Cultural management and alternative tourism as a way to involve the local community; examining identity, sustainability and ownership. The case of Samos.

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SCHOOL OF ECONOMICS, BUSINESS ADMINISTRATION & LEGAL STUDIES
A thesis submitted for the degree of
Master of Arts (IMA) in Art, Law and Economy

February 2018
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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.

February 2018
Thessaloniki - Greece
Abstract

This dissertation was written as part of the requirements of the Master of Arts (MA) in Art, Law and Economy at the International Hellenic University. The aim of my research is to investigate the importance of cultural management and examine alternative forms of tourism focusing on how they may act as promoters of the local community.

More specifically, combining my academic background in History, Archaeology (BA) and Tourism (Vellum International Diploma in Travel and Tourism) with my research studies in the MA of Art, Law and Economy, my research will focus on the impact of cultural management to the development of alternative forms of tourism for the preservation, promotion and communication of tangible and intangible culture and the role of the community, examining the example of the island of Samos, in Greece.

The touristic interest for Samos has been mainly archaeological so far. But, for the last years, new initiatives and ideas are expressed and followed in order to change this. People are trying to change the scenery by adjusting to the new needs that are arisen daily by the changes concerning tourism.

Cultural preservation and alternative forms of cultural tourism may offer a new and innovative way of perceiving things. The combination that may arise when constantly new forms of highlighting what a region has to offer to visitors through the efforts of both public institutions and local community is invaluable.

Keywords: cultural tourism, cultural management, alternative forms of tourism, cultural identity, Samos.
Acknowledgements

To begin with, I would like to thank my supervisors Professor Dr. Em. Athanasios Kassis and Dr. Themis Veleni for their valuable guidance, their continuous support and warm encouragement.

I would like to express my sincere gratitude for the useful comments, remarks and engagement through the learning process of this Dissertation.

Furthermore, I would like to warmly thank Mrs. Angeliki Chatzimichali, Director of Historical Archives at the department of Samos, who I consulted during my research and who shared with me her valuable experience concerning the island of Samos.

Also, I would like to thank Mrs. Fotini Thalassinou, former Vice-Governor of the North Aegean Region, for the information that she provided concerning the organization of “Samos Festival (Gastronomy and Culture)” and “Samos Vintage” and also for the nomination of Samos as a European Capital of Culture of 2021. Her help and enthusiasm were invaluable for the research.

Moreover, I would like to thank Mr. Sotiris Marioris for his valuable contribution to the information needed about the organization of “Heraia-Pythagoreia Festival”. As a member of the organization committee, Mr. Marioris was able to fully inform me about any question and concern that had arisen during my research.

Last but not least, I would like to thank my family, my parents and my brother, who support me throughout my life and always believe in me. I am very grateful for all the times that you stood by my side.

Maria Tsirigou

February 2018
Preface

During the period of my Master’s studies, I had the chance to participate in the class of Arts Management, instructed by Dr. Themis Veleni. This new section, made me understand the vast possibility that lies ahead in the interdisciplinary field which would allow me to interconnect different areas of my studies and educational background. Having the opportunity to broaden my horizons, I realized that my studies in the fields of Tourism, History and Archaeology, as long as in Art Law and Economy field could provide me with a solid base and background in order to write my dissertation based on the island I grew up in, Samos.

This is the main reason why I decided to examine cultural management and alternative tourism as a way to involve the local community; examining identity, sustainability and ownership. And examine how all may be applied in the case of Samos.

The paper will be developed on a double working axis. The first section will provide the theoretical and historical facts and framework that are required for the subject. The second one will focus on the case of Samos Island.

In the first chapter of this dissertation, I will describe the intimate relationship between culture and the environment, within which it prospers. Tourism must come into partnership with cultural identity by all means. And Greece is a country, which on a high level, depends economically on tourism.

The second chapter will be about the importance of the preservation of the already existing cultural heritage and I will analyze the reasons why tourism is not an opponent towards cultural heritage and on the contrary how it can work as a benefactor for local communities.

Arts and Culture Management is without doubt, a fundamental priority of cultural tourism and it is directly connected with its survival, sustainability, and achievement of its goals and mission. The aforementioned, will be analyzed in chapter three. General information and the significance of tourism and especially cultural tourism about the island of Samos will be provided in chapter four. Initiatives of the local community as a way of highlighting culture and tourism along with examples will be provided in chapter five. In chapter six the institution of European Capitals of Culture will be
analyzed and the nomination of Samos will be presented. Conclusions and remarks will follow.
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Introduction

The world that we live in has faced many changes during the centuries that have passed. Those changes are depicted on the culture of each place. Every day life is affected by those changes (social, economic, artistic, cultural etc.) and so does every part of the human creation and behavior as an extent. By examining the culture of each community someone is able to see the reflection of the events that have influenced its existence. For this reason, culture is strongly connected to the identity of the people of a community.

