Creative tourism

In Urban Destinations

Case study: Thessaloniki

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Creative Tourism in Urban Destinations.
The case of Thessaloniki.

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“Creativity is contagious. Pass it on.”

*(Albert Einstein)*
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I hereby declare that the work submitted is mine and that where I have made use of another’s work, I have attributed the source(s) according to the Regulations set in the Student’s Handbook.

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Abstract

Narrative of Creativity is widely accepted to be an asset for cities, as the outcome of general economic, social, and cultural changes of everyday life. Recently the burgeoning power of creativity associated with tourism and resulted to the evolution of “creative tourism” concept. As a broad term, creative tourism encompasses many challenges and potentials pitfalls; nevertheless it is considered to be a positive form of deviation from traditional cultural tourism and emerging competition of destinations.

Arguably, field of creative tourism has not been extensively researched; therefore this dissertation desires to lay the ground for further discourses concerning the creative tourism perspectives for city of Thessaloniki and consists of five chapters. The first introduces the advent of creative tourism, while the second explores in-depth this multifaceted circumstance and successful practices on a world-wide basis. Further, layout of analysis demonstrates design of research method conditions. The findings of a unique, case-study qualitative analysis are revealed to the following section, which simultaneously evaluates affirmative or negative fulfillment of research aims. Finally, the closing section summarizes results and recommendations concerning Thessaloniki’s performance in the creative tourism market.

**Keywords:** Creative Tourism, Creative City, Thessaloniki, Network
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Impellent to mention, that any potential error remains exclusively responsibility of the author, despite individual’s best effort and attempt to dissuade from making them.
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Chapter 1: Introduction

The last decades have been associated with the emergence of creative tourism phenomenon in urban destinations. Urban places have traditionally offered the place for cultural production and consumption. Yet, globalization and antagonism turned their attention towards creativity and knowledge taking advantage the “creative turn “ and appealing attractions of slogans like “Creative City “or ”Renaissance of City”. 

Concept of creative tourism resulted from the blend of creative industries and theories associated with the rise of “creative class “ (Florida, R., 2003) and “creative cities “. (Landry, C. and Bianchini ,F., 1995). This amalgam of theories shifted practically a turn from traditional models of production and consumption and referred to the active participation of tourists, their interaction with local community. The apparent results were co-creation of a new tourist product, genuine and authentic experiences. (Binkhorst, E. & Den Dekker ,T., 2009)

Gradually, management organizations of many destinations around the world, (especially those that suffered from commodification of their resources) and national governments embraced the philosophy of creative tourism, and adopted various development practices. (Barcelona Creative Tourism, n.d.) On account of creative tourism, they managed to generate distinction, added value and diversified their tourism product. Parallel strategies and actions towards reinforcement of synergies and partnerships were launched also from many international bodies and organizations. (UNESCO Creative Cities Network (UCCN ), 2004)

The dissertation took into serious consideration the contrasting issues that currently exist; deficient academic research about the concept of creative tourism and the global interest for development of creative practices , launched the drive to approach potential perspectives of growth for the city of Thessaloniki.

Admittedly, the vague character of creativity and creative tourism, stressed the need to cite desk research in order to ensure as comprehensive as possible understanding. Therefore, the initial two chapters were devoted to familiarize readers with the trend of
creative tourism, its connection with urban areas and development practices within the cities’ edges. Moreover, this material was supplemented with primary research and the method of a single case-study to provide in-depth information.

Significantly, the present research paper focuses its interest to interpret current condition of destination Thessaloniki and its tourism product and define whether there are traces of creativity in it.

Thessaloniki, as second largest city of Greece consists an important business, financial and commercial cornerstone for Greece. Over past times multiple regional stakeholders influenced formulation of city’s tourism product. Currently city’s Municipality and Thessaloniki’s Tourism Organization (TTO) seem core responsible for shaping its tourism identity. However, there is gap of information concerning situation of Thessaloniki’s creative tourism product and activities.

The city has numerous individual artists and small-medium entrepreneurs that connect with cultural and creative activities. Though their attempts are not managed and organized so as to generate competitive creative product that is distinctive of Thessaloniki. On the contrary, they could be benefited in case of a potential development and growth. Needless to speak of course, for the chain reaction of advantages in case of joining participation in international networks linked to creativity!

Concluding, current analysis attempted to examine the perspectives of creative individual stakeholders, along with the elements and attributes of their current creative offerings. Final goal was to understand whether goal of featuring creative tourism offerings in Thessaloniki is feasible or not.
Chapter 2: Emergence of Creative Tourism

2.1 Introduction to Creativity and Creative Industries

Trajectory of Creative tourism signals the shift from traditional models of cultural tourism and relates to a series of changes on terms of demand and supply. Its appearance as a new tourism form approach, practically points out tourist dissatisfaction with the modern method of consumption; from side of supply growing competition of destinations and monotonous character of tourist offerings raised the need for image-reshaping and differentiation. Therefore, creative tourism was the outcome of the convergence between the tourism sector, creativity and the creative industries.

Generally, there isn’t consensus to a concrete definition of “Creativity”. UNCTAD describes it briefly as “the use of ideas to produce new ideas”. (UNCTAD-UNCP, 2010). Discussion about creativity emerged in late 1990’s as a joint of different economy approaches: symbolic, experience and knowledge economy. Symbolic economy restricted cultural products to background (Richards, G. & Wilson, J., 2007), experience economy stressed the importance of added value to production process (Pine, B.J., and Gilmore, J.H., 1998) while knowledge economy described the reliance on knowledge, information and high skills. (OECD-Organisation for Economic Cooperation and Development, 2014)

The adoption of creativity was stimulated by the need for economic growth, skills development and innovation. (OECD-Organisation for Economic Cooperation and Development, 2014). Moreover cultural capital overuse and commodification or serial reproduction within a globalized environment emphasized the importance for alternative solutions and strategies. (Richards, G. & Wilson, J., 2007). In other words, the culture –led development could no longer serve its role, meaning facilitate social and economic distinctiveness of groups and places. Another shift that occurred included the trajectories of production and consumption.
Therefore, the next step by policy makers so as to establish a competitive advantage for destinations, was the approach of “creative industries”. Academic literature related to the creative industries has a wide array of publications and approaches depending on the implications that institutions /organizations’ want to focus.

A) *Creative Industries in broad terms.*

The first approach was given with the sectoral model in 1998 by the UK Department of Culture, Media and Sport (DCMS) that defined creative industries as “those activities which have their origin in individual, creativity, skill, talent and which have potential for wealth and job creation through the generation and exploitation of intellectual property” (British Council’s Creative and Cultural Series, 2010) . In this Mapping Document, the following sectors were defined as creative: advertising, architecture, art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts publishing, television & radio, software and computer services. The special significance of this definition is to strengthen links between the sectors.

Attractiveness of creative industries is explained due to their interrelation with multiple benefits. An indicative list (OECD-Organisation for Economic Cooperation and Development, 2014), of them encompasses:

- Economic Growth, Employment Rate & Exports Index
- Urban and Regional Development
- Support to Education, Innovation, Intellectual Property
- Reinforcement of Cultural Identity, Diversity
- Production of beneficial externalities and amelioration of market failures or imperfect competition.

OECD citing UNESCO refers to creative industries as “those in which the product or service contains a substantial element of artistic or creative endeavor”. (OECD-Organisation for Economic Cooperation and Development, 2014) . This substantially provides limited association with creative sectors but emphasizes importance of cultural goods and services.
Undoubtedly a more conceptual definition of creative industries, denotes them as “knowledge-based creative activities that link producers, consumers and places by utilizing technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences.” (OECD, Tourism and the Creative Economy, 2014) The latter will serve in the forthcoming section their interaction with tourism, since it relates all involved variables and stakeholders with ultimate goal to integrate social, cultural and economic prosperity of places. However, regardless the definition, all approaches showcase the turn from “cultural industries “to creative industries”.

B) Creative Cities

Laundry (1995) in his publication “the creative city “proposed creativity vision and planning as “lifeblood “and tool for policy actions to the urban problems. His view included adoption of new governance systems and embeddedness of creative production, so as to develop economically. He also refers that cultural urban resources are crucial for place’s growth. The tool of creativity can be applied and expand the roll-up of assets. Laundry’s theory adopts a progressive viewpoint, since it does not refer to an elitist group of people. Creative people collaborate and conform a “creative milieu “. Therefore, “every citizen is seen as a resource” (Landry, C. and Bianchini ,F., 1995).

C) Creative Class

Florida (2002) re-ignited the discussion about creativity with his publication about the rise of “creative class”. He supported that basis for economic development of destinations is human capital or the class of “creative people”. This group of people has different occupational backgrounds and professions (science, education, engineer design and architecture and other). Along with advanced technology tools this class can produce new ideas, innovation and contribute to economic development of places. Florida cited that the individual creativity is inherited to the city, where one lives. (Florida, R., 2003) In other words, individual actions affect the city’s environment and its creativity indicator .Since the role of creative class is bilateral (produces creativity, but
also consumes it on a great extent), destinations must strive to attract them. (Richards, G. & Wilson, J., 2007).

Florida also identifies 3T’s necessary for the attractiveness of the background environment of the creative class, namely: Technology, Talent Tolerance. (Richards, G. & Wilson, J., 2007). Technology incorporates the high technological advances of a place. Talent includes highly educated people, mainly with a bachelor degree or above. Tolerance is linked to positive responsiveness of people with diverse characteristics like ethnicity, race or way of life. Important for the theory of creative capital is the percentage of diversity in a place (bohemian\(^1\) gay index\(^2\) are included), as a bait to attract other talented people from different backgrounds.

Wide criticism “couched” Florida’s work for several reasons like: the definitions or overgeneralizations. (Richards, G. & Wilson, J., 2007) Nevertheless, he contributed to the uplift of discourses about creativity and creative industries.

Strategies of creative cities can be organized also in “creative-clusters “or “hot-spots.” This is interpreted as “linked grouping of creative industries, firms and/or cultural activities that had a spatial concentration. Consecutive result of clusters, is the support between enterprises (private especially SME’S or micro-businesses )and public due to their spatial proximity at city districts (Foord, 2008). Other outcomes produced remain the same including the strengthening of entrepreneurship, market-position of places and re-use of their abandoned resources. (Richards, G. & Wilson, J., 2007)

The overall appeal of creativity and the creative industries is linked to the need for dynamic personal development, co-production of experiences and distinctiveness of places.

\(^1\) The bohemian Index uses Census occupation data to measure the number of writers, designers, musicians’ actors’ directors, painters’ sculptors’ photographers and dancers in a region. (Florida, R., 2003)

\(^2\) The Gay Index divides the percentage of coupled gay men and women in a region by the percentage of the population that lives there and thus permits a ranking of regions by their gay populations. (Florida, R., 2003)
Of course, there are supplementary reasons that reinforce creativity’s development. Flexibility that creative sector provides as polar opposite to cultural sector, associates with innovation, ethnic diversity. (Richards, G. & Wilson, J., 2007)

It is undisputable, the implications of growing synergy from creativity and creative Industries in generating knowledge, economic growth, innovation and entrepreneurship. (OECD-Organisation for Economic Cooperation and Development, 2014) Moreover, their ability to promote rural regeneration and social groups and lifestyle recently associated them with tourism sector.

2.2 Tourism and Creativity

For decades, the relationship between tourism and culture was reciprocal and interrelated. Cultural heritage resources (mainly tangible) of destinations boosted mass tourist flows with the consecutive beneficial results. Nevertheless, the need to distinguish and overcome the increasing competition or get a competitive advantage turned attention towards adoption of new approaches as a remedy tool.

Discourses about creative industries acknowledge its importance and multidimensional attributes that raise for the value of a national economy (in various fields) along with their grounding to commonplace life. This significant mutual association of tourism, creativity and creative industries is explained by the various positive opportunities that the latter provide.

Firstly, the relevance of tourism with culture and creative industries can act as chain reaction for the individual and social development. Entrepreneurship, knowledge, skills development along with image reform of destinations and tourism products and services indicatively showcase this link. Additionally, many sources of creative industries can be applied to tourism and accelerate former restrictions of traditional practices. Creative industries also add “atmosphere and climate “to a destination. Extra value can be created in case of creative mentality adoption, since the network of professionals is expanded with direct visibility and permeability on a world-wide basis.
The market for exports and new creative products opens. (OECD, Tourism and the Creative Economy, 2014)

The adoption of a policy framework is therefore essential by the policy makers in order to take advantage the potential of the industries involved and secure that they integrate all “actors “involved. For this reason, it’s worth mentioning indicative policy measures that can be taken, so as to apply in praxis strategies of creative tourism and overcome its challenges.

Initially, meaningful, valuable experiences with creative content are now of paramount importance. The obvious result of Experience and Knowledge Economy was the shift of tourists’ attention from the traditional value chain towards new, valuable commodities/services. This produced the “third generation community type”, where roles of producer and consumer interplay. (Potts, J., Cunningham, S., Hartley, J., & Ormerod, P., 2008) Successful “storytelling” or branding “of destinations for example can be an effective creative content approach.

Nevertheless, the creative content can only be successful if it is linked to the destination (place provided). Mobility and intangible or footloose nature of resources are drawbacks that need to be taken into consideration from side of creative industries. Moreover, the publicity, transparency and accessibility of creative input can secure the diffusion of new sources provided from destinations by the new creative intermediaries. Their advanced technology tools and applications accelerate dissemination of information.

