pink	Artworks
Shot of spectator	Contemporary, Admiration	culture	White, blue, beige	Royal College of Art
Shot of machine	Contemporary, automation	Culture, technology	White, blue, Black	
Orchestra Rehearsal	Effort, creativity	Music, culture	Black, beige, white	Moysa- Megaro Youth Symphony Orchestra
Painting class	Joy, reflection	Painting, culture	White, Blue, beige, black	The Courtauld Institute of Art

Panoramic shot of open space	Antiquity	Culture, archeology	Green, beige, White	Archaeological Museum of Sparta, Diazoma, antiquities of Epidaurus (in description)
Panoramic shot of excavations	Antiquity	culture	White, beige, blue, grey	Archeological research on Keros
Shot of installation workers	Activity	culture	White, orange, grey	
Divided in two art spectators	Admiration, reflection	culture	White, Beige, Grey	
Woman spectator	Admiration	culture	White, Beige, Grey	National Museum of Contemporary Arts
Shot of a performance	contemporary	culture	Black, Red, White	
Shot of people elevating	progress	Culture, accessibility	White, Grey	
Shot of Build with garden	Carefree, entertainment	Culture	Green, Yellow, Grey	Lincoln Center
Building in urban space	movement	culture	Grey	Greek National Gallery
Concert venue	Largeness,progress	Culture, music	White, Red	GNO
Library venue	knowledge	Culture, education	White, beige, grey	NLG
Grand plan of a building	Contemporary, natural	Culture	Green, white, blue, red, grey	SNCC
Devised plan in 4 with people	Contemporary, reflection, celebration	culture	White, Grey, Yellow, Red, Blue	NSF Nostos (in description), SNFCC
Devised plan in 9 with people	Contemporary	Culture, music, theater, opera	White, Black, Grey, Blue, Yellow	SNFCC, GNO, Alternative Scene of GNO
Devised plan in 12 with people	Contemporary	Culture, sports, concerts	Green, white, black, blue, grey	SNFCC, GNO
Devised in many with people	antiquity	culture	Black, Grey, beige, brown, red	SNFCC
Further devised with people	Fullness		Grey	
Logo scene	Resolution	transparency	White, Blue, ciel	SNF

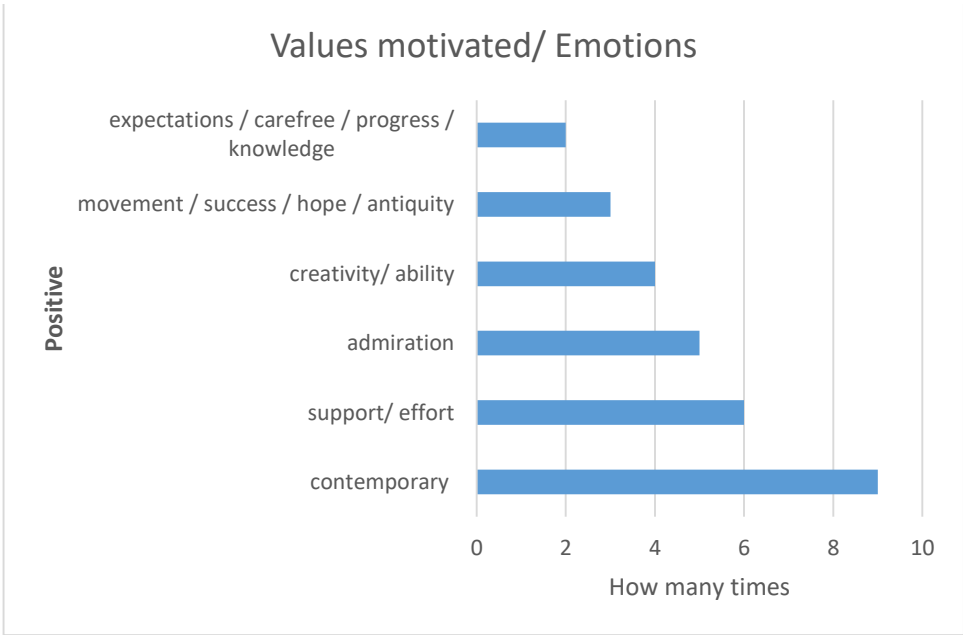
Table 3.2: Timeline of voice over and image text