There have been made many efforts in defining the meaning of culture but it is a quite controversial term and there is not a widely accepted definition for the term. According to Spencer-Oatey: “Culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member’s behaviour and his/her interpretations of the ‘meaning’ of other people’s behaviour.”1

During the passage of time, there has been an important effort in connecting tourism with culture. Tourism can be beneficial for the cultural promotion of a region as it is the medium that brings together people from all over the world.

People needs are changing and so do their interests. The power of tourism can be used as a mean for people around the world to get in contact with the beauty and spiritual wealth of other regions. One travels to experience the cultural heritage, a touristic trend that has been rediscovered and prevailed the recent decades.

When it comes to the attraction of people for a certain region, several aspects should be taken into consideration. New ways of visitor’s attraction are a very challenging chapter, especially when there is an urge to combine already existing monuments and new attractions that each region offers in order to remain competitive. At the same time a goal that has to be met is to preserve its cultural heritage and keep it intact so as to be able to offer, in the best way possible, a visitor’s experience that will not

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corrode its cultural character. In this way, the historical context within which the cultural identity of a region is developed will be left untouched and unharmed. Innovative ideas should be adjusted to the existing conditions in order for the history and the ideas of a region to be respected. There is the tendency to invest in the future based on a solid based past. In this way the originality of the cultural identity of a region is preserved. Each place sets long and short term goals in order to succeed in the fields of development that are required for the prosperity of a region.

Although the terms “culture” and “development” may seem different and perhaps opposed to each other, essentially through their diversity, it is possible to create a suitable ground for the creation of new roads in cultural tourism, keeping intact the meaning of cultural heritage of each region and the expectations and aspirations of each organization. Researching existing attempts and future prospects in approaching alternative forms of tourism so as to enrich the cultural tourism through the proper uses of cultural management, will offer proposals for improvement and the possibility of a financial boost for the local community.

Especially, in the case of Samos a background approach of what has been done so far, the outcomes of implemented projects, the lessons learnt will be examined, as well as what needs to be done in the future and what does not need to be repeated. The paper will give emphasis on the dynamic relationships that develop among the stakeholders, public and private actors and individuals, such as institutions, the art managers and the local community in order to change the scenery by co-operating in the best possible way.

Historical data on attempts to promote the region through alternative forms of tourism in recent years will be critically examined. Widespread archaeological tourism and the emergence of other forms that will be in sync with the already existing identity of Samos as a tourist destination will be researched. Suggestions for more events will be made following existing new trends in cultural tourism, such as gastronomy and wine festivals, music and theatre festivals etc.
CHAPTER ONE: THE DEVELOPMENT OF TOURISM AND ITS SIGNIFICANCE

1.1 THE SIGNIFICANCE OF TOURISM AND CULTURAL TOURISM FOR GREECE.

Tourism is a vital factor for development for every place and culture as it is a key asset for this. Culture is present to every single moment of human life. Is that enough though to say that everything around us is cultural and as an extension tourism can be cultural tourism?

The relationship between culture and tourism is rather complex and especially when it comes to cultural tourism things can get even more complicated. Complexity of this relationship derives from the common belief that tourism without proper ethics may “sacrifice” culture and as an extent cultural identity.

Many efforts have been made so as to define cultural tourism. There is though a difficulty in defining the meaning of it as there is not a specific definition that is widely accepted and numerous definitions exist.²

The definition that will be followed in this chapter is the one given by the ICOMOS Charter on Cultural Tourism (1976): “Cultural tourism is that form of tourism whose object is, among other aims, the discovery of monuments and sites. It exerts on these last a very positive effect insofar as it contributes - to satisfy its own ends - to their maintenance and protection. This form of tourism justifies in fact the efforts which said maintenance and protection demand of the human community because of the socio-cultural and economic benefits which they bestow on all the populations concerned.”³

Speaking of tourism we refer to either the conceptual definition: “the temporary short-term movement of people to destinations outside the places where they normally live and work, and activities during their stay at these destinations; it includes movement

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² Csapo, J., (2012), The Role and Importance of Cultural Tourism, in Modern Tourism Industry, Strategies for Tourism Industry - Micro and Macro Perspectives, Dr. Murat Kasimoglu (Ed.), p. 201-204.

for all purposes as well as day visits and excursions”.\textsuperscript{4} Or the technical definition: “the activities of persons during their travel and stay in a place of residence, for a continuous period of less than one year, for leisure, business or other purposes”.\textsuperscript{5} Culture has also many definitions. It refers to codes of conduct of a specific group and what makes sense to them as it is a product of this group.\textsuperscript{6}

The term cultural tourism involves the consumption of a wide range of cultural manifestations like heritage, art, folklore and etc. Tourists are in need of gathering new information and experiences to satisfy their needs outside the borders of their normal residence. As a social practice, cultural tourism reconstructs or constructs identities and will eventually contribute to globalization and framing a globalized world.\textsuperscript{7}

Cultural tourism is a mixture of general tourism and cultural – art management. Through cultural management, culture becomes the basis of every move that evolves touristic development of a region. Cultural Tourism is a very important sector for the economy of Greece. Its significance for the Greek economy is of major importance.