Last but not least, vital for the successful evolving of tourism with creative industries is strong link connections, from an expanded and cross-sectoral network of stakeholders. (OECD, Tourism and the Creative Economy, 2014). This network is better to be managed not on strict managerial terms, in order to secure its resistance on a long-term basis. (Richards, G. and Wilson, J., 2006)

Already mentioned analysis shows that creativity, creative industries and tourism intertwine and form the “maelstrom “of creative tourism, whose case will follow.
2.3 Creative Tourism: Definition and transform from cultural tourism

The undisputable changes that creative industries wrought on a world-wide basis have also transformed the subject and object of tourism interest development.

According to statistics until the late 90’s, Cultural Tourism estimated around 40% of the global tourism market. (Richards, G., 2013)

Richards citing terminology of World Tourism Organization (WTO) refers to cultural tourism as “movements of persons essentially for cultural motivations, such as study tours, performing arts and cultural tours, travel to festivals and other events, visits to sites and monuments, travel to study nature, folklore or art and pilgrimages” (Richards, G.in Van Maaren A. (ed), n.d.).

Cultural resources and heritage assets of a place attracted great numbers of visitors from inner desire to acquire knowledge for them, but simultaneously also endangered them from the mass cultural input production. Issues of Overcrowding, Environmental Sustainability, Commodification and degradation of cultural resources are indicative drawbacks of mass cultural tourism. (Frey, 2009). Another interesting related paradox refers to the struggle of places to transcend competition in cultural arena. This compelled them to adopt similar and already successfully applied practices in tourism market with opposite results and monotonous character for the product offered. (Richards, G. & Wilson, J., 2007) Examples of these strategies consist the following table (Nr.1):

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Iconic Structures:</td>
<td>Characteristic Flagship or Architectural Landmark of a place e.g. Guggenheim Museum in Bilbao</td>
</tr>
<tr>
<td>2. Mega Events:</td>
<td>The organization of Important Events (e.g. Olympic Games) or “Halo events”</td>
</tr>
<tr>
<td>3. Thematisation:</td>
<td>Figures of literary, environment or heritage can serve as theme-branding.</td>
</tr>
</tbody>
</table>
4. Heritage Mining: It associates with the re-making process of the tasks accomplished during a great history period for places.

Supplementary to these, other social, cultural and economic reasons also affected fundamentally towards the departure from cultural tourism. The tourism motives differentiated over time; to begin, diminishing time for leisure and recreation of tourists raised the importance for valuable and “genuine “experiences of everyday life. (Richards, G., 2013). Need for self-development onwards to an “experience consumption” and not passive gaze notes to be meaningful. (Scitovsky, T., 1976). (Richards, G. & Wilson, J., 2007) Moreover to these, the rise of experience economy indicated that consumers desire to acquire value from consumption of experiences not goods (Pine, B.J., and Gilmore, J.H., 1998). In other words, they put emphasis to skilled consumption, so as to develop themselves. The Experience Economy contributed positively also to the re-invent of places from suppliers. A new model emerged as a result of the shift to the trajectories of tourism style, production and consumption.

Creative tourism signaled the transformation of cultural tourism as a mean to distinguish cities and regions among the globalized competition. Alternatively it reinforced them to seek for a competitive advantage.

The advent of Creative tourism was accompanied by various attempts to define. It was firstly described by Raymond and Richards as “Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristic of the holiday destination where they are taken.” (Richards G., 2000)

UNESCO gives a more holistic approach to “creative tourism as “the travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place and create a connection with those who reside in this place and create this living culture “. (UNESCO-United Nations Educational, Scientific and Cultural Organization, 2006)
The common element that rises from terminology is the active participation in activities or experiences that denotes the turn of tourists from static consumption of the past. It secures that they realize self-expression and simultaneously develop the new skills. Destinations from their side, need to adjust and carefully design unique offerings, distinguishing of the place. Other hidden implications from both definitions are emphasized with bold but their results are directly obvious from the tourist perspective.

First and foremost vital is the possibility to co-create or develop a specific skill/product, characteristic of a place with explicit interaction and communication mode between the local people and consumers. The weight put in tangible “high culture” or natural resources consumed has gradually reduced. This new circumstance lists a comparison of the traditional cultural model and its tangible resources with the intangible means of local culture like lifestyle, media, skills knowledge and creative industries as a whole. Figures (Figure 1. & 2.) characteristically depict the results occurred for both categories.

Figure 1 Shift from tangible to intangible resources p.18 Richard, G. & Wilson, J.
Cultural and creative tourism may seem and appear to have either overlapping or similar notions; however they don’t. The link of cultural tourism with its cultural and historical heritage (tangible) resources of a nation, where the tourist gains knowledge and appreciates “high art heritage” is inherent, but stays in other way uninvolved. When the discussion comes to creative tourism the focus is on intangible assets, where a visitor can be active participant and interact with local community.

OECD visualized (Figure 3) the changes from cultural tourism and the emphasis placed towards future development, innovation and dynamism of creative tourism. (OECD-Organisation for Economic Cooperation and Development, 2014). Creative tourism has the potential to supplement cultural content of tourism product (e.g. arts and crafts, design, gastronomy) and widespread it through other channels and platforms of distribution like media. Collaboration of partners guarantees a wide network, where value is created and shaped from downstream source. All these mentioned, imply policy changes and challenges as well, so as to include multiple stakeholders, develop new knowledge and disseminate it through different channels. (OECD-Organisation for Economic Cooperation and Development, 2014)
The evolving concept of creative tourism was associated with different types of creativity involvement. (Richards, 2011). Richards (figure Nr.4), provides an indicative depiction of the involvement degree of participants; initially it mainly focused to active learning experiences with workshops and courses, but later also embedded more passive forms restricted to seeing and buying.

Integration and delivery of creativity to tourism can be accomplished with the 4P’s of creativity that include: environment or creative “press”, people, processes and products that will be further analyzed. (Richards, G. citing Rhodes, M., 2011)
Discussion about the turn from cultural to creative tourism is associated with numerous advantages that the latter presents. (Richards, G., 2013) (Creative Tourism Network, 2017) (Richards, G. and Wilson, J., 2006) (Richards G., 2000) These are:

- Creativity can produce “more value”. Value, as an intangible asset basically refers to the unique character of things provided from the comparatively smaller number of providers. Since the concept of culture has ubiquitous presence, it does not restrict inspiration of suppliers and incorporates in various forms. Subsequently this acts as chain reaction for further creation of value and gives steady source for new places or “new cathedrals of consumption”. Moreover, it serves as antidote to the increasing reproduction of cultural attractions like museums.

- Creative product can be associated with transferability, mobility of resources. Place of production and consumption can be everywhere, issue that benefits all city distinct and citizens.

- Creativity relies upon intangible resources, therefore is not affected from degradation over time. However, the loose character of offerings must be anchored with the source provided.
Creativity boosts innovation with new, heterogeneous products that fight against monotonous character of offerings from places. It gives them a competitive advantage.

Interaction between locals and visitors is promoted. Suppliers can act as tutors and transfer their know-how, skills to tourists. The opposite side is keen to learn and engage themselves in creative activities so as to acquire knowledge.

Intangible character of creativity can also favor the development destinations with relevant “deficiency” in high cultural assets.

Contrary to the resources necessitated for investment on infrastructure, maintenance and preservation of built assets, core element of creativity is human capital. This is a renewable resource.

Antidote to fight seasonality and aid for reduction of the overcrowding from places, as opposite to the mass tourism.

Creativity encourages entrepreneurship, taking into consideration the wider sector and occupations included.

Local pride and confidence is encouraged considering that locals are turned to experts, who provide tourists with raw materials and knowledge so as to construct their individual unique narrative.

Without second thought, the indicative list of benefits that links tourism with creativity argues for the adoption of creativity in destinations.

Nevertheless, it is worth mentioning that there is still limited area of empirical measurement for the economic impact of it. (OECD-Organisation for Economic Cooperation and Development, 2014)

Creativity is not a remedy tool for all problems that destinations may face; To start with, cultural resources are unique, so their development commands for carefully designed practices.

Coming to the development of creativity, it also confronts challenges since it necessitates harmonious collaboration and practices between policy makers, communities. Last, another potential danger that may arise refers to the management of creativity and its intangible resources, as tools of branding- splitting in-situ and instant inspiration. (Hannigan J., 2007)
Undisputedly, the adoption of creative maelstrom philosophy implies further radical changes in the variables and processes of consumption (demand) and production (supply). For this reason, the successive section will discuss the results associated with the production and consumption.

2.4 Outcome of Creativity to Demand and Supply

Arrival of creative tourism heralds noticeable consequences for the traditional demand and supply theory and process. Changes are implied initially from the terminology of creative tourism that connects it with active participation, creative potential and authenticity of tourists. Generally, comparing to the extent analysis for supply side perspective of creative tourism, little is known about the characteristics of consumers and even less for the issues related to their perceptions and experiences.

To start with the demand side, creative tourists desire to get involved with local community, scenery and acquire desired skills and knowledge in a relatively unfiltered and simple way (Richards, 2013). Co-creation of experiences gives added value to consumers since they act as designers themselves. (Binkhorst, E. & Den Dekker, T., 2009). (Prahalad, C.K. and Ramaswamy, V., 2014) Interaction, the characteristic offering of the experience economy and continuous dialogue with suppliers enables both sectors to co-construct memorable experiences. (Pine, B.J., and Gilmore, J.H., 1998). Even the aspects and normal activities of everyday life along with the concept of “live like a local” interest at the moment tourists. (Maitland, R., 2010). The modern individual consumer feels “experience hunger” and is rather disappointed with the traditional model of consumer behavior. Therefore associates the current loose boundaries of consumption trend between work and leisure and can vote each time for different preferences either for leisure, education escape or aesthetic. (Richards, 2011).

Meaningful for the concept of co-creation is that it does not distinguish tourists, locals, suppliers or intermediaries; the value added derives from a network of stakeholders that is unique and characteristic of a place. (Binkhorst, E. & Den Dekker, T., 2009)

This is obvious from the wide agenda of activities that was recently launched by destinations (New Zealand, Barcelona). The content of actions and courses was
associated with painting, crafts, dance or gastronomy element and attempted to share and transmit local culture to tourists from a source of lifestyle entrepreneurs. (Creative Tourism Network, 2017)

Moreover, another hidden implication of co-creation and development of one’s own potential means that creative tourists are the co-producers of their own experience. Apparent result of it is the neologism “prosumer” that integrates the role of producer and consumer. (Tan, S.-K., Luh, D.-B., Kung, S.-F., 2014) The personal involvement of tourists in the procedure of designing, meeting and evaluating the outcome of the experience from their participation is necessary from the holistic concept of “experience transformation “. (Ilinic, M., 2014) This contradicts slightly with the concept of “existential authenticity” of experiences, where the emphasis is to the degree of affection of tourists as beings than from participation. Regardless the perspective examined and the limited research associated, creative experiences rank high to the personal values of consumers.

Summarizing, it is not easy to paint the portrait of creative tourists, considering that they desire to be unique by definition! The most important is that they end up skilled consumers for their experiences, because they know exactly what to ask for. Insight knowledge, motivations and prior experiences that they possess, often places them to a more privileged condition compared to this of suppliers. This however, encompasses a potential gap between their communication and interaction with the local providers. (Tan, S.-K., Luh, D.-B., Kung, S.-F., 2014)

Proceeding with the opposite side, this of supply to tourists and locals, analysis shows the difference from the traditional perception and distribution model. The first challenge and change simultaneously to be mentioned is the attempt from suppliers to convert input of traditional resources to creative commodities and experiences for tourists. Activities that “facilitate becoming “ and encourage the individual constructions or skill development such as perfume making, porcelain painting, can create a Unique Selling Proposition (USP) and promote the destination. (Prentice, 2007)

Tourism industry is mainly dominated from small –medium suppliers who often undertake single initiatives without previous research; therefore private and public
sector suppliers need to adopt progressive philosophy towards future and combine utility, symbols and experience for their offerings, so as to attract attention and create the «Consumption of Meanings » or self-realization. (Prentice, 2007). Creative tourism rather resembles a monopolistic market as the suppliers offer differentiated products and services. (Ohridska-Olson, R.V. and Ivanov, H.S., 2010)

The focus to value and co-creation of tourists has shifted the perspective of producers towards downstream production. This means sum of suppliers, tourists and locals join their forces and have a share in order to generate creative content for the final product. (OECD-Organisation for Economic Cooperation and Development, 2014) Multiplier effect of this, is the development of creative networks, clusters and promotion of individual entrepreneurship as mediators for the connection within producers. A characteristic private initiative network was launched by stakeholders of Barcelona. (Barcelona Creative Tourism, n.d.). Additionally to that creative tourism has more commercial orientation and funding derives from commercial sources and providers.

Creative Supply Product enriches and becomes visible with the aid of new technologies and synergy of creative industries as a whole. Information about creative courses, workshops, itineraries becomes permeable for tourists. (Richards, G., 2013) Creative product also encompasses more active role of local community, which reinforces the general vibrant climate of the place. (OECD-Organisation for Economic Cooperation and Development, 2014) At the end, all participants of the supply chain need to collaborate harmoniously in a synergy so as to co-extract value at the multiple moments of interaction.