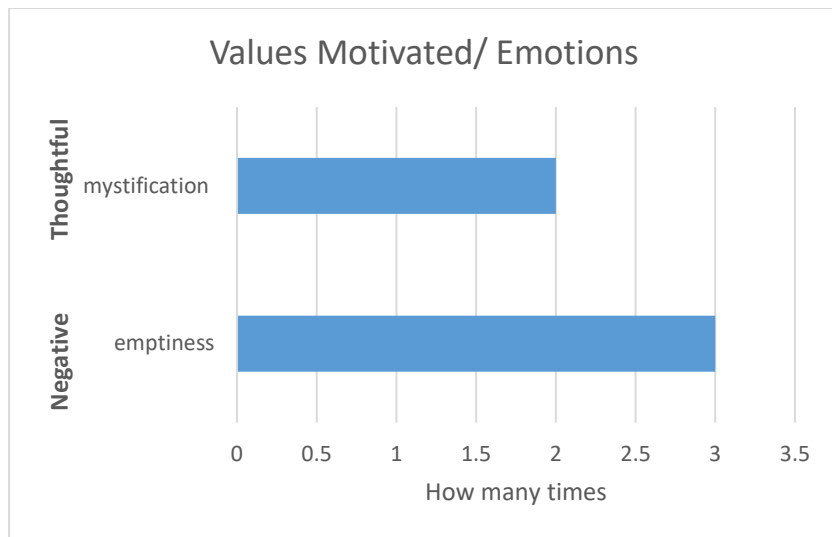
Time	Voice over- image text
0:03 -0:06	"A musical instrument alone, cannot transport us with its sound" and speaker pause
0:09 – 0:15	"This frame has nothing to show us, unless people had the ability to create" and speaker pause
0:19-0:23	"Without anyone to watch, this world cannot come to life" and speaker pause
0:27-0:31	"These shoes, will never move through the air with grace on their own" and speaker pause
0:33-0:37	"There is no art or culture without human beings" , speaker pause and image text that continues
0:36	Music loop fade in
0:39	"this relationship requires all their participation"
0:47	image text <i>Accessibility</i>
0:48	"the Stavros Niarchos Foundation, supports programs and initiatives, that aim to insure that arts and culture are inclusive and accessible to Everyone(special voice tone), regardless of age, income or abilities "
1:10	"to encourage, early-career artist as they start out and grow and their practice" and image text Support for early-career artist
1:24	Image text of <i>Greek Culture</i> and voice over "to celebrate greek culture and share it throughout the world"
1: 39	Image text <i>Landmark Cultural Institutions</i>
1:41	"to promote culture and all its forms by creating partnerships with leading organizations"
1:52	"At SNF we support the arts and culture and its fundamental parts of every human beings life"
1:58	Fall of the last note of music
1:59	"the Stavros Niarchos Foundation Empowering Humanity" and logo
2:07	Logo alone and ending