Greece is situated in the southeast part of Europe. Its estimated population is about eleven million people and consists of three main geographical parts: about 6000 islands, a peninsular mainland and the Peloponnese Peninsula.\textsuperscript{8} Its mountainous terrain in combination with its coastline makes Greece a destination that combines both elements in a unique way.

Tourism is one of the main factors of economic development for Greece. Its standardized and homogenized characteristics have not really allowed the touristic product to differentiate through the passage of time though. However, competition is constantly setting new rules and demands in the scenery of tourism. Greece is

\textsuperscript{5} Holloway, J.C. (1985). \textit{The Business of Tourism}. MacDonald and Evans, Plymouth.
\textsuperscript{7} As above, p.73.
challenged to remain competitive in order to keep its position in the global tourist market.⁹

Many visitors arrange their own travel or they choose organized tours in order to visit cultural heritage sites in countries like Greece. Services in order to fully satisfy the customers are a main goal for businessmen of the country.

Actually, there is a wide range of attractions and resources that are already used or can be considered as possible dynamic elements that can enrich the tourist product of the country. The major elements are cultural attractions, sea and coastline, traditional villages and protected areas, sites recognized by UNESCO, local flora and fauna, etc.

In order to achieve the enrichment of the tourist product that a region offers, long lasting solutions must be provided and steps towards sustainable tourism should be made in order to reach the levels of development that are required. Special tourism activities and entrepreneurial activities have to be designed and steps towards alternative forms of tourism have to be made.

1.2 THE EVOLUTION OF TOURISM AND ITS ALTERNATIVE FORMS

Tourism is a significant factor of development (social, economic, political) in many countries. It has the ability to express the aspirations of all people as it can contribute to the achievements in the fields of culture and economy at the same time. Tourists have a whole different idea about their travels comparing to the one that they may used to have so far. They face them as an opportunity to get to know other cultures and different lifestyles. In this way, the diversity that exists among people of the world is actually embraced.

In order for a community that has its economic base on tourism, to stay competitive, it needs to adjust its touristic product to the new and demanding rhythm that constantly alternates the needs and sets the goals that need to be met.

Free time is a luxury for people these days as economic crisis has affected everyone’s life. This fact, has led people to become very selective in the ways they choose to

⁹ As above, pp. 294-295.
spend their time. Travels are not just for educational reasons or just for fun anymore. People need to combine and satisfy many needs together at the same time. For example, some may choose to visit a place in order to admire its natural and built environment attractions and resources related to alternative and special interest tourism, whereas others may prefer to come in Greece just for its Mediterranean climate. Historical city centers which combine ancient monument with modern culture and activities are usually preferred, but if a place gets in position of discovering innovative ways for the promotion of its culture and traditions or music and gastronomy festivals, museums etc. may stand the same chances in getting chosen by possible tourists as the uniqueness of its tourist attractions may become the key factor to increase tourist inflows.

Tourism has indeed a complex nature. In order for a community to be able to manage its touristic product in the best way possible, the involvement of the government is more than necessary as there is a strong need for coordination of activities, additional funding and policies.

Government’s contribution though has to keep evolving as tourism is changing constantly. It needs to expand its functions as marketing and promotion, destination management and coordination of strategies are vital for the best possible results.\(^\text{10}\) The interests of all stakeholders need to be protected. This includes for example the interests of the local community for the protection of their cultural identity in a profitable way combined with positive actions that minimize the negative aspects that development through tourism may bring. Established partnerships between the local community and the government, will simplify the steps towards sustainable tourism.\(^\text{11}\) Furthermore, the interests of the providers of the tourism market (hoteliers, café and restaurants owners, businessmen etc.) should be protected as well. The generation of income, jobs and business opportunities that may arise would result desirable investments which are a very important factor for development. State authorities (municipality, ministries etc.) are expected to be able to manage the resources given and also predict their viability.