Therefore, from above discussion emerges that factors of production and consumption converge. Market is the locus of interaction of all parties, where value and unique experiences are co-created, so boundaries of the two roles namely the producer and consumer dissolve.
Chapter 3: Exploring the Phenomenon of Creativity

3.1 Why Urban Destinations favor Creativity

Urban tourism provides an important economic benefit to national and regional economies and refers mainly to the extensive use of urban resources and facilities. (Ashworth, G. & Page, S.J., 2011) Generally, cities and metropoles offer enduring, wide, fruitful and visible place for shifts on a macro-level economy basis, due to their size, heterogeneity, increased number of transactions, economic and political power (Frey, 2009) (Ashworth, G. & Page, S.J., 2011) However, urbanization and paradoxes of urban tourism like privatization of public areas, homogeneity of products or the relentless antagonism of cities dictated focus of urban policy actors towards the concept of creativity and economic growth. Additionally to that, attention of urban practitioners and society has recently turned more in favor of Knowledge based model, where service area ranks first. (Frey, 2009)

Further these general connotations, the reasons that follow, illustrate how the tool of creativity can contribute to the economic and social “Renaissance of a city”.

To begin with the transition era of post-industrialism, highlighted the shift of economies from manufacturing field towards informational and knowledge economy. (Hall, 2000) This means that basis of economy is now on its services, creative skills and intangible sources. This sum of accumulated knowledge gathered in cities converts to creative experiences and products, element that gives them competitive advantage and caters for their economic development. Besides, the benefits extend even to cities less-gifted from high cultural resources. (Atkinson, R. & Easthope, H., 2009)

Secondly, approach of creative industries and the academic publications of “Creative City” Laundry (2000) & “Rise of Creative Class” of Florida (2002) and Frey laid also the ground to develop the facet of a creative city, necessary for urban re-generation, renewal and antidote to series of economic, social and cultural problems. The approach of Laundry highlights importance of rejuvenation that does not restrict only to urban policy makers but individuals’ as well. Within the edges of the city people must feel free to live and innovate. (Atkinson, R. & Easthope, H., 2009) Florida’s approach, argues that “creative class” moves to cities because is it extremely interested for its high stimulating
environment and the so-called 3T’s factors of creativity that cities must have. These are: technology, talent and tolerance. (Florida, R., 2003). Popularity of these approaches couched with the” amalgamated city and places” of Frey (Frey, 2009), that speaks for a functional place, where work, leisure and tourism connect.

Moreover, there was a gradual transform of the meaning of culture in general. The traditional culture model 1.0 refers to patronizing culture and address of the public subsidy principally for the hard cultural infrastructure. Over the time, the cultural production expanded with events, rituals (Richards, 2010) (Richards, 2013) and more commercial character of culture. This laconically describes culture 2.0 that linked with the economy of urban places .The current situation speaks for the culture 3.0 and refers to a network of cultural audience that is transformed into practitioners. They can “develop their own capabilities to assimilate and manipulate in personal ways the creative content they are exposed to.” (Sacco, L.,P., 2011) Apparent result of the preceding is the active engagement of participants, where indigenous culture becomes ingredient of the everyday life.

Creative strategies can promote the city branding, revive its image and make it more attractive and sustainable. (Vanolo, A., 2008) They have close connection with media which means that symbols, communicative stereotypes, lifestyles can be created and widespread so as to develop a Unique Selling Proposition (USP) distinctive of a destination .Also, their trajectory in cities creates the necessary “buzz” that invites the creative people in general. (Richards, 2013) Nevertheless, in all cases, the city as a whole needs to be embraced from the maelstrom of creativity with bottom-up approaches (Richards, 2013) that embed everyday mundane activities of the residents and off-the beaten track city areas. (Maitland, R., 2010)

It is also interesting to mention that all cities can be benefited from creativity, despite their size ; indeed the creative class of a small city is more collected and connected, and people appear to be more easily approached. (Den Dekker, Teun, and Marcel Tabbers , 2012)
This analysis showcases strong relationship of creativity with cities and underlines the increasing importance of shaping creative development strategies and forms within them. All these will become more evident to the section that succeeds.

### 3.2 Necessity of the Development Process for Creativity

This section aims to show the necessity of applying different forms of creativity, a motor for the capitalization of potential growth for destinations worldwide.

Initially, the emergent term of creative tourism is not uniform and requires functional collaboration of all cultural and creative resources (hardware, software, orgware) in order to make tourists construct their individual narratives, co-create genuine experiences and finally transform themselves (Binkhorst, E. & Den Dekker, T., 2009) (Wang, N., 1999). Hardware resources include the space and infrastructure, whereas software associates with atmosphere and “vibrancy” of the place. Creative orgware usually embeds the industries involved, governance and policies applied. (Richards, G. & Wilson, J., 2007)

In conduit of creativity, the level of tourist engagement varies, from passive to active participation in experiences and activities. Acknowledging this complexity, Richards, G. & Wilson, J. have identified the approaches of development trajectory that include: creative spectacles, creative spaces and creative tourism.

- **Creative spectacles**: They refer to more passive tourism consumption that assembles much cultural tourism. (Richards, G. and Wilson, J., 2006). Characteristic offerings are art exhibitions or festivals (multimedia, film). Events act as an impetus and catalyst (Richards, G. & Palmer, R., 2010), and gained popularity, thing that multiplied their number or replicated their character. (Prentice, R., & Andersen, V., 2003)

- **Creative spaces**: They are distinct of the city (enclaves and clusters), where an individual or a group can have an alternative experience. Hannigan (2007) notes that tourists seek a “controlled edge” which is the place for “riskless adventure”. (Hannigan, 2007) Indicative examples of risk-free undertakes for
tourists are favela (exposure to extreme conditions of poverty) or gulag guesthouses (overnight in cells for prisoners of Stasi). (Richards, G. & Wilson, J., 2007)

- **Creative Tourism** appears to converge above approaches, since it actively enables tourists to develop skills and practice activities. Successful paradigms that effectively illustrate the creative interaction of visitors with the endogenous creative human capital and simultaneously anchor destinations to them, are: cooking courses with experienced teacher in Barcelona, bone-carving workshops in New Zealand. In this thesis, both cases will be presented.

Presentation of the forms of creative development neither overlap nor mutually exclude each other; their difference becomes apparent in the following table (Nr. 2):

<table>
<thead>
<tr>
<th>Dimensions</th>
<th>Creative Spectacles</th>
<th>Creative Spaces</th>
<th>Creative Tourism</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time-Scale</strong></td>
<td>Present</td>
<td>Present, Future</td>
<td>Past, Present, Future</td>
</tr>
<tr>
<td><strong>Cultural Focus</strong></td>
<td>Arts, Performance,</td>
<td>Art, Architecture,</td>
<td>Creative Process</td>
</tr>
<tr>
<td></td>
<td>Festivity</td>
<td>Design</td>
<td></td>
</tr>
<tr>
<td><strong>Learning-Orientation</strong></td>
<td>Passive</td>
<td>Interactive</td>
<td>Active skill development</td>
</tr>
<tr>
<td><strong>Mode of Consumption</strong></td>
<td>Performance</td>
<td>Atmosphere</td>
<td>Experience, Co-makership</td>
</tr>
</tbody>
</table>

Nevertheless, regardless the diffusion approach adopted between destinations, there is a series of reasons, which explain the vital necessity of development creative processes. Firstly the vogue character of creativity embeds production of symbols, fantasy and imagination (Vanolo, A., 2008). However the elusive meaning of these, needs careful, planned design, co-ordination and action policy from networks and clusters that comprise all stakeholders affected. Specifically, public sector, creative participants,
intermediaries and local community are incorporated. The networks can secure that creativity origins from endogenous human capital and succeed to restrict the mobility of creative people. Except that, they can reinforce their social cohesion in an attempt to convert the places to “sticky” new hot-spots. (Frey, 2009) Basic requirement for networks and individual creative suppliers is to provide “authentic” execution (Dekker, D., T. and Tabbers, M., 2012) and transmit all offerings with clarity, visibility and permeability, so as to be easily traced from side of tourists. (Richards, G., 2012).


Needless to say, that destinations who take “the creative turn” need to ensure sustainable development actions and sharings equally distributed among actors involved. The construction of cohesive policy approach from government agencies can enable integration and implementation of individual attempts and increase rate of entrepreneurship (Ardhala, A.D., Santoso, E.B., Sulistyarso, H., 2015) (Ooi, C.S., 2007). Except these, it can handle the challenges and manage the resistance from side of creative sector (for fear of being “labelled”). The agenda of the policy actions can also provide the juridical framework for the protection of intangible intellectual property (IP) that sources from collective creative actors and guarantees qualitative and distinctive creative offerings (Santagata, W., Russon, A.P., & Segre, G., 2007) In accordance with that, development processes can include more public spaces under the
private control, so as to enable interaction, outdoor activities of locals with visitors .

Of course, cities’ struggle to distinguish, does not mean that creativity is a panacea term suitable for all problems. Creativity became the mantra for urban development worldwide, in an attempt to obtain potential growth and other advantages associated. Important for the successful implementation of development process is the harmonious joint of past, present and future time along with high culture and spatial elements of the destination.

3.3 Overview of Successful Creativity Practice Stories worldwide

Onus of this section is to map characteristic creative tourism offerings of two destinations that enable the active involvement of tourists. Both places act as hubs for creative consumption and enjoy global publicity.

The first creative tourism network was launched in 2003 as a private partnership initiative and begun under the guidance of Crispin Raymond around Nelson (in New Zealand) (Raymond Crispin , 2007) . Nelson, a rural area was the pioneer to put into praxis the quotation of Confucius “I hear and I forget. I see and I remember. I do and I understand ”. Creative Tourism New Zealand (CTNZ) consisted of many businesses that developed a range of activities directly offered to tourists. Basic aim of this attempt, was to give an authentic feeling of the local culture and Maori traditions in an informal and sustainable way. Small size of participants, direct interaction with locals, and workshops to tutors home enabled tourists “ develop their potential ”. (Raymond Crispin , 2007) As creative base of CTNZ were mainly the traditional crafts, handicrafts and Maori language (Creative Tourism New Zealand, 2007) Activities like bone carving, felting, weaving, woodwork, Maori language classes were included in this portfolio.

This endeavor acted as multiplier effect for the development of creative approaches in urban areas of New Zealand. Wellington, capital of New Zealand, was branded as “Creative” after applying a series of governmental action plans and strategies towards
this vision. (100 % Pure New Zealand, 2017) (OECD-Organisation for Economic Cooperation and Development, 2014) Wellington, implemented a deliberate strategy and welcomed the collaboration of art cultural organizations (Embassy Theatre, Te papa Tongarewa, Weta Studios) and businesses that intended to re-generate city and increase economic prosperity. ((PWT), 2017) Emphasis was placed especially to film industry and city’s positioning as dominant player of the sector www.newzealand.com/int/feature/wellington-film-capital-of-new-zealand/. Art festival calendar flourishes also with events like International Festival of Arts Trust (Festival, 2017) https://www.festival.co.nz/2018/calendar/; major creative spectacles like World of WearableArt™ https://www.worldofwearableart.com/ (World of Wearable Art Awards Show (WOW), 2017) concentrate attention of locals and increased flow of tourists. Local artists were also encouraged from Wellington’s City Council to participate and develop partnerships https://toiponeke.nz/gallery/. (Centre, 2017). Despite the passive nature of this creative consumption, success of all spectacles and offerings is apparent; except economic result, many sectors like tourism benefited from creative industries and gradually boosted status of Wellington and New Zealand in whole.

Nevertheless, the impact of Creative Tourism New Zealand (CTNZ) served as heritage and quickly expanded globally.

Fundacio Societat I culture (FUSIC, 2017) is a private entity that initiated in 2005 the Barcelona Creative Tourism platform (BCT) http://www.barcelonacreativa.info/ (Barcelona Creative Tourism, n.d.), as counterbalance to mass tourism flows since the Olympiad in 1992. (FUSIC, 2017) It aimed to develop personal contact and participation of tourists to the cultural offerings of the city, upon their preferences and requests. (Couret Caroline, 2002) FUSIC promoted creative and artistic community of Barcelona as conjunction between tourists and locals (artists and other). Requisite was to develop personal contact, active participation of tourists to the cultural creative offerings of the place. Tailor-made artistic workshops http://www.creativetourismnetwork.org/barcelona/ were developed and agenda continually supplemented with actions. (Creative Tourism Network, 2017)
Characteristic activities added were related to gastronomy and cooking courses. Gastronomy was the mean to transmit culture from the small –scale network of producers to consumers. (Richards, 2002) Participants had the possibility to “live like a local “and cook under the guidance of experienced micro-entrepreneurs cooking teachers characteristic local dishes such as paella, gazpacho [http://eatstreet.barcelona/convocatoria-de-chefs/](http://eatstreet.barcelona/convocatoria-de-chefs/). (Eatstreet.Barcelona, 2017). Barcelona with these approaches, re-branded and turned its image from a traditional sea, sun and beach Mediterranean place “to intangible culture . Gradually , Barcelona developed wide spectrum of creative industries except culinary arts. The list of creative experiences encompasses also: (Barcelona Creative Tourism, n.d.)