Graph 3.3: The most rated types is presences



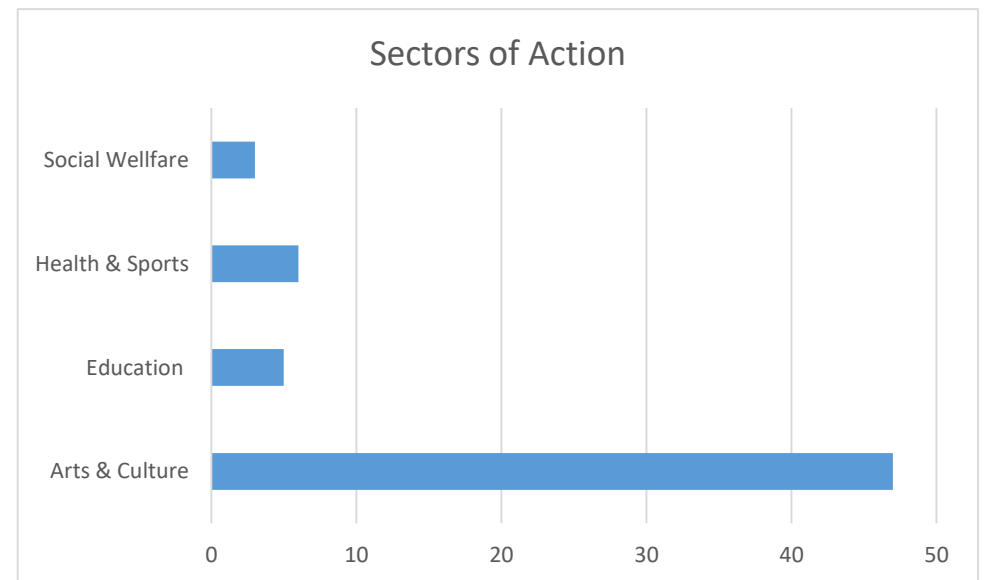
Graph 3.4: Positive values and emotions

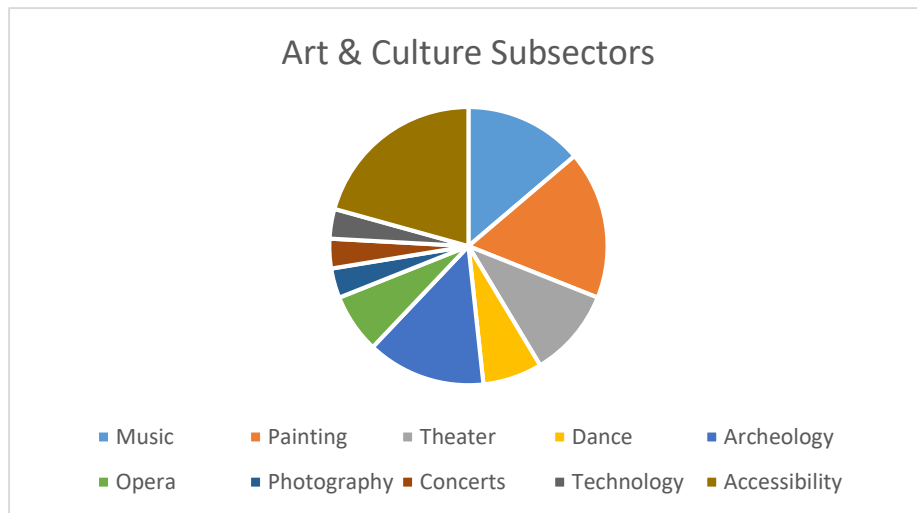




Graph 3.5: Thoughtful and negative values

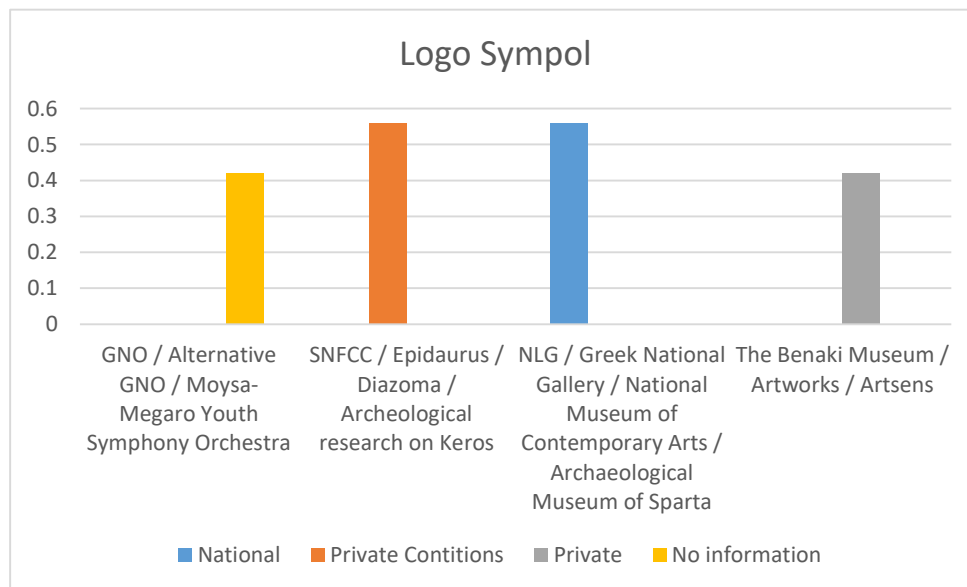
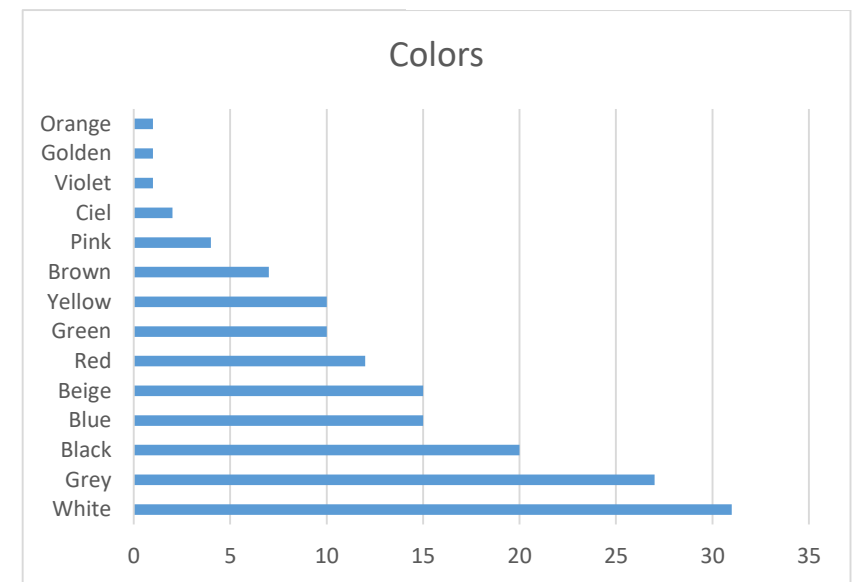
Graph 3.6: Sectors of Actions as SNF has list them at SNF.org





Graph 3.7: Subsectors that occurs for Culture

Graph 3.8: Colors depicted



Graph 3.9: Landmarks based on logo symbols classified according to their institution set

	Logo/Symbol	Appearances
1	GNO	No informations
2	SNFCC	Private conditions
3	NLG	National
4	Epidaurus	Private Conditions
5	Alternative GNO	No informations
6	SNF	
7	SNFNostos	
8	Greek National Gallery	National
9	National Museum of Contemporary Arts	National
10	Archaeological Museum of Sparta	National
11	Diazoma	Private Conditions
12	Archeological research on Keros	Private Conditions
13	The Benaki Museum	Private
14	Royal College of Art	
15	Lincoln Center	
16	Artwork	Private
17	Artsens	Private
18	The Frick Collection	
19	Streetwise Opera Art & Homelessness International	
20	The Courtauld Institute of Art	
21	Moysa- Megaro Youth Symphony Orchestra	No informations
22	London Center for the National Open Youth Orchestra	