In order to achieve the improvement of the tourist services that are provided and control their possible results so as to be beneficial for the region, mutual respect and participation of all actors, public and private, and cooperation in all fields would strongly enforce this effort.\textsuperscript{12}

\textbf{CHAPTER TWO: CULTURAL HERITAGE VERSUS TOURISM}

\textbf{2.1 THE IMPORTANCE OF CULTURAL CONSERVATION AND PRESERVATION OF THE ALREADY EXISTING CULTURAL HERITAGE}

Culture is a broad term that needs further consideration in order to examine what someone can conclude under this name. “A culture is the external manifestation of a particular group or segment of population. Such a group may at times be predominately defined by its ethnicity, language, religion or particular history but often represents a particular amalgam of these characteristics. A cultural group may be coterminous with a particular nation-state, is often smaller than a nation and may perhaps extend over more than one nation. The definition of a particular cultural group is often comparative; its scope will vary depending on the characteristics of the larger universe of which the cultural group is a subset”.\textsuperscript{13}

By using the term culture, we can describe those factors that are important for a group of people. There are legal rights that a nation has towards its cultural heritage as it needs to be cherished and taken care of. Our cultural heritage is the legacy that we have obtained from our ancestors. Early efforts to protect the cultural heritage of the nations, makes clear that there is a strong necessity in preserving what is representative of a culture, so as to be passed to our successors.\textsuperscript{14}

The preservation of cultural identity depends on the preservation of monuments, folklore, rituals and customs, tangible and intangible heritage in general. Tourism and

\textsuperscript{14} Gesternblich, P. (2008), p. 18.
preservation may appear to be opposite terms, but with proper management anything is possible.

When referring to heritage, further examination is needed concerning the terms under which the public chooses to characterize something as heritage. Also, the expectations that the public has from the government in terms of heritage has to be further researched. Heritage sites share their stories with every visitor about the story of each specific site and the identity of people that represents. Maintenance and preservation of the cultural heritage of a nation can lead to increased awareness of, and pride in, history and civilization matters. Tourism can contribute in the preservation and development of national culture by providing promotion of the traditions of a region.

UNESCO plays an important role in the fields of conservation and preservation of cultural heritage that exists all around the world. To be more specific, UNESCO, the United Nations Educational, Scientific and Cultural Organization aims to establish world peace on the basis of morality and intellectual solidarity. By the means of education, scientific cooperation, freedom of expression and intercultural understanding the organization aims in building networks among nations. UNESCO was created “for the purpose of advancing, through the educational and scientific and cultural relations of the peoples of the world, the objectives of international peace and of the common welfare of mankind”.

As mentioned in article 1 of the constitution, UNESCO was created “to contribute to peace and security by promoting collaboration among the nations through education, science and culture in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms which are affirmed for the people

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of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations”.17

“UNESCO’s concern therefore is to promote the development of cultural tourism, not as an end unto itself, but as a tool for the preservation and enhancement of a society’s culture, its physical and intangible heritage, and its environment”.18 This is possible through local effort, public-private partnerships, proper training, education and management.

Cultural heritage issues should be of great concern to the public. People should be educated in any way possible and informed for many different aspects of issues that may arise. Every citizen of the world is bought to consider the significance of cultural heritage preservation.

As it will be mentioned later, in Samos, Pythagoreion and the Temple of Hera (Heraion of Samos) are protected by UNESCO since 1992, as they are concerned as monuments of significant cultural value. Those sites can be used as an economic and social source for local and national identity growth and expansion.19

2.2 IS TOURISM AN ENEMY OF CULTURAL HERITAGE OR IS IT A VALUABLE TOOL FOR DEVELOPMENT?

Sometimes, tourism may be seen and treated as an opponent or threat towards cultures and indigenous homelands. Many people tend to believe that steps towards development and change may lead to disastrous results for the communities, as cultural identity and cultural heritage may be harmed by the effort in adjusting to the newest trends. That in order to keep traditions, customs and the character of a society alive, tourism has to make a step back.


The battle line is drawn between those who wish for the economic opportunity and development of the area at whatever cost without taking into consideration of the disastrous results of such a movement, and those who would preserve or conserve culture and environments in an area and would not think properly of the benefits that tourism could bring.²⁰ Those who are against cultural tourism argue that commodification may destroy culture. If the subject of economic activity comes to the surface, there is a danger of losing the real meaning of the culture in order to adjust to the demands of tourism.²¹ Any attempts of creation that are made, if made under the terms that suit the preferences of the people of the region, can be easier embraced. A shared sense of identity among people is a significant bond that will establish the dynamic culture. By the extension and presentation of cultural identity, it is actually possible to recreate tourist attractions based on it.²² Before making any accusations, people need to examine all aspects that a community may face by the use of tourism. If tourism is used as a tool for prosperous development, then not only the economic growth will be achieved but traditional values will be preserved and new paths and new practices will empower the economic and cultural independence of each region.²³ New opportunities may occur, and new paths will be presented. Undoubtedly, tourism is responsible on a great extent for the economic development of certain areas. This though does not need to sacrifice one region’s heritage. There should be zero tolerance even in the idea of any kind of “destruction” of cultural sites and cultural identities. There are limits to the growth of tourism imposed on the capacity of a heritage site.²⁴

²² As above, p. 42.  
²³ As above, p. 39.  
“Tourism is not a passive respondent to a society’s values, but is also a formative influence upon them.”