- Fashion, Design
- Performing Arts & Music
- Photo, cinema & multimedia,
- Traditional Arts, Folk
- Visual Arts
- Crafts and Do-It-Yourself (DIY)

Generally, personalized services and in situ courses secure authenticity, co-create experiences, and produce the necessary “buzz” for the destination. (Ilincic, M., 2014) Later the platform served as model, which commenced the Creative Tourism Network [http://www.creativetourismnetwork.org/about/](http://www.creativetourismnetwork.org/about/) (Creative Tourism Network, 2017) with other destinations (Paris, Rome ) in an attempt to reinforce mobility of creative artists . Establishment of creative tourist network was the method to strengthen connections between tourism and creative industries, and potentially develop synergies. (Couret Caroline, 2002) Core objective of this network is the consultancy and advice to creative projects, promotion of the place with tailored campaign services and training sessions. The network does not exclude individual interested people from this experience. Currently it counts numerous collaborators (universities, exhibitions, media, institutions ) [http://www.creativetourismnetwork.org/collaborators/](http://www.creativetourismnetwork.org/collaborators/), who recognize great importance of developing social cohesion among all creative actors and exchange of knowledge.
Concluding the presentation of practice approaches from New Zealand and Barcelona, becomes obvious the importance of adopting creative industries as backdrop for tourism sector. Moreover, parallel approaches for development of cross-border actions plans and strategies within the fringes of European Union and beyond occurred from international organizations. Indicative index of them includes the Creative Europe Strategy which was developed from European Commission (Europe, 2017) https://ec.europa.eu/programmes/creative-europe/node_en and UNCTAD Creative Economy Network by UNCTAD (UNCTAD-UNCP, 2010) http://unctad.org/en/pages/PublicationArchive.aspx?publicationid=946. It also embeds the Creative Cities Network https://en.unesco.org/creative-cities/home, by UNESCO (United Nations Educational, 2017), whose profile presentation will succeed.

3.4 Presenting UNESCO’s Creative Cities Network (UCCN)

Acknowledging the emphasis of cultural and creative industries towards the vision of sustainable urban development, drove UNESCO (as an intergovernmental organization) to inaugurate the launch of UNESCO Creative Cities Network (UCCN) and become a vital partner and secretariat of it. Today UCCN is a rapidly evolving forum, that consists of 116 cities from 54 countries. Cities that participate in this network fully confirm and demonstrate their compliance to unique mission statement “to strengthen cooperation with and among cities that have recognized creativity as strategic factor of sustainable development as regards economic, social, cultural and environmental aspects.” (UNESCO Creative Cities Network (UCCN), 2004)

Membership to UCCN also means that cities ascertain to share practices, knowledge, promote cultural and creative offerings towards urban development that involves public, private and civil society. Moreover, the mission statement sets forth important implications for goals and ground for action with strategies that follow (table Nr3) and remain under the context of 2030 Agenda for Sustainable development.
Table 3: Unesco Creative Cities Network Objectives & Areas of action

<table>
<thead>
<tr>
<th>UCCN Objectives</th>
<th>UCCN Areas of Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Embody culture and creativity to local development action plans</td>
<td>☐ Raise public awareness with communication tools</td>
</tr>
<tr>
<td>☐ Create, Produce, distribute cultural offerings</td>
<td>☐ Adoption of measures and strategies (as per trends)</td>
</tr>
<tr>
<td>☐ Reinforce international partnerships</td>
<td>☐ Continuum Research &amp; study for evaluation</td>
</tr>
<tr>
<td>☐ Give opportunities to cultural &amp; creative actors &amp; create nodes of innovation</td>
<td>☐ Exchange of experiences, pilot programmes</td>
</tr>
<tr>
<td>☐ Involve without exceptions local community to cultural goods &amp; services</td>
<td></td>
</tr>
<tr>
<td>☐ Fully embed creativity to urban development strategies</td>
<td></td>
</tr>
</tbody>
</table>

The numerous objectives are screened with the seven creative fields that UCCN appoints and anchor cities that link with them. They aim also to reinforce co-operation among members and provide added value to destinations who designate in one of them. The list currently includes: Crafts & Folk Art, Design, Film, Gastronomy, Literature, Music and Media Arts.

First and foremost, the selection of cities emanates for multiple reasons. Relentless current urbanization, (UNESCO Creative Cities Network (UCCN, 2004) emerges threats and problems with which cities are nowadays confronted; environmental, economic crisis, along with demographical changes are characteristic issues that hinder development, social cohesion and urban re-generation. For this reason, cities leverage culture and creativity as motors towards implementation of another goal from the 2030 Agenda for Sustainable Development. Desirable is to convert cities to resilient and sustainable, that offer secure places and remain open to all citizens. Practical result of this signifies everyday life with unhindered participation of public, private and local community to knowledge offerings and projects of cultural and creative sector.

UCCN’s governance mechanism incorporates three levels: Secretariat, Steering Group and 7 Sub-networks. UNESCO as secretariat handles the management and global
strategy, whereas the 7 Sub-network host the 7 creative fields, support their programs and supervise their progress. The role of the steering group refers to organizing the sub-networks and support actions like fundraising, promotion, lobbying.

UCCN invites cities without exceptions or demographic, economic, spatial criteria to join the network, by mentioning the multiple advantages of membership. The new members will have the ability to broaden their creative resources from exchange of knowledge and experiences and ultimately generate sustainable urban development conditions. The selection of creative field is absolute choice of the candidate cities and is usually justified from destinations’ competitive assets.

With this intention, UCCN announces periodicals calls for application on biennial basis. This timeframe enables the unproblematic integration of new members and gives them space for implementation of their activities, projects or partnerships. Contrary to that the meetings of the network are annual. This emphasizes the need to exchange updated information, evaluate strategies, design policies and offer place for dialogue between members. Additionally, it must be mentioned that criteria for designation process and membership monitoring are strictly set in order to guarantee the fulfillment of mission statement. Final decisions for all remain exclusive responsibility of UNESCO, its designated organizations and bodies that permit the use of name, logo and other related fields of UNESCO to bodies designated by them.

Figure 5 - UNESCO Creative City Logo
Available: https://en.unesco.org/creative-cities/content/use-logo

Under those circumstances, UCCN also points out that requisite for cities and their participation is their long-term commitment for realistic, feasible and comprehensive actions. Complete and elaborate information with guidelines are provided from the official web-page of UNESCO https://en.unesco.org/creative-cities/node/78.
As a final touch of this chapter, must be mentioned the contradicting situation that currently applies for Greece. While Greece has not yet registered to this network [https://unesco-hellas.org/drseis/diktya/%CE%B4%CE%B9%CE%BA%CF%84%CF%85%CE%B1-%CF%80%CE%BF%CE%BB%CE%B5%CF%89%CE%BD-unesco/](https://unesco-hellas.org/drseis/diktya/%CE%B4%CE%B9%CE%BA%CF%84%CF%85%CE%B1-%CF%80%CE%BF%CE%BB%CE%B5%CF%89%CE%BD-unesco/), (Hellenic National Committee for UNESCO, 2017), the latest press release of the organization triumphed for the designation of other 64 cities -inter alia also African cities- to network. ([https://en.unesco.org/creative-cities/events/64-cities-join-unesco-creative-cities-network](https://en.unesco.org/creative-cities/events/64-cities-join-unesco-creative-cities-network))
Chapter 4: Research on Destination Thessaloniki

4.1 Overview of Thessaloniki

In the light of creative tourism literature, dissertation proceeds with a brief overview for Thessaloniki, that focuses mainly to the marketing orientation of city’s tourism product for reasons of topic relevance. In general, definition of tourism products describes them as “bundles of tangibles and intangible resources “that consist “numerous components: integral, public of free and complimentary. These are interdependent and complement one another. (Koutoulas, D., 2014)

To begin, Thessaloniki consists an important business, cultural and administrative center of northern Greece, is capital of the central Macedonia region and second largest city of Greece. (City Of Thessaloniki, 2017) Located closest to the Balkans, between East and West, Thessaloniki can be easily accessible by all means of transport (bus, airplane, ship, train or car). Additionally, possesses the second largest commercial port of Greece and forms a regional business hub for small-medium enterprises and start-ups. City’s extensive academic and research community (with universities and researchers) supplement the vibrant ecosystem of Thessaloniki and make it susceptible to innovation and international co-operations.

In general, Thessaloniki currently constitutes a mid-size urban place, (Encyclopaedia Britannica, 2017) situated in the golf of Thermaic, that inhabits around 1,1 million people within its regional unit (Thessaloniki Convention Bureau (TCB), 2017) Some interesting key characteristics that follow, shape the figure of Thessaloniki. (City Of Thessaloniki, 2017) (Thessaloniki Convention Bureau (TCB), 2017) (Thessaloniki Tourism Organisation (T.T.O.), 2017)

- 50 Km of coastline
- **30 min** by foot across city-center
- Flights to **81 destinations worldwide** in 41 connected countries
- **Major Visiting attractions**: Ano Poli, Waterfront, Modiano Market, White Tower
- **29 Museums & 15 UNESCO Monuments**
Around **150,000 student** of academic community with State and private Universities/Colleges

- 20% Association Market Conferences in Greece (**98**\textsuperscript{Th} **Icca** \textsuperscript{3}Worldwide position, **53**\textsuperscript{th} European)

City’s integral tourist product offering comprises a great number of natural interesting districts like waterfront and wide range of provided themed or religious routes. Milestone for Thessaloniki’s promotion at the global tourism market, play equally the portfolio of cultural events (such as: the International Film Festival, Book Fair) and the surplus of entertainment, leisure and gastronomic services that attract visitors’ satisfaction. Tourist’s satisfaction is also guaranteed from the multiple pricing choices for accommodation in Thessaloniki.

Furthermore, Thessaloniki denotes its rich historical and cultural background that dates from 316/315 B.C under the motto “Many Stories one heart”. City’s long time multicultural history encompasses many important eras and empires; Roman and Ottoman Period, Byzantine Era influenced its character and profile. Furthermore, traces from other ethnic and religious groups, that date also from historical periods (e.g. Armenians, Jew), shaped the cosmopolitan character of the city, design and architecture.

Careful attention of Thessaloniki’s case, reveals the regional attempts (mainly from municipality’s side) to foster establishment of networks and active participation of citizens in them (e.g. volunteerism, SynTHESSI). Moreover, other strategies launched to improve Thessaloniki’s image attractiveness and openness abroad include affiliation in international networks like “Actions of global networks”, Resilient Thessaloniki and Sister Cities Agreements. (City Of Thessaloniki, 2017)

In parallel with the city’s Municipality, worth mentioning are also the initiatives undertaken by Thessaloniki’s tourist Organization (T.T.O.), city’s official tourist board (Thessaloniki Tourism Organisation (T.T.O.), 2017) and Thessaloniki Convention Bureau.

\textsuperscript{3} **ICCA**: Acronym for International Congress and Convention Association. Icca is a worldwide knowledge supplier that serves as node for international Associations Meeting Industry. More information available at: [https://www.iccaworld.org/abouticca/](https://www.iccaworld.org/abouticca/)
(TCB) as leading management organization for Association Meetings. (Thessaloniki Convention Bureau (TCB), 2017) Both complement and interrelate portfolio of their responsibilities having as common denominator the vision of establishing Thessaloniki as important touristic destination. Characteristic examples of their actions incorporate the Ambassadors Program (Thessaloniki Tourism Organisation (T.T.O.), 2017), familiarization Press Trips with thematic topic forums (Greek Travel Pages (gtp), 2017), which are regularly conducted, so as to advertise and promote destination of Thessaloniki abroad.

Concluding, it must be acknowledged that compared to the past, the city more dynamically now combats to hold a share among tourism destinations. However, implications or references that include term “creativity” miss, element that implies the relatively immature status position of Thessaloniki.

4.2 Research Question

The general aim of this dissertation is to study the emerging form of creative tourism in destinations, its display in Thessaloniki’s tourism market and mirror characteristics from side of the creative suppliers.

The research question states: “What is the current status of creative tourism product in Thessaloniki? Has city the potential to develop it? Can in the future Thessaloniki become member of Unesco’s Creative Cities Network?”

Until now, the retrenchment of already existing studies that relate tourism and urban creative areas is relatively limited and accustomed to unique characteristics of destinations. (Pappalepore, I. Maitland, R. and Smith, A., 2014) (Maitland, R., 2010) Needless to say, for Greece in whole similar studies do not exist.

Due to this reason, the selected topic seizes the absence of general information and academic research in the field of creative perspectives for the city of Thessaloniki and approaches it with qualitative research methodology. There is also intention to examine suppliers’ perception towards collaborative network that could embed other actors of the city.
4.3 Methodology of Research Approach

Goal of the dissertation is filtered through the research strategy and design. (Bryman, A., 2012) The aforementioned topic questions are better traced on the grounds of inductive in nature, qualitative research, with the intention to provide new insights for the vague notion of creative tourism. (Yin, 2011) Generally, tourism, as a social science, is inhered with high level of social interactions among people, therefore favors qualitative research. (Saunders, M., Lewis, P. and Thornhill, A., 2009)

To start with, basic characteristic of inductive method of research is that develops an argument (in this case: the formation of a creative tourism product in Thessaloniki) after data collection and does not start with a pre-determined theory. In addition to that great latitude of qualitative methods provide in-depth knowledge about perspectives of people in real-life conditions using multiple sources of evidence namely secondary and primary data. (Yin, 2011) Another allure of qualitative research lies to its bilateral findings; from the researcher’s side, same events can be interpreted with etic (their external orientation and points of view) about the emic (their inner feelings) interviewees’ perspective (Yin, 2011).