Table 3.10: All the institutions appeared in SNFCC video

In **light blue** are colored the institutions in greek territory

Blue are those that are part of the public sector

Green those who are under private conditions

Light Red there are no informations

Documentation Images

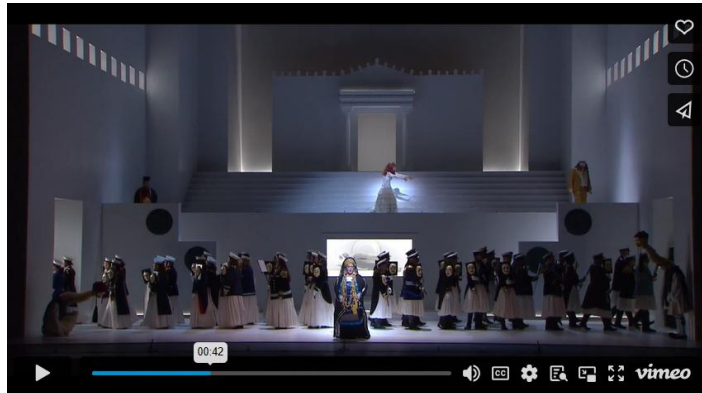


Image 1: A group of performers the moves as unity

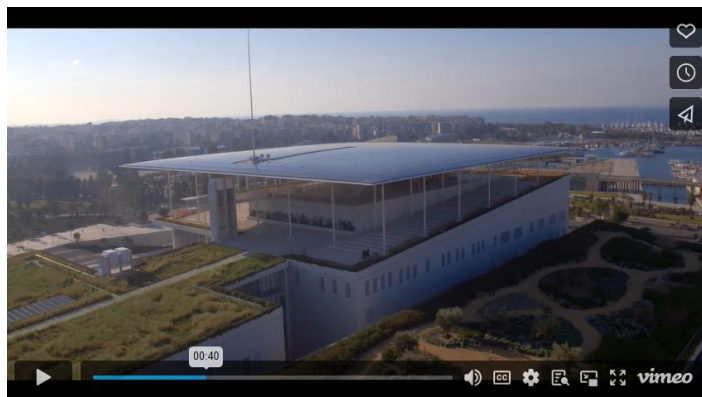


Image 3: Panoramic view of SNFCC



Image 2: A mixed capabilities orchestra

Sources

Papastephanou, M., (Εαρινό Εξάμηνο 1991). Η παρούσα εργασία αποτελεί εισαγωγή στο σεμινάριο «Συγκριτική Κοινωνιολογία»

Stavros Niarchos Foundation Cultural Center. (2024). Κέντρο Πολιτισμού Ίδρυμα Σταύρος Νιάρχος (Corporate Brochure). https://snfcc.snfccmedia.com/wp-container-prd/2024/10/corporatebrochure_website-67038f0e1381e.pdf

Journa articles

Lialios, G., (2022, Φεβρουάριος 22). Η επόμενη μέρα για το ΚΠΙΣΝ. Η Καθημερινή <https://www.kathimerini.gr/society/561730189/i-epomeni-imerag-gia-to-kpissn/>

News 24|7. (2022). Γιατί το Ίδρυμα Σταύρος Νιάρχος ανακαλεί δωρεά εκατομμυρίων ευρώ από το Υπουργείο Πολιτισμού. <https://www.news247.gr/politismos/giati-to-idryma-stavros-niarchos-anakalei-dorea-ekatommirion-evro-apo-to-ipourgeio-politismou/>

Websites:

Stavros Niarchos Foundation. (χ.χ.). Ανακτήθηκε 28 Αυγούστου του 2025 <https://www.snf.org/el/>

Stavros Niarchos Foundation Cultural Center. (χ.χ.). Ανακτήθηκε στις 1η Σεπτεμβρίου του 2025 <https://www.snfcc.org/to-kpissn/orama/>

Betaplan (χ.χ.). Ανακτήθηκε 31 Αυγούστου του 2025 <https://betaplan.gr/>

Statistics:

Deloitte. (2015). Stavros Niarchos Foundation: Grants Against the Greek Crisis Initiative <https://www.snf.org/media/v2xnzadl/deloitte-executive-summary-en.pdf>

Socioscope.gr (n.d.). Αποτελέσματα Εθνικών Εκλογών (1974-2023) https://socioscope.gr/dataset/greek-election-results/data?type=chart&subType=column&x=elections&filters%5Babstention%5D=abstained&measure=votes_perc

You Tube:

Kiaos Th., (2015, Φεβρουαρίου 24). Εδώ Έξω: Ένα ντοκιμαντέρ για την Πρωτοβουλία Εναντία στην Κρίση. [Video]. YouTube.