Sometimes the past may act as a distraction to issues that we are facing currently. It is understood when we get preoccupied with the past but in terms that we do not blind ourselves or get absorbed and stuck in the past. We have to preserve and protect our heritage but in a way that we will able to move forward.

Tourists visit places in order to visit heritage attractions and local heritage sites. Their cultural significance allows people to learn more about the history of the area. Their choices depend on their personal taste and preferences. Some people may choose to visit places for their historic importance, others for the alternative activities that are offered there and others may need a combination of all the aforementioned.

Any occurring situation can be handled efficiently if there is an approach that will take into consideration every aspect that may arise.

Tourism, when built and developed in harmony with the already existing cultural heritage and the interests of the community that represents at each time, can contribute to promote the sustainable relation that is required for the achievement of the goals that each community and municipality sets.

By appreciating the heritage of people, we appreciate our own and we can expect from others to respect us in the same way. In this way tourists will have the chance to appreciate, during their visit, all the elements that consist the meaning of each cultural attraction for the locals.

The place identity on its own is a mean for cultural authenticity. Therefore, it can be reproduced and reconstructed by promoting culture as a major tourist attraction. It may not seem very authentic to everyone when changed, but if it is well adjusted, it can meet up with the demands that tourism sets. This ensures that cultural identity is protected and presented in forms that differentiate its presentation and not its character.

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On their behalf, tourists will experience the cultural values and identity and they will appreciate all those factors that are important for the people of every community.\(^{27}\)

Nowadays, one travels not only for sightseeing but to also understand people and their everyday life. If the host and the visitor both keep this in mind, then extraordinary results may rise.

Apart from tourist attractions, tourism development and economic growth with all these new job opportunities for indigenous people and also chances of education and cultural growth and improvement.

The relationship that is built between culture and tourism, if built under proper terms and conditions, is not a destructive one.\(^{28}\) If the preservation of the cultural identity of each region is preserved and protected during the progress of development in the tourist section then tourism becomes a promoter of culture and not an opponent.

### 2.3 TOURISM AS A WAY OF PROMOTING LOCAL COMMUNITIES FOR THE BENEFIT OF INDIGENOUS COMMUNITIES.

Tourism and international travel are perhaps the strongest opportunity for people that are willing to get in touch with foreign cultures, different ideas and alternative forms of entertainment. Tourism is partially driven by the need of people to experience something different. The world’s monuments, traditions, customs, cultural heritage etc. pull the trigger for traveling.\(^ {29}\)

Sustainable tourism can bring positive results, better income and living standards and conditions for people if the opportunities that arise are handled in the best possible ways. Tourism can revitalize local culture and set the base for further development as it functions as a promoter and a way for advertisement.

In order for this to happen, it is essential that indigenous people maintain ownership and control over product development and cultural experiences. Tourism, combined with matters of cultural preservation, is indeed a sensitive subject.


Tourism that is associated with cultural and natural heritage should be encouraged and supported to thrive.

Of major importance is the ability to be able to offer a cultural experience that is either authentic or a representation of elements that characterize the identity of a community. Cultural identity has to remain intact. Both wise visitors will not be able to fully experience what a local community has to offer and locals may feel that their world is changing rapidly.

The attractions of each place are those who mostly promote the cultural experience for tourists. “Cultural authenticity, achieved through cultural integrity, honesty and protocol, was found to be central to the visitor experience”.

Sometimes, cultural identity may be purposefully commodified through tourism. Integrity of culture can still be preserved, if at the same time important aspects of people’s identity are shared. Tourist appreciation for indigenous culture has to be a main goal.

Heritage managers should actively involve all the multiple stakeholders take seriously into consideration their demands, needs and stories about the present that are told through cultural heritage.

CHAPTER THREE: THE ROLE OF CULTURAL MANAGERS

3.1 WHO IS A CULTURAL (ART) MANAGER?

Finding the right person for the right posts requires a combination of skills that is suitable for cultural matters. Each organization and region needs cultural managers that are capable in adjusting to the needs of their position. Management training and leadership skills, planning, decision making, supervising staff and available sponsorship increase each institution’s and region’s capabilities.