Furthermore, the dissertation’s research methodology and design was based to an exploratory real-world single case study with face-to-face interviews. Case study, as a strategy is the empirical investigation about real conditions settings, that aims to generate rich understanding about a phenomenon not clearly conceivable (Saunders, M., Lewis, P. and Thornhill, A., 2009). Suspicion of unfamiliarity for the concept and meaning of creative tourism from respondents of research accounts for the selection of structured interviews.

More specifically, data collection was achieved with structured interviews and the instrument of questionnaire, that applied to stakeholders of creative community of Thessaloniki, Handpeak. The advantage of a structured interview (or interview schedules) is that the predetermined set and order of questions manages to aspire identical interview incentives for respondents’ and aggregate their responses without deviations. (Bryman, A., 2012) Apparent advantage of an interview is, of course, the social interaction between researcher and participant. Criticism of structured-interviews
that challenges reliability and validity of results, incorporates drawbacks like: condensation of responses from interviewees side, feminist critique and possibility of potential prejudices from the researcher’s perspective. (Bryman, A., 2012)

Last but not least, wide range of secondary academic literature was selected with the intention to provide the theoretical framework concerning fields of creativity, creative tourism in urban places along with gathered information about features of Thessaloniki.

4.4 Rationale of Research Instruments

Drawing on the terms examined before, the framework of dissertation includes a mixture of grounded theoretical literature and primary research with the method of a unique case-study analysis with interviews and questionnaire.

More specifically, the purposive selection of case study enabled detailed examination addressed to an electronically advertised creative community of Thessaloniki, Handpeak. The intention was to investigate intensively the following targets:

✓ Explore whether stakeholders (artists and entrepreneurs) related to a creative community of Thessaloniki, have the potential to develop the basis of a creative tourism product.
✓ Estimate Thessaloniki’s potential to become a creative tourism destination &
✓ Identify whether current tourism Product of Thessaloniki has figures associated with creativity that enable participation in international networks.

Proceeding with measuring of instruments, the information gathered from interviews will serve as qualitative ground for inquiry.

Apparent, general characteristics of qualitative data seem to be expression of their meanings though words. Consequently, their analysis requires categorization with condensation of meanings. (Saunders, M., Lewis, P. and Thornhill, A., 2009) Software program of Excel will be applied in this case, since relatively small number of responses favors manual handling operation. Regarding the technique of analysis for qualitative data, they will adopt the 5-Phased circle of analysis (Yin, 2011) that presents the following steps:

1. Compiling
2. Disassembling data (and coding)
3. Reassembling (and arraying)
4. Interpreting
5. Concluding

Eventually, the collection of findings will be analyzed as the last step and in all conditions attempted to secure validity and reliability of outcomes.

4.5 Reasoning of Research Sample

Proceeding the analysis in the realm of case-study investigation, the dissertation has gathered in total 12 interviews that come from purposive, non-probability sampling. According to theory, purposive sampling ideally applies to qualitative research and case-studies. (Bryman, A., 2012) Moreover, the judgemental sampling units enable researchers to interpret the research question and therefore meet dissertation’s objectives. (Saunders, M., Lewis, P. and Thornhill, A., 2009) (Bryman, A., 2012)

The sample is comprised from members of Handpeak and is representative for its population with final response rate around 60%. Handpeak, as a digital platform displays in total names and profession of 21 creators. Characteristic issue that must be supplemented is also that descriptive information is only for 12 of total participants, while for the other 9 misses!

Generally, the internet was used to collect the necessary information for interview partners. The next step after the aggregation of information concerning telephone numbers, e-mail addresses of the population, followed the approaching of Handpeak’s representatives with telephone calls and e-mails. Content of the e-mail included the interview questionnaire and an accompanying letter with explanation about the researcher’s identity and the reason of research. Afterwards, in cases of affirmative response from participants, an appointment for face-to-face interview was scheduled. Transcription of responses was manual.

Concluding, last attempt for the collection of sample replies, embedded the conducting of a follow-up call, for cases where participants did not reply after couple of days.
4.6 Limitations

As greatest limitation and continuum challenge for this dissertation can be mentioned the collaboration of studies and work from writer’s side, that subsequently reduced time for research. Due to this fact, timeframe of analysis was purposely, mainly conducted during summer months for reasons of time-economy, that unfortunately coincided with loose character of the period and absence for the majority of respondents. However, this time-space served for the collection and the careful study of secondary academic literature. Moreover, it resulted to extended timeframe for interview conducting, namely from 01/08/17 until 30/09/17.

Furthermore, the benefit of face-to-face structured method of interviews may familiarized the interviewer with the interviewees; though the whole interview was focused strictly to questionnaire concerning the topic, so respondents answered to it without further conversation.

It could be an omission not to refer the general absence of statistical tourism data for the city of Thessaloniki. Along with this, must also be supplemented the fact that existing data and sources (principally from regional tourism stakeholders and authorities) are not regularly updated, element that decreases their utility.

Another constraint that already has been noted associates with, still, relatively insufficient academic research for the term of creative tourism and creative urban areas, although that term dates back from the last decade.

Summarizing, but not least significant constraint of dissertation analysis, associates with the unilateral presentation of creative tourism market of Thessaloniki; this of supply. It may hint risk of reliability of results. However, it must be acknowledged that demand of creative visitors is relatively hard to distinguish, either because of interaction with locals or mix with conventional tourists of Thessaloniki.
Chapter 5: Findings & Discussion

5.1 Report & Overview of Findings and Results

Supplementary to literature review, primary research was also conducted. Main reason for this, relates to the apparent absence of statistical data concerning the elements of creativity for the tourist product of Thessaloniki. Desirable objective of the chapter is to present findings and examine, whether traces of creativity are integrated to tourism offering of Handpeak suppliers; identically analysis will indirectly showcase affirmative or negative fulfillment for the remaining research goals. Focusing to the research sample, twelve artists and individual entrepreneurs of Handpeak community were interviewed. Again, a reviewing snapshot of the primary data research conditions, along with interviewees’ main characteristics depicts (table Nr.4 ) as following:

- **Sample of population**: Members of creative community Handpeak (12 responses)

- **Sampling method**: Purposively selected sample respondents

- **Gathering method**: On site, personal, individual structured interviewing with questionnaire

- **Location of conducted research**: On-site workshops and stores of creators

- **Research period**: During the timeframe 01/08/17-30/09/17

<table>
<thead>
<tr>
<th>Nr.</th>
<th>Name</th>
<th>Field of occupation</th>
<th>Years of activity</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Aloutzanidou Dimitra</td>
<td>Stage and architectural Designer</td>
<td>n/a</td>
<td>Individual Owner</td>
</tr>
<tr>
<td>2</td>
<td>Ampatzidis Sofoklis</td>
<td>Design &amp; Manufacture of Paper crafts, seminars, workshops</td>
<td>n/a</td>
<td>Individual Owner</td>
</tr>
<tr>
<td>3</td>
<td>Chasioti Eleni</td>
<td>Fashion Designer-Manufacturer of handmade clothes &amp; accessories</td>
<td>23</td>
<td>Individual Owner</td>
</tr>
<tr>
<td>4</td>
<td>Chrysopoulou Dimitra</td>
<td>Café &amp; Handicrafts’ Workshop</td>
<td>3</td>
<td>Individual Owner</td>
</tr>
</tbody>
</table>
Without doubt, it is initial key point to refer that ingredients of marketing mix ⁴ namely product, place (distribution), price and promotion “dictated” accordingly the design of the questionnaire. The intention targeted to provide comprehensive understanding about the examined tourist product of Handpeak. Coding, enabled the summarization in common overarching templates across results. Afterwards a series of significant findings came up and was grouped as per respective fields of interest that interviewees’ stressed.

To begin with, the first question targeted to find product formulation of Handpeak suppliers’, their identity and self-characterization. Majority of respondents (7 out of 12 responses) mentioned or periphrastically implied uniqueness of their services and products, statement that matches definition of Medlink and Middleton for tourism

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⁴ Marketing Mix: The combination of product, price, place and promotion marketing tools that a company decides upon in order to affect consumer behavior. (Fletcher, J., Fyall A., Gilbert, D., Wanhill, S., 2013)
products.\textsuperscript{5} (Smith, L., J., S., 1994) Other responses stressed the issue of customer tailor-made products, which differentiate them from mass production. Characteristically, one respondent stated: “My work is the result of viomatic inspiration mainly produced from city distinctive characteristics and individual viomatic.” (Respondent 11). This statement fully corresponds with findings of academic literature that relates uniqueness of production as an answer against the serial reproduction of tourism offerings. (Richards, G. and Wilson, J., 2006)

Common attribute of almost all respondents’ professional identity, is their association with secondary sector of economy. Design and manufacture were indicated as their main fields of occupation. Offerings of Handpeak creators, by all means address to small-scale demand for hand-made products; though they ultimately attempt to sparkle interest for visit of locals and tourists in relatively neglected but central districts of the city. Generally, literature notes that traditional cultural offerings like ceramic, painting, viewing jewelry or textiles can expose tourists to “tasting” of creative work of others and generate the desire to grow their individual potential. This is secured with projects that include visits to places like galleries, studios, or ludic open areas that prompt tourists to “learn by doing” handmade art objects (Richards, G. & Wilson, J., 2007). Worldwide popular examples like in Icheon (Republic of Korea) or Devon (United Kingdom) have proved in praxis how destinations have revitalized, after developing their traditional crafts and folks art history. (UNESCO Creative Cities Network (UCCN), 2004)

Degree of familiarization with the concept of creativity was ingredient of the second question, taking into consideration common misconception about the term. (OECD-Organisation for Economic Cooperation and Development, 2014) From the one side, findings of questionnaire that count for 1/3 of the sample, reveal unawareness about the term “creativity”. Hence they confirm recent studies of OECD that stresses necessity for policy frameworks, which integrate and diffuse knowledge to all creative actors. (Supply sector is included) (OECD-Organisation for Economic Cooperation and Development, 2014) Contrary to this, affirmative answers were collected from majority

\textsuperscript{5} Tourism product: “bundle of activities, services, and benefits that constitute the entire tourism experience. This bundle consists of five components: destination attractions, destination facilities, accessibility, images and price”
of interviewees. Respondents mentioned ambiguous previous consumption of similar “creative products” like clothing and sandals. This result, about the confusion of creators was anticipated and unfortunately confirmed the initial concern of the author.

Continuing with the third question, it aimed to capture personal views of respondents concerning the strengths and weaknesses of their occupation. Plethora of answers were collected. The most characteristic positive features mentioned from respondents (Nr.4 & 6) include: “uniqueness”, “new experiential way” and “innovation, variety and special atmosphere created”. Both elements are consistent with limited research on tourists’ perceptions for their creative experiences. (Tan,S.K.,Kung,S.,F.,Luh,D.B., 2013)

In contrast to the above, economic crisis, tax system and bureaucratic public sector of Greece are considered from respondents problems, which deter public’s interest for consumption of alternative offerings. Moreover, other inconveniences stated embedded the bilateral role of producer and sales agent that impedes concentration and focus of creators. Finally, the individual or small-medium size entrepreneurship increases time-pressure and therefore is important block for production. Here, the results partly match with academic studies; indeed the size of entrepreneurship verifies literature that connects “creative “entrepreneurship with SME enterprises. (OECD-Organisation for Economic Cooperation and Development, 2014) Nevertheless, even the era’s pessimistic and conservative atmosphere can be easily turned over from development of creative practices. This was clearly proved in Barcelona’s case! (Richards, G., 2013.mm.dd)

Critical purpose of the fourth question was to discover the positive or negative perceptions of supply stakeholders about the value added from the consumption of their products/services. Likewise it tested whether the challenge of creative tourism, for co-creation of production and memorable experiences for tourists is achieved. Researchers, Richards, G. & Wilson. J., have validated that creative content must be developed, consequently the offerings cannot stay value neutral. (Richards, G. & Wilson, J., 2007) Almost all interviewees (11 of 12 responses) affirmatively perceive that consumers gain value from their offerings, since their products differentiate from mass production. Still, collected responses are doubtful, since they were monolectic without additional comments or justifications.
Proceeding to the 5th question, it intended to identify respondent’s target market. Here the answers were divided in two polar opposite categories; target market can either be expanded or can be addressed to narrow and specialized niche market. The brief answer “to all” from majority of respondents (7 out of 12 responses) indicates that they address their production to anyone potentially interested. Recent case studies of global destinations (Zagreb, Dubrovnik) had also validated the previous finding, as attribute. Both places, aimed to expand target market of local creative businesses and develop their creative resources and dynamic, through their marketing organizations. (Jelincic,D.,A. & Zuvela,A., 2012)

When it comes to the 6th question, requisite was to investigate distribution channels, current and future promotional techniques of respondents. Congruence of answers incorporated internet and social media networks such as Facebook accounts as means of their promotional activity and reach of target group. Participant’ views complied fully with literature findings. Generally, web- relational systems enable new mode of doing businesses, distribute creative content and increase the experience value for tourists. OECD, associates emerge of “relational tourism” with expansion of digital new media and internet. (OECD-Organisation for Economic Cooperation and Development, 2014) Of course, traditional methods of promotion are not excluded from respondents. Within city’s districts, creators showcase physically their production or promote themselves with advertisements and newsletters to targeted contacts. Researchers highlight the challenge to elevate physical infrastructure and positive gentrification of small and less-visited districts, in order to enable tourists the experience of “live –like-a local”. (OECD-Organisation for Economic Cooperation and Development, 2014) (Richards, G. & Wilson, J., 2007)

Impetus to learn about the desirable future agenda of respondents, followed as second part of this question. Most popular responses counted “e-shop creation and “social media networking” (from respondents Nr.1-5, 7-10 & 12). Again, this component is fully in line with studies that identify new media and internet “as mechanisms”, for the future creative development of destinations. (Richards, G., 2012)
Target of the next-to-last question was to examine intention of respondents for future amelioration and development of their offerings. Over the half of the study population has definitely plans for the future. Their references cited: “increase at the rate of production”, “expansion abroad” and “establishment of an e-shop”. These plans are in complete agreement with research. They stress a series of policy actions that need to be taken, principally from public side towards strengthening of entrepreneurship.