<https://youtu.be/UTdT5MoHgwQ?si=SciNAyRCDywKrAG->

Bibliography

- Althusser, L., (1999). *Θέσεις: (1964-1975)*. Αθήνα: Θεμέλιο
- Arendt, H., (2018). *Η Ανθρώπινη Κατάσταση* (Γεωργίου, Π., Μτφρ). Αθήνα: Πατάκη
- Adorno, Th., Lowenthal, L., Marcuse, H., Horkheimer, M., (1984). *Τέχνη και Μαζική Κουλτούρα*. Αθήνα: Ύψιλον
- Bryman, Al., (2017). *Μέθοδοι Κοινωνικής Έρευνας*. Athens. Gutenberg
- Fischer, E., (1984). *Η Αναγκαιότητα της Τέχνης*. Αθήνα: Θεμέλιο
- Habermas, J. (1984). *The theory of communicative action, Volume 1: Reason and the rationalization of society* (T. McCarthy, Trans.). Boston: Beacon Press
- Habermas, J. (1985). *The theory of communicative action, Volume 2: Lifeworld and Reason: A Critique of Functionalistic Reason*. (T. McCarthy, Trans.). Boston: Beacon Press
- Habermas, J. (1987). *The philosophical discourse of modernity: Twelve lectures* (F. G. Lawrence, Trans.). Polity Press.
- Habermas, J. (1989). *The structural transformation of the public sphere: An inquiry into a category of bourgeois society* (T. Burger & F. Lawrence, Trans.). Cambridge, MA: MIT Press
- Habermas, J. (1993). *Ο φιλοσοφικός λόγος της νεωτερικότητας: δώδεκα παραδόσεις* (Αναγνώστου, Ελ. & Καρασταθακη, Αν., Μτφρ.). Αθήνα: Αλεξάνδρεια
- Krippendorff, K. (2004). *Content analysis: An introduction to its methodology* (2nd ed.). Sage Publications
- Labov, W. 1972. *The Transformation Of Experience In Narrative Syntax*. In *Language in the Inner City: Studies in the Black English Vernacular*, 354-396. Philadelphia, PA: University of Pennsylvania Press.
- Lagroye, J., François, B., Sawicki, Fr. (2008). *Πολιτική Κοινωνιολογία*. (Ευαγ. Μαγκανιώτης, Μτφρ.). Τυπωθήτω-Γιώργος Δαρδανός
- Mills, C. W. (1984). *The power elite*. Oxford University Press.

Muller, P., Surel, Y. (2002). *Η ανάλυση των πολιτικών του κράτους: Ανάλυση των δημοσίων πολιτικών*. Εκδ. Τυπωθήτω-Γιώργος Δαρδανός. Αθήνα

Voulgaris, G. (1994, Νοέμβριος 23-26). *Δημόσιο και Ιδιωτικό μετά την Κρίση του Κοινωνικού Κράτους. Η Φιλελεύθερη και η Συντηρητική Ανάλυση* [Πρακτικά Συνεδρίου]. Ίδρυμα Σάκη Καράγιωργα. 1996. Ε' Επιστημονικό Συνέδριο. Αθήνα. Πάντειο Πανεπιστήμιο

Kouzelis, G. (1994, Νοέμβριος 23-26). *Δημόσιο και Ιδιωτικό: κατασκευή και υπέρβαση των ορίων*. [Πρακτικά Συνεδρίου]. Ίδρυμα Σάκη Καράγιωργα. 1996. Ε' Επιστημονικό Συνέδριο. Αθήνα. Πάντειο Πανεπιστήμιο

Chalaris, G. (1994, Νοέμβριος 23-26). *Ιδιωτικοποίηση του κράτους και η ανάδυση της επιχείρησης: προς ένα νέο κοινωνικό υποκείμενο;* [Πρακτικά Συνεδρίου]. Ίδρυμα Σάκη Καράγιωργα. 1996. Ε' Επιστημονικό Συνέδριο. Αθήνα. Πάντειο Πανεπιστήμιο

Psilla, M. (2003). *Η Πολιτική ως Δράση και Λόγος*. Τυπωθήτω-Γιώργος Δαρδανός

Psychopaidis, K. (1994, Νοέμβριος 23-26). *Δημόσιος χώρος και κοινωνικόπολιτικές αξίες*. [Πρακτικά Συνεδρίου]. Ίδρυμα Σάκη Καράγιωργα. 1996. Ε' Επιστημονικό Συνέδριο. Αθήνα. Πάντειο Πανεπιστήμιο