Cultural management is a wide field and it embraces arts management as a part of it. In order to achieve knowledge, to adopt tools and to be creative, education and

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working on site is the only key. One should be able to notice the limits of their capabilities. The strengths and weaknesses that each institution, program etc has.\footnote{Bendixen, P., (2010) \textit{Managing art: an introduction into principles and conceptions}. Berlin, LIT Verlag pp. 185-186 (2010).} Arts management is in need of tasks like planning, organizing, financing, leading, distributing and marketing cultural services and goods. Arts management is also involved with social acting at the interface of production, distribution and consumption of arts and culture.\footnote{Chong, D. (2010), pp. 6-7.} Its support services may be either a combination of administrative tools and methods for an organization or a service for selected functions.

When it comes to immobile objects and sites of cultural heritage they can be displayed to visitors but only if the visitor visits the place that they exist. Cultural tourism is very important in Greece and therefore the country is in need of arts management as a specific service in touristic activities.\footnote{Bendixen, P., (2010) p. 60.}

An art manager works in the field of arts management and fills specific requirements in order to keep his post viable. He brings culture (art) and audience together by selling the “product” that each region offers in a way that secures the expectations and aspirations of the place by remaining intact and attracts the interest of the audience by promoting in the right way what is offered.

Managers, have the responsibility to get tasks and activities completed with the help of other people or through people in order to achieve the goals that are being set. A manager’s basic job is to organize the human dynamic and material recourses of an organization.\footnote{Byrnes, W. (2008), \textit{Management and the Arts}, Fourth Edition, Focal Press, p. 7.} For this to happen, they operate on the axis of planning, organizing, leading and controlling. The definitions for each of these have evolved over time, just as the nature of managing in general has evolved over time. All the aforementioned require human, financial and material resources.\footnote{Management Principles v 1.0, p. 15 Accessible at: \url{https://2012books.lardbucket.org/pdfs/management-principles-v1.0.pdf}. (last access on 13\textsuperscript{th} February, 2018).}

Furthermore, managers have to know what is best for the success of a society. They have to get informed on every aspect so as to be able to critically examine of the
aspects of every idea and judge if it suites or not a society and its identity and needs.\footnote{Day, G., (2002) \textit{A brief history on how culture and commerce were really made for each other}, \textit{in Critical Quarterly}, p.42.43 vol. 44 issue 3. pp.37-43.}

Moreover, they need to be in position to recognize every chance that may come up and may work on the benefit of the cause the managers represent. Strategic management is required for the right decision making.

They make in general the “product” attractive without changing its character in order to satisfy the needs of tourists. They keep in mind that they represent a whole community and its cultural identity.

The basic perspective of Arts Management is pragmatism.\footnote{Bendixen, P. (2010), pp. 190-191.} This professional expertise can be generalized as a set of skills that can introduce any social field in a sustainable existence in the economic and financial sector depending on the solutions that will be provided. “Culture is more important than “management” in vocations to cultural management while it is often the reverse in actual work practices in such occupations.”\footnote{Dubois, V. (2010), \textit{Who wants to be an arts manager}, Available at: <halshs-00661707>.(last access on 1st February, 2018).}

Those who choose cultural management as a profession, it is obvious that their attraction is rooted by aspirations concerning the cultural field as a valuable sector. The evolution of the role of cultural - arts managers continues through the passage of time as the scenery of cultural environment keeps changing and all cultural organizations need to adapt in order for their work to continue.

\section*{3.2 CULTURAL MANAGERS AS A MEDIATE BETWEEN THE PUBLIC AND THE INSTITUTIONS}

Cultural tourism management is interconnected with the means indigenous people use to construct their identity in the setting of a tourist attraction. Matters like this need delicate decisions and people that are well educated in the right positions. Art managers can be the connection between the already existing cultural heritage, the
museums and the art galleries and the public. They can have the role of the promoters of different actions that need to take place so as local communities to promote their touristic products in the correct way.

The role of local museums and art managers is quite critical in the promotion of alternative forms of tourism and their engagement with the social environment. If traditional ways of tourism are combined in an innovative manner with alternative forms of tourism that could lead to both economic and social development. Suggestions coming from local museums and managers should derive from the collaboration with the local community in order to protect the character of their cultural identity.

Cultural differences of each place may be used by tourism to ensure the cultural development and marketing. The unique indigenous features have to be preserved sustainably. Managers have the responsibility to track these unique features and use them in favor of their product that is promoted. During this process, cultural attractions and their cultural identity should be respected as being the ambassadors of the culture of each indigenous community.