(OECD-Organisation for Economic Cooperation and Development, 2014)

Finally, the 8th, as last question checked willingness of respondents to take part in similar local networks (like this of Handpeak) either under the private or public sector initiative. The greatest part of answers replied positively (10 out of 12 responses), that indicates their agreement and understanding for the undisputable power of clustering and networking. Striking, is the answer of interviewee Nr. 12 “Of course! Handpeak is a network, so collaboration and teamwork are requisite”, that reinforces academic discourses. Central for the concept of creative tourism is networking that enables interaction of producers and consumers and adds value to offerings. (Richards, G. and Marques, L., 2012.Jan.) Still, it is paramount to supplement, that suppliers’ participation will depend on serious criteria and conditions set, about the initiatives of the creative partnership.

Before drawing the final conclusions of research, is essential to mention that the issue of price and cost were considered as too subjective and sensitive from author’s side, therefore were not incorporated to the design of questionnaire.

Finally, synopsis of findings reveals the attraction of the term “creative “for many suppliers of Thessaloniki’s secondary sector of economy. Most of the supply sector respondents are familiar and use this terminology to characterize their offerings, with the explanation of distinctiveness from repetitive character of mass production. Suppliers, recognized the fresh character of their work that gives them competitive advantage and valuable content; however they report to count a significant list of difficulties. Expanded target market enables possibility for promotion with tools of new technology. Lastly, global tendency and resonance for clustering is also welcomed from members of Handpeak.
5.2 Evaluation & Recommendations

Aim of the section is to bridge ties between sum of primary and secondary resources analyzed above, always within the scope of investigation of the before stated research questions.

Starting requisite of this analysis, was investigation of the current creative status of Thessaloniki’s tourist product. As already stated, a case study to an electronically advertised creative community was undertaken, with the aim to secure in-depth presentation and understanding about this phenomenon. Bundle collection of the 12 structured interviews, illustrated however a rather static mode of creative consumption, since no-one respondent mentioned or gave a hint for active participation of consumers/tourists. Active participation and transformation of experiences remains challenge of creative tourism, revolution that dictates great changes for production and consumption as a whole. (Richards, 2011) As second offering of Handpeak, the guided tours advertised to include visits to local market and workplaces of creators; nevertheless webpage does not refer practices that enable further interaction with the local community or learn—by-doing and therefore, come in contrast with earlier findings of creativity attributes. (Richards, G. & Wilson, J., 2007) (Lindroth, K., Ritalahti, J., Soisalon-Soininen, T., 2007)

Furthermore, question about the strengths and weaknesses attempted to shed light to generic strong and weak attributes of individuals offerings; of course it is undisputable the fact that hand-made production has the advantage of distinctive quality or appearance from the respectively commodified! However the critical point that raises and differs slightly with theory, associates with the development of characteristic offerings that anchor creators’ presence to destination of Thessaloniki; another crucial element for creative tourism. (Richards, G. and Wilson, J., 2006)

Additionally inconveniences stated from stakeholders, associate with the general absence of public policies that discourage entrepreneurship and restrict attempts of local private sector initiatives. This comes in contradiction with previously indicated
analysis of section 3.3 and literature as well. (Barcelona Creative Tourism, n.d.) (OECD-Organisation for Economic Cooperation and Development, 2014) By all means, private sector initiatives need to be encouraged and flourished, in view of their transformation results. ((PWT), 2017).

Findings of the questionnaire show that Thessaloniki’s perceived image has relatively few and not characteristic footprints of creativity; Answers received from respondents do not appear to corroborate proved destinations’ paradigms or academic research. To clarify, basic elements of creativity count: participation, added value to offerings, creative offerings that anchor their presence in a particular place. (Richards, 2013) Similar possibilities for consumers of Handpeak were unfound, so they are debatable.

Moreover, respondents reported internet and new technologies as medium for promotion and distribution of their offerings. However after careful examination in their blogs, webpages, it was observed general absence of references related to “creativity” or city of Thessaloniki. These findings refute considerable amount of literature that raises the vital role of permeability and visibility of offerings, as crucial preconditions for the diffusion of information about a destination’s creative presence. (Richards, G., 2012)

Inspection to the target group identified wide market orientation of suppliers’. Wide market benefits theoretically destination of Thessaloniki, but this must be treated with caution due to limited sample size of respondents!!! Simultaneously though, it highlights the importance for updated creative marketing strategy and campaign (OECD-Organisation for Economic Cooperation and Development, 2014) that could bait reasons for visiting city of Thessaloniki.

Final draw for the presentation of Thessaloniki’s tourist product related further with management issues of private initiatives. After closer look of replies, respondents were found to manage individually themselves and keep loose connection among them. It is surprisingly negative that small minority notes unawareness of creators each other! Despite that, more than half of respondents, stated positively to the possibility of networking, but under serious limitations and skepticism about the motives and organizational structure especially in case of a private –public initiative. Preconditions
stressed for participation in networks included inter-alia the solution of impediments like: active support, data provision and on-going communication with the organizations involved.

Given sum of findings that associate with the first research aim, it was demonstrated, that we do not have a new form of consumption; therefore at least for the moment, Thessaloniki’s tourism product cannot be considered “creative”, due to serious deficiency in creative elements.

Proceeding with the second research aim about city’s potential to develop a creative tourism profile, so far analysis has shown that Thessaloniki possesses plethora of physical assets and creative human capital resources, which however remain unexplored or under-utilized! Like other cities, also in Thessaloniki many private initiatives were undertaken. However in Thessaloniki’s case, these were either in-consistent or unofficial, a great disadvantage that lowered their effectiveness. Also, the recent past shows public-regional attempts to raise Thessaloniki’s portrait as gastronomic or film-friendly destination.

As a result of the above Thessaloniki can provide a fruitful place for creative evolution. This raises serious challenges and requires strict compliance to a coherent strategic planning that secures equal role and participation of all involved stakeholders.

Concentrating again to the burning question, Thessaloniki can potentially be developed as creative tourism destination. Still, city’s creative resources, must be re-oriented towards vision of shaping a unique selling identity. Unique selling point can increase city’s competitiveness among global intense competition of destinations. (Prentice, 2007) Onus for these initiatives must begin from side of regional public authorities. Coordinated and unified policy approaches that manage to connect regional authorities and private sector suppliers could be the first step. Needless to say, there is also desire for supporting initiatives of small-medium enterprises (SMEs) or start-ups businesses. Other practices adopted from side of regional public sector involve financial support of the creative suppliers to a certain extent or facilitation of platforms that enable spillover of creative content among suppliers. (OECD-Organisation for Economic Cooperation and Development, 2014)
As we navigated through the paper, already in section 3.4, the criteria for the designation and full admission of a city in UNESCO Creative Cities Network were clearly showcased. Fear of unfamiliarity from respondents’ side about this network, deterred supplementation of a related question. Nevertheless, growing competition among destinations within fluid globalized environment and the emerging interest from the regional authorities’ side around the world to participate, “dictated” to author the necessity for examination of this possibility. Another influencing reason that raised the interest of author for examination, was recent designation of 9 African cities as member of the Network. [https://en.unesco.org/creative-cities/events/64-cities-join-unesco-creative-cities-network](https://en.unesco.org/creative-cities/events/64-cities-join-unesco-creative-cities-network) (UNESCO Creative Cities Network (UCCN), 2004)

Generally, research revealed un-awareness of phenomenon of creativity among the Greek population. In contrast to Greece, many national governments and global organizations seem to be seduced from the image of creativity and consequently launched various marketing strategies for its development. (Richards, G. & Wilson, J., 2007). Greek National Committee for UNESCO seems in-active and does not keep up with the bandwagon of creativity or participation to this network. Until now, has not registered a city in this Network and the web-page restricts to simple reference about it. The reasons that justify this, remain unknown for the author. Unfortunately, equally important is to mention that identically for Thessaloniki’s case, public agencies do not extent their actions or interest in the realm of creative Tourism. On the contrary, recent interview of Thessaloniki’s Deputy Mayor stressed the stakeholders’ attempt to approach tourists interested for business, education, medicine or culture. (ANA-MPA, 2017) [http://www.amna.gr/tourism/article/208389/GMpotarisStochos-mas-einai-na-kanoume-ti-Thessaloniki-poli-proorismo](http://www.amna.gr/tourism/article/208389/GMpotarisStochos-mas-einai-na-kanoume-ti-Thessaloniki-poli-proorismo).

By patching preceded information together, it is perceived that Thessaloniki cannot at the moment realize the goal of participating in network of UNESCO for creative cities. This could be rather not considered an utopia, unless series of actions were initiated and embraced from all local parties.

Critical key point to sum up this evaluation, was considered the complement of a list of recommendations. This is generated in resonance of creative tourism popularity and success. Some indicative suggestions inter-alia include:
• First suggestion could be the launch of a creative cluster, or distinct in the area near Athonos Square, approximately closely to the residence of the majority of workplaces-studios. Cluster can serve as a hotspot for similar creative tourism enterprises that can trigger tourist’s arrivals.

• Establishment of a directory from creative businesses within the locality, could be innovative proposal. More specifically, this initiative could be introduced from the creative sector itself and act potentially, as a “snowfall”, in order to incorporate the name of other businesses associated (directly or indirectly) with initial list of creative suppliers. In the primary step this tool could be created online, so as to be cost- and time-saving for the suppliers.

• Another recommendation for the case of Thessaloniki is associated with the expansion of creative activity offerings for tourists. Except the possibility of “see-buy-learn and taste” they can attempt to manufacture a hand-made typical product of Thessaloniki in a public open area of the city. Waterfront of the city or Aristotelous square, could potentially be ideal for this attempt for the production of city’s local products like the famous “Koulouri Thessaloniki’s”.

• Last but not least, cutting-edge action could be the launch of a Non-Governmental Organization initiative as sympraxis of private-public sector responsible for the promotion of city’s creative elements in whole.
Chapter 6: Conclusion

This paper, is a preliminary study to identify elements of creative tourism for destination of Thessaloniki on a micro-level. Emergence of creative tourism was not a “eureka effect”; rather it was stimulated as logical outcome from convergence of creativity concept, creative industries and tourism sector.

Reviewing in short, this research is an amalgam of academic literature and qualitative primary analysis that epitomized gradually all the facets of creative tourism phenomenon, in a logical series; its emergence, aspects, development strategies and global successful practices. Moreover, line of dissertation’s inquiry was furthered with a case study examination, for the extraction of results.

Overall goal of inquiry was to answer three set research topics.

Firstly, was examined the condition of Thessaloniki’s creative tourism product. Brief research, showed that Thessaloniki is still at the early stage of creative tourism development. For this reason, it is utmost important to welcome private sector initiatives and reinforce them with policies of public support (fiscal and other), towards generating city’s creative tourism development. Formation of networks and clusters is critical since they can act as conduits for knowledge spillover. Thessaloniki possesses a fruitful place for interaction of creative actors; in all cases however, their participation and role needs to be strengthened towards anchoring destination of Thessaloniki with their distinctive, creative offerings! At this point, it is practically mirrored that no-one is in charge for management of Thessaloniki’s creative tourist product!!

Moreover, the displayed literature along the lines of dissertation, acknowledged the multiple requisites, challenges and proved that creativity is far from being a homogenous process or remedy solution for all cases. For this reason it seems unrealistic to make credible comparison among successful practices, since each case is different. By all means, it is not prevented to leverage on examples of global popular practices. On the contrary; destination of Thessaloniki can construct its unique and individual storytelling and develop approaches that exclusively shape its offerings as per city’s creative attributes and assets. Fundamental and paramount necessary in all cases
is to anoint Thessaloniki’s tourist product with creative elements such as gastronomic, cinema or other and build a unique selling point.

Concerning the prospect of joining UNESCO Creative Cities Network, a lot of progress needs to be accomplished for ensuring a smooth pave to this direction. A series of gradual policy approaches and actions must be initiated so as to awaken interest of all stakeholders, embedding local community as basis of creative development. Awareness and energetic participation of all stakeholders and indigenous residents is mandatory for the synergy effect of creative tourism. Likewise, it is conveyed that developing new dynamic creative product is not as simple as adding the word “creative” next to a destination’s name!! Consequently, Thessaloniki cannot for the moment realize goal of participating in UCCN.

Extending additionally the previous condition, it could be serious oversight of the research not to refer the absenteeism of reference about the role and views of local community in Thessaloniki. Nevertheless, despite the partial source of primary data, this of supply, and other referred limitations, analysis tried to be as comprehensive as possible. For certain, under other research conditions they must not be set aside.

Willingness and openness of Thessaloniki’s community is paramount decisive characteristic and challenge of creative tourism. Further research is suggested to enlighten creative tourists’ experiences and assure full support for overall management and marketing policies of producers. The picture is also incomplete for other issues that associate with the responsibilities — role of participants or legitimating processes.

Concluding this analysis, becomes apparent that era’s forthcoming trends dictate the unleash of Thessaloniki’s creative potential and adoption of tourism creative perception. It is desired that this approach acts as a precursor for future growth and research of creative tourism in city of Thessaloniki. Finally, it hopes to aid as starting point and encourage all relevant parties in managing the city of Thessaloniki towards becoming mantra for creative activities within fringes of the global tourism arena.
Chapter 7: References

Bibliography


Appendices

Appendix A. Presentation of Respondents’ Portrait

Handpeak.
Hand peak is an electronic web platform that was launched in 2014. It’s main goal is to get acquaint visitors and locals with the creative human community of Thessaloniki (entrepreneurs & amateurs), a limitless source that gives shape to modern civilization. Handpeak is a non-profit collaborative network that also offers tailor-made guided walking tours and visits to the workplaces of creators along with other actions to their place. (Handpeak 2015 -2017 , n.d.) Handpeak’s webpage presents the wide range of walking tours in areas of Thessaloniki (area of Athonos, Antigonidos square, near White Tower, that customize as per group or individual’s people needs and preferences. Interested people can “ schedule “ their visit at the focal point of creators among a list of opening hours. Handpeak encourages co-operation and partnership of potential creators and artists and invites anyone interested in this endeavor to join in. At the end, the web-site does not omit to give piece of information about the field of activity of creative actors.

Aloutzanidou Dimitra
Mrs Aloutzanidou Dimitra works as stage and architectural designer. She constructs and manufactures handmade lighting for residential, professional lighting applications.

Ampatzidis Sofoklis
Ampatzidis Sofoklis handles with the design and manufacture of paper crafts specially developed for children. He also organizes independent workshops, seminars or annual courses in schools or in his studio, in the center of Thessaloniki.

Chasioti Eleni
Mrs Chasioti works as fashion designer, and manufacturer of handmade clothes and accessories. Her broad professional portfolio includes important collaborations with important organizations like National Theater of Northern Greece.
Chrysopoulou Dimitra
Mrs. Chrysopoulou Dimitra owns Koumbi Coffee & Crafts business, a joint place for creative workshops for the creative craftsmanship and decoration of utility objects (bags, accessories, dolls etc). Koumbi is situated in the heart of Thessaloniki and operates also as café for regular customers.

Gounarides Giannis
Mr. Gounarides associates with the design and manufacture of handmade jewels. He collaborates with other creative artists mainly photographers, graphic designers and co-hostess his workshop in an old trade gallery on central street of the city.

Klonaridou Dimitra
Mrs. Klonaridou associates with handmade decoration and alteration of everyday objects. She mainly operates manually with mixed media techniques and remakes variety of objects like boxes, jewelry, painting or furniture! Her workshop and store is located in Athonos square.

Malenkova Ioulia
Mrs. Malenkova Ioulia uses merino wool in an odd technique and creates, designs and manufactures handmade clothes, jewels and accessories along with silk. All creations are strictly hand-crafted.

Ploumis Fanis
Mr. Ploumis is handmade guitar manufacturer. He also repairs, maintains musical instruments with his partner Mrs Migouli Christina. They have created Pnoi and Nuxi workshops, a forum blog that concerns with sonic, music and specially guitars.

Schmoelz Francoise
Mrs Schmolz handles with the ancient, unique technique of pop-up design. In her art printing studio she also manufactures paper products such as: cards, invitations, albums, ornaments. This process is extremely time consuming and made by hand.
**Terzopoulos Yiannis-Stelios**

Romba’s family owned enterprise operates since 1986 in the center of Thessaloniki. Its sector of activity deals with the design, manufacture of handmade leather sandals, bags and accessories.

**Theodosiou Alexandra**

At the center of Thessaloniki is situated the ceramic store of Mrs. Theodosiou. She operates with the ceramic design and manufactures ceramic creations inspired from byzantine epoch. She has participated in workshops and exhibitions.

**Tsafaras Spyros**

Mrs Tsafaras is the creator of the platform Handpeak. His academic and professional background in history and archeology inspired him to launch a blog that leaves at the edge the traditional walking tours motive and knowledge of the heritage assets and familiarizes visitors with creative artists of the town that represent modern cultural and touristic product of Thessaloniki.
Appendix B. Questionnaire

Questionnaire «Creative Tourism in Urban Destinations. The case of Thessaloniki.»

1. How would you define your work?

2. Are you familiar with similar business ventures in Thessaloniki or generally Greece that are considered as “creative”? “Have you ever bought/consumed product/service?”

3. Please indicate a strength of your current activity and a weakness (if of course, this exist).

4. Do you think that the consumer/buyer receives an added value from the purchase/visit in terms of innovation/creativity? In other words can he meet something for the first time?

5. Do you focus on a concrete target group?

6. How do you promote/present your production? In which way do you believe this can be developed in the future?

7. Do you have plans/goals for the future, taking into consideration the competitive environment nowadays?

8. Would you take part in a creative “cluster”/network, in order to boost your work and Thessaloniki in general as a creative cultural destination?
Appendix C. Responses

The responses that follow are in alphabetical order.

Aloutzanidou Dimitra – Owner of Dimmer Enterprise

1) All the production and distribution, of my studio is something innovative. Studio place trades and hand-made creations/project according to preferences, so it can be easily changed and shaped.

2) Yes. I have purchased various things like jewelry, clothing. I think that there isn’t something identical as my own.

3) My strength could be the uniqueness of the whole of my work. In the future I would like to share studio with a partner, so as to be able to response to demand and increase the rate of sales. Time puts pressure especially in cases of a large-scale production, considering that I am here the individual promoter and creator.

4) Definitely, since the whole concept is something new that is easily adapted as per individuals needs. Personally, I have deep knowledge related to artistic and design lighting, not only with design itself. I am familiar with the notion of lighting.

5) No, there is not a concrete collection from which I choose and produce. This varies accordingly and adjusts to individual styles. Therefore everyone initially interested in design, could be potential client. Mainly related professionals (enterprises) select my creations for easily understood reasons.

6) For the moment only with the tool of Internet. Other marketing mean likes printed material, blog advertisement necessitate a lot of money along with related knowledge about. Therefore this, could be an issue that foreseeably could change. Handpeak is a primitive step to promote myself.

7) Yes. My aim is to make my studio the residence for sales in Greece and Abroad and increase the range of my production.

8) Yes, of course depending on the cluster/network. If it sounded good, I can’t hesitate to take part.

Ampatzidis Sofoklis – Owner of “Simple Crafts”

1) My work focuses to the design and manufacture of paper-crafts with the aim to occupy and amuse children with the pleasant construction of manufactures. In order to achieve this, the constructions are three-dimensional and usually funny. Their Thematic varies and refers to either touristic, scholar or simply funny concept.
2) As much as I can I try to achieve the widening of my professional circle, and the support of similar attempts. Yes, I have bought in the past similar “creative” products either from artists of Thessaloniki and not.

3) The strength that for sure I want to fortify is that for the moment there is not a similar entrepreneurial attempt in the city of Thessaloniki. It is a product that is relatively cheap for a consumer it is easily transferable and can be send away. Furthermore it does not necessitate special tools, it is environmentally sustainable and can be amusing and teaching at the same time!!The weakness is unfortunately that in Greece people are not very familiar and aware with these kind of products. Moreover the tax system and bureaucracy delays and postpones a lot many attempts.

4) It depends from the person. My plans include provoking the creativity of others, but in a simple way. Since it assembles and learns mechanisms with paper he might be surprised and inspired with his owns craft’s. Paying a Visit to my studio offers a wonderful experience for the children mainly, The studio is painted and decorated so as to delight experience through people’s stay.

5) The constructions made are mainly for children, parents are teachers; this of course includes adults that enjoy crafting. Greece, has for the moment relatively small percentage, that however gradually increases.

6) The only mean for the moment for publicity and promotion are the social media networks, free construction samples and personal contacts with businesses. I use also posts in sites, blogs that handle with same subject. For the future, it is possible to construct a big and more open transaction and information site with ultimate goal to be introduced and be wider Known to public (abroad and Greece mainly). This embeds similar thematic, layouts and advertisement.

7) I always make Future plans. However, very often seem to be distant and difficult to achieve. My sector has no strong competition, because I work with something very specialized. Unfortunately in market that targets to children offers numerous products, which can be easily pinpointed and advertised, but do not necessarily relate to quality, utility of a product. Oppositely, they depend on the marketing and promotion made.

8) I am always keen to make new collaborations. They must be concise, with clear construction and objective goal, to help all members and not specific persons. In the past, I took part in an attempt of the Thessaloniki’s Municipality, for the promotion of city as Family Friendly Destination. Yet the municipality makers put aside all participants and advertised this action as his initiative.

Chasioti Eleni –Fashion Designer and Atelier Owner

1) All the clothing is inspired from the decade 30-40’s and tries to be contemporary and casual at the same moment. Clothes are strictly addressed to women, but at any case we do not speak about a serial reproduction procedure. Every piece is unique, technically
perfect that lasts for seasons and delivers comfort. I do not copy others’ collection, and take inspirations from reading, travelling myself and films.

2) No. Personally I do not know the other stakeholders of this community (headpeak). I could say that creative is something different from the usual. I have been to foreign markets, and typically I enjoy to consume products related to history of fashion and films.

3) As strength asset I could mention that the product is technically in premium condition. The sum of services/products delivered collaborate technical perfect in shaping and design. I always have inspiration that derives from travelling. The most difficult part could be bilateral role of producer and sales agent. A low profile person like me, finds for sure difficulties in promoting the work/collection.

4) All the clothes are comfortable, of high quality, therefore last for seasons. On the opposite site, an industrialized manner designed and manufactured cannot possibly resist for long. In all of my works/products, a personal care and commitment is dedicated.

5) No. Usually 20-60 years old and according personal style.

6) Word of Mouth, e-shop, photo shooting. The product is contemporary and not reproduction.

7) In the forthcoming future our goal is to expand abroad. Our web site could increase faith and loyalty. The residence of the company is Thessaloniki, but thanks to the ICT technologies can help everywhere.

8) Yes, if it was executed in a correct manner. For example once I wanted to take part in an exhibition at Thessaloniki’s port. However, the cost was not affordable. Also participation in exhibitions abroad have expensive fees for attendance, therefore the initial capital stock is difficult.

Chrysopoulou Dimitra-Koumbi Owner of Café & Handicraft’s Workshop

1) It is a small space that operates as original café and handicraft shop. Here individual or particularly organized seminars are organized; the pace also operates as place of reading spot and co-operation. Parallel to the already mentioned, the place possesses wide selection of materials and handmade creations. Generally, we speak about a place dedicated to creativity and communication.

2) I am not personally familiar with a similar place that combines all the above. They exist few similar and single attempts. Not at first hand, but also abroad exist few places which adopt the same philosophy.

3) Strength is the innovation, variety and the special atmosphere created (in general terms warm and familiar).
Weakness is the economic crisis the restrictive legislation that hinders me to invest more in several fields that could be otherwise more dynamically developed. (sales-place, cooperation with other creators etc.)

4) The possibility to produce without previous preparation and on your “own” a handcraft creation. Moreover the eligible number of participation in the majority of workshops (short time sessions, meetings, individual or open seminars), use of equipment with free materials provided is something totally unique.

5) We are targeting to all ages from infants to seniors and generally to everyone that is attracted and desires to feel comfortable in it.

6) Facebook and free newsletter magazine are the basic tools. Secondly, the month schedule is printed and distributed in our café. Lastly, occasionally we publish press releases in hard-copy or electronical means. Upon payment we advertise in web-sites that inform public for activities and actions in Thessaloniki.

7) There are always plans, however the negative economic-ant not only- environment does not facilitate their execution.

8) If the attempt was seriously organized and initiated my confidence, I would definitely take part. However all attempts until the moment speaking are superficial, they “put responsibility” to creators, while they have footloose, vague co-operation, demanding the absolute devotion of the creators. The above condition does not interests me.

Gounarides Giannis –Owner of Bord de l’eau design Factory

1) The basic is that everything is unique and handmade. Our studio has specialty in unique creations that are based in contemporary design. Same way is also the production and distribution. Basically, we work on a whole sale basis and according to custom-designed orders from abroad. (Canada, Europe, America)

2) Yes I do. In market there is source of creative suppliers and in the past I have also collaborated with them. For example a designers cartoon images were the topic of one collection for jewelry. Generally, I visit exhibitions from abroad, and may buy something.