The manager is expected to know what the public wants and how to attract its attention and also how to connect with important institutions and people. Cultural management, events such as folk festivals, cultural heritage and neighbourhood centres focuses on the material culture of the industrial sector, and may include commercial projects which are shaping markets for industrial commodities.

Tourism demands accurate managing skills. Marketing and promotion of every cultural activity will lead to network development and tourists will be able to get the information they need in the best way possible.

Tourist experience that is provided by each community ought to be meaningful and competitive towards what other touristic areas have to offer. Cultural identity, as presented by cultural managers, is expected to be understood and respected by

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41 As above, p. 12.

tourists so as cultural values and cultural identity to be preserved. Tradition, values and protocol are extremely important.

People with different backgrounds, cultures and ideas may face difficulties in completely understanding what is important for each other. The relationship between tourism and cultural identity by the management of cultural attractions has to find a common element. The public’s involvement and active participation should be a top priority.

Cultural attractions that can be found in almost every part of the country, have always attracted visitors from every part of the world. Although they are widely spread around the country and of vital importance and function, they are not always easily and properly managed by the local communities. The main reason for this is the lack of people with the necessary management knowledge and skills. Preservation and promotion of culture identity is extremely important.43

Preserving cultural heritage derives from the urge of people to tell a story. Cultural managers are expected to listen to people and the stories they want to share. Those stories should benefit the society as they will give a chance for further thinking.44

CHAPTER FOUR: "SAMOS: WHEN CULTURE MEETS TOURISM"

4.1 GENERAL INFORMATION ABOUT THE ISLAND OF SAMOS

Samos is a Greek island that is located in the northeast part of the Aegean Sea opposite to the Turkish coast. It has approximately 33,000 inhabitants according to the latest census that took place in 2011. The prefecture consists of Samos, Ikaria and Fourni.45 Samos is a fertile island, with a rich fauna and flora.46

The island is mostly known for its cultural attractions, beautiful sceneries that combine in a unique way the elements of the mountains and the sea, and its famous wine, made by Muscat grapes.

They say that Strabo derived the name from the Phoenician word “sama” which stands for high, due to its mountainous terrain.\(^{47}\) Samos is followed by a long and very interesting history throughout the passage of time.

In antiquity, Samos was a rich and powerful city-state. As an important center of trade in the Aegean and a major naval force in antiquity, it came into contact with important cultures around the Mediterranean. People from Greece, Persia and Phoenicia used to visit Samos in order to exchange their products. \(^{48}\) Ionian Samos reached its peak in antiquity during the 6th century BC under the tyrant Polykrates. Samian seamanship and commerce were greatly developed during his age. With its galleys, the samaines, Samos ruled the Aegean Archipelago for a long period.\(^{49}\)

Apart from its great location and religious value, Samos was an intellectual center as well. Various famous people of the time lived or have spent a period of their lives on the island. It is the birthplace of the philosopher and father of mathematics, Pythagoras, after whom the Pythagorean Theorem was named. Philosopher Epicurus and the astronomer Aristarchus of Samos, the first known individual to propose that the Earth revolves around the sun, used to live here. Herodotus and Aesop have also visited the island.

During the period of Samos’ greatest prosperity, there were four impressive works on the island: the walls of Polykrates, the shaft of Efpalinos, the artificial harbour and the temple of Hera (Heraion).

According to mythology, Goddess Hera, one of the most important goddesses of antiquity, the goddess of marriage and women, was born on the island. A huge temple...
under the name “Heraion” was dedicated to her. Its ruins can be seen even today. Of its 155 gigantic columns, only one still stands and is indicative of the scale of this place. Every year, a celebration in honor of Hera (Heraia) took place and people visited the island in order to attend the athletic games and musical contests.

Later on, it became a Roman province and during Byzantine years, Samos kept its prosperity. In the 15th century its freedom was taken by the Turks that invaded the island and it was uninhabited for a century. The revolution was declared in Samos on 18th April 1821, under the leadership of Logothetis Lykourgos and soon prevailed. 50 Samos became an autonomous state until 1912 when its union with Greece was declared.

Since then, Samos has continued this tradition. Famous for its wine, which was known as nectar as many used to compare it to the drink of the gods. Today, the wines of Samos are widely known around the world as the wine production is continuing on the island.

Pythagoreion, Heraion of Samos along with the Eupalinian aqueduct, its museums and long lasting tradition make the island worth visiting. Samos though, does not only feature important monuments and historical tales. Above all else, Samos is a modern island known for its natural beauty.

4.2 THE SIGNIFICANCE OF TOURISM AND ESPECIALLY CULTURAL TOURISM FOR SAMOS

Through the years, tourism has become a base of sustenance and development for local societies of insular areas. People in Samos are aware that one important part of their economy is based on the tourism industry. As an island with rich cultural and natural resources (archaeological monuments, museums and olive trees and vineyards) it attracts people from every part of the world.