3) Asset I could refer the place (showroom) that works as beehive. Next to our showroom, there is also a photographer, and a graphic designer. Additionally, there is absence of a serious (well-organized) exhibition here, where I could take part and this in abroad necessitates money. The general economic issues and crisis has also the challenge of being more creative and innovative.

4) Yes, because our products are of small scale production, therefore they are of better quality material, are relatively unique and unordinary and for sure possess higher quality.
5) No, because there are multiple collections.

6) We present our production with the showroom, exhibitions abroad, collaboration with foreign clients, social media.

7) Of course we have. We are planning to create an e-shop, take part in exhibitions abroad, generally grow our enterprise more (at the moment 3 people, me included, are occupied in this company).

8) Yes, if of course there was a serious attempt from part of the organization committee and served simultaneously the needs of our enterprise.

**Klonaridou Dimitra- Owner of Dreams of Art**

1) It refers to an old practice decoupage that mixes other media techniques necessitates many tools and materials and remakes variety of objects of different size and shape.

2) No, I do not. I usually prefer to buy hand-made things and of course I am acquaint with the other creators of Handpeak. From this network, I can also purchase things or during my trips. Trips serve also as a source of inspiration. Other sources of inspiration further trips are Experience, every day life and me personally.

3) As a strength, I could mention the multiple possibilities that I have for decoration, ornament, alteration of objects and experimentation. Weakness, is for sure the economic crisis that does not favor the turn to handmade objects.

4) I could say that the consumer definitely receives, since this not very popular practice. At the same time everyone interested could without hesitation ask something, while attending the collection. Despite that, my working hours and the time spent at the studio are flexible, so I can with hesitation assist inquiries of people. Furthermore the other reasons that justify the added value are the ease accessibility of the studio (in the heart of Thessaloniki) and the good reputation of the neighborhood plus my personal experience.

5) Everywhere.

6) My plans are a bit fluid. For the moment I do not plan something new. Perhaps, in the future, my facebook account could be developed, an attempt through e-bay, social networks advertisement attempted or a professional web-site and why not an e-shop launched.

7) Desirable could be the supply of new equipment in the future. I do not exclude potentially the organization of some workshops in my studio or to the City Hall; space limitless unfortunately and the infrastructure (here, meaning the studio) do not permit teaching this art method. Of course, I can individually show how the technique works, upon request.
8) Very pleasantly I would take part, if something similar like Handpeak existed. I couldn’t also be afraid to hesitate to thematic workshops/exhibitions, or smaller events in city distinct.

**Malenkova Ioulia - Owner of Sinkleta**

1) Creative, that focuses on the primary and secondary sector of economy. I really enjoy working with melino wool yarn and create a new piece from raw materials that originate from America, Australia.

2) Yes I do. In the past, I had bought hand-made sandals, accessories and clothing from other creators. Except shoes, I generally produce all other pieces related to clothing, and accessories. I have also made an armchair.

3) Facebook since for the moment I do not have e-shop. I do not focus on wholesale, since the pieces produced are unique, and there is also time limitation.

4) Yes, since every piece (showing in the shop) is unique. Except some small accessories, that focus on a concrete style, all the other are not copied, reflect original, new spirit. I strongly believe that we must not follow necessarily the trends of fashion, especially when the advertised style does not come in accordance with ours.

5) There is not exception from age category. Men and women can find something that matches with their style (like accessory, hat). Needless to say, that this method necessitates a lot of time and personal devotion.

6) With the appliance of ICT tools, as a mean of advertisement, more space in the shop and why not an e-shop.

7) For the moment, I do not think that I face competition. I have faith to myself and I believe that everyone is a unique personality.

8) It depends on how” serious “ the organization/festival is. Usually abroad in other countries like Germany the procedures are strict, under specific timetables, pans, budget and concentrated in a result. Except that cost, for taking part in an exhibition (open or close) in several halls is extremely expensive, therefore the possibilities for individual creators is limited.

**Ploumis Fanis – Handmade guitar manufacturer & Creator of Pnoi and Nuxi workshop**

1) Music Organizer. The person that specializes to the construction and repair of musical instruments. This person deals either with instrument clusters (for example the instruments with strings) of exclusively specific instruments (only bouzouki, guitars or wind instrument). This person is trained for any instrumental work that relates to instruments. Typical examples are work are personalization, conversion, maintenance,
regulation. Personally beyond repair, I manufacture musical instruments upon clients request, needs and wants.

2) The answer is positive, if we speak for the manufacture and repair of music instruments. I know the sector “creative” its pros and cons. There are also difficulties, traps and typical mistakes, however I consider it as a legitimate, business direction.

3) The strength is the low risk in the sector of repair and restoration (the cost for consumable is little, functional cost and space required is also small). The strong point in manufacturing area is the goodwill attributed to a handmade product. The same reason can also serve as weakness point.

4) Simultaneously with the purchase, the customer acquires value. The experience of participating from the start point to the end of the creative process of an instrument includes: advice, preferences, directions, suggestions, taste, aesthetics and technical specifications. Moreover the consumer gets acquainted with details of the construction, that probably wasn’t aware of. The communication acquires intimacy and exceeds interaction with just another professional; now the buyer becomes familiar in terms of construction and philosophy behind.

5) The manufacture of a high-end custom guitar is addressed to the advanced cognitive musician. The handmade instrument is usually the 4-5th Purchase of someone. However, as a product it is directed to a very closed circle, initially of guitarists, then collectors, and finally admirers of my work, in particular my own aesthetics, way of playing and sonic. Target Group is therefore very narrow, however we refer for determined buyers. In the field of construction and service, I would say that my targeting is on guitarists (due to specialty) and highly specialized services.

6) Most of my work is presented by social media. Under marketing conditions that focus on “people, personification, realism, self-deception and humor”. The wide popularity of Pnoi & Nuxi, and market placing occurred extremely difficult and necessitated time. Advertisement for me is the number one, along with the quality of services offered. A forum activity exists and concerns with music and specially guitars. Word of mouth from client’s side also exists. Until now, I have not participated in exhibitions due to the nature of my work (custom production is only upon request) and lack of time. Next step that I will try is the participation and active engagement to international exhibitions and symposiums that related to guitars and handcrafted creation.

7) There are always plans; these include the improvement and the start of a small scale production of musical instruments. The nature of this work is not very competitive. Every musician has his individual character (regarding the repairing and manufacturing basis); moreover the preferences of people in favor of certain choices depend on the experience, taste, timeframe, sympathy and trust. Music construction and repair is a sector that can receive many benefits from interdependence and mutual help of stakeholders.
8) Definitely, I would be interested to participate in a creative cluster. This could possibly happen (with the aid of stakeholders) not only in general terms with creative economy, but also as an enclave of the music instrument manufacturers for example within the range of Europe.

Schmoelz Francoise – Individual Pop-up designer

1) The first and unique pop-up printing place in Greece, but also one of the few in the world and perhaps the only on-demand job even for few pieces for customers.

2) I suppose that I am unique in Greece that handles with this subject and the multifaceted knowledge of pop-up (historical knowledge, knowledge of mechanisms and new forms based on geometry).

3) Design and upon request production (even few) pieces of art, good and direct service, and of course the knowledge related to the subject, consist the strengths of my work. This for sure requires specific organization of the production that starts from the first visit to the ultimate good.

4) This applies for all of my clients. Either for the group that was driven by curiosity in my shop, or the professionals who gained security and more customers. Every day phenomenon is the communication of the clients with me, concerning the impressions left from my work in their environment. This applies for the ready-made pop-up cards to the professionals’ cards and invitations.

5) Unfortunately I do. Due to the economic situation of Greece and the fact that majority of the pieces is handmade, the products of my printing press are limited to middle and upper class. From the other hand usually people with specific sensitivities for similar things, level of education, perceive the subject of my creations, something that helps the company along its path. Typically the people that enter my shop respect and understand things about art. This saves precious time and “bazzars” – negotiations about price, that I personally dislike.

6) Usually this occurs on C2C (consumer to consumer terms). The greater for the promotion of my work is Handpeak. Collaboration with sufficient results is with Best Price, but stable and showing positive performance.

7) I have several plans, not arranged for the moment.

8) Of course I would take part.

Terzopoulos Yiannis & Stelios – Owner of Romba’s Enterprise

1) It is a family owned enterprise that locates in the center of Thessaloniki. Our project is the design and manufacture of sandals, bags and other accessories. The basic material is first quality leather, which is sent from a Cretan Tannery. We also distribute an exclusive brand with Technorad as basic material that mainly interests vegan fans (and not only!)
2) The 30 years of professional experience restricted only to the repair and alteration of shoes and bags, an element that supplemented knowledge and experience for the behavior and resistance of materials, potential defects and of course needs and wants of the consumers.

3) Our strength is that we deal each customer as unique (regardless of wholesale and retail sale status). We design and manufacture products as per individuals’ needs. This philosophy is empowered more from our choice to create a waiting list for our orders. We do not desire to lower the quality of the products created, in order to accelerate their production.

4) Benefit of the client is a desirable, high quality product, that values its money.

5) We target to the consuming class that is bored with one-use products. Our work is especially acknowledged from young generations, a generation born to an era of meanness and has limited chances to meet quality.

6) Expect our physical presence to the workplace (shop), we operate 3 pages/accounts in Facebook (a Greek for orders inside Greece, an English for orders from abroad and finally one that specializes in bright sandals). There is an electronic presence also in many social media network sites (Instagram, google plus, Pinterest, google my business, LinkedIn, twitter ...)

7) The enterprise launched and grew during a period of economic crisis. Therefore we are familiar with the competitive environment.

8) Our future goal is a center of creative handicraft.

**Theodosiou Alexandra - Owner & Designer of a ceramic store**

1) My work is the result of viomatic inspiration mainly produced from city distinctive characteristics and individual viomatic. The technique applied is engraving with byzantine style to ceramic objects. I do not refer strictly to historic representations. I work freely depending on what I perceive.

2) (I am rather afraid that I have not understood very well your question)
No, I have not consumed something creative.

3) The positive is that I totally enjoy my work. However I think that the state does not promote the rise of creativity, since the cost of living and being an entrepreneur is extreme. One cannot simultaneously be individual entrepreneur and creator, since he/she is not “free” to create. Many people are also affected from globalization, so the creative projects cannot be very easily adopted in the system.

4) Creators must contact and aim to culture and not the wallet (earnings).
5) Adults mainly, not to corporations. Individuals passionate people with culture.

6) With the existence of my shop and my blog.

7) No I do not, make or have plans, since the conditions are very fluid.

8) I think I don’t need to make such an attempt, since the studio is located in the heart of the market. Direct Interaction with people is the most important thing, so as to promote one’s work.

**Tsafaras Spyros**-Archeologist, Photographer, Writer, Walker, inspirer of Handpeak

1) Handpeak launched in summer 2014 in Thessaloniki, with the goal to present, emerge and extent—so therefore support, promote and develop—selected local and independent contemporary creators (or creative groups) that have an active presence in Thessaloniki, both professional and amateur. The possibility that populace meets the creative community of Thessaloniki is mainly achieved with 2 alternative ways: electronically, through the online network community handpeak.gr and personally through **guided walking tours and visits** to the workplaces of the creators and also through a variety of actions that always have the Creators as their focal point.

2) In Thessaloniki and Greece in overall, especially the last years exist undertakings, which are directly and indirectly associated with creative economy. As far as I know, it does not exist similar undertake like Handpeak. Occasionally, I had taken part in walking tours in Thessaloniki, which however were restricted to the traditional sight-seeing attractions (monuments, ancient areas etc) and do not explore in “creative” places.

3) The most strong and innovative undertake of Handpeak is the organized walking tour and visits to the workplaces offered exclusively in creative places of Thessaloniki. It represents a new, fresh, and totally experiential way of getting acquainted with people focusing to creators related to creative and artistic occupation. From their side, creators introduce greater public to groups of 10-15 participants and have the chance to meet from the inner side their work. Another strength of Handpeak, is the careful selection of the creators. They are strictly selected following specific methodology that involves: search, tracking, recording, mapping and documentation. The already mentioned steps guarantee the quality of this undertake.

Many Weaknesses however exist. The most characteristic is the limited time which does not leave space for effort and further improvement from a compact group of people. This is definitely something that for the moment does not exist.

4) This is very a good question, which however may have been answered before. From the one side the clients/consumers of Handpeak origin from two sources; Greater public can get acquainted with selected creators/artists of Thessaloniki, people who in many cases hadn’t been aware of thanks to “Handpeak. From the other side, creators
who comprise the network of Handpeak apparently receive added value and gain multiple advantages, along with the chance to present more widely their work.

5) No, Handpeak does not have any group segmentation. Despite the age, origin, and place of residence, everyone can get acquainted with selected creators of the city.

6) As I have mentioned before, the options that exist are: through the creativity platform handpeak.gr, through organized visits in neighborhoods of Thessaloniki and visits to workplaces and studios of creators. Mentioned places focus exclusively on them.

7) Apparently plans and goals for the future exist, however I strongly believe that the temporary character of the venture must not be published. This is the biggest challenge, for which a lot of things need to be done!!!

8) Of course! Handpeak is a network, so collaboration and teamwork are requisite.