For these reasons, people are increasing the efforts for investing in tourism in order to achieve the economic development and cultural independence they need. Although

the island’s main touristic attractions concern its cultural heritage, efforts are made so as to provide different visitor experiences and adjust to the new touristic needs that constantly arise. An important factor that has to be kept in mind though, is that all efforts that are involved with tourism, should strongly represent the spirit and soul of Samos and commit to uphold and preserve the integrity of its culture and own specific individual characteristics.

To fully benefit from the potentials of tourism, society and the environment should be taken under consideration in order to prosper under the terms of sustainability. The creation of working positions is a major component of social effectiveness as there is an abundance of local businesses, hotels, bars, cafes etc. The tourism product of special interest consists a small part of the market and the basic tourism services are not making full use of the existing recourses. Only few big businesses have the ability to play a determinative role and adjust to the needs that tourism trends set in order to maintain the competitiveness of the sector. This is the scenery that the locals are willing to change.51

Cultural tourism introduces us to differences among cultures, but it also helps us realize that despite our differences, we all value our everyday life and relationships with people around us. It is a journey for the search of authenticity by people.52

The contribution of tourism on the effectiveness and the structure of the local economy, the composition of the population and the social cohesion, but also the environmental preservation of the reception community lead toward the sustainable development of the island.

Samos is a fertile, hospitable island that knows how to satisfy the desire of people for genuine entertainment by combining its already exist culture with alternative forms of tourism.

CHAPTER FIVE: THE ROLE OF THE LOCAL COMMUNITY IN PROMOTING ITS CULTURE THROUGH TOURISM

5.1 INITIATIVES OF THE LOCAL COMMUNITY AS A WAY OF HIGHLIGHTING CULTURE AND TOURISM

The local community plays a key role in both sectors of culture and tourism. For every initiative that is presented to be successful, the cooperation between the ministries, municipality, individuals and the public are of significant value. Sustainable tourism development requires innovation, activities towards tourism of special interests, reconstruction of already followed strategies and principles, according to the cultural identity of the island. Samos is an island famous for its natural beauty, abundant historical heritage, Greek gastronomy and production of traditional products. The emergence of the productive sector is a key pillar of the tourist visibility of Samos. During the past ten years, new initiatives and ideas in order to promote the culture of the island have started coming into the surface. Some are characterized by success as they have found the way to promote cultural tourism and others not so much. This comparison between successful moves and unsuccessful ones, offers a significant ground for consideration and further research on what really suites the cultural identity of the local community and the needs of inhabitants and tourists. Initiatives tend to be unsuccessful for a variety of reasons. For example sometimes there is not a clear understanding of the needs of the market and the function of tourism or maybe the plan is unable to convince the stakeholders to participate as it did not actually portray their cultural identity. Some ideas are just conceived in the wrong way and this leads to the wrong perception of the main picture that each place is willing to present.\(^\text{53}\) As a result, the image that the region is willing to promote is alternated and does not correspond to the region’s expectations. The objectives are numerous and so are the benefits of initiatives that aim in the promotion of a region. At a local level, enhancing social cohesion and participation in

the culture of all population groups leads to the development of cultural and business partnerships and production and education are strengthened and engaged in culture. Moreover, the attraction of alternative tourism and the widening of the tourist season are succeeded. At a hyper-local level they can contribute to the exchange of culture, knowledge and empirical methods. In this way, the expansion of cultural activity outside the boundaries of the local community is succeeded. History, tradition, production, natural environment and culture across borders can be viewed and highlighted. The contribution to cultural heritage and economic development is invaluable.

Numerous cultural events take place in Samos and mostly during the summer months. Many of them are based on festivals and local celebrations, which are organized mainly on either religious occasions or historical anniversaries. Usually the organization of those festivals is either an initiative of the local cultural associations or individuals and sometimes the municipality or the region is contributing as well.

Festivals are a form of entertainment, primarily for local residents and, by extension, for visitors to the area as Samos is visited annually by many tourists and people from every part of Greece. The role of festivals is important as they strongly contribute to the preservation of the customs and traditions of the place. Moreover, they offer alternative ways for people to come in touch with many different types of entertainment and education as well. To be more specific, lately, the organization of cultural festivals has been enriched with theatrical performances, musical concerts, scientific conferences and other cultural events which is a fact that depicts the urge that local people feel for new and innovative ideas. This does not only benefits the local society in their entertainment needs, but it also offers a solid ground for change in the scenery of tourism as new forms of entertainment are added to the attractions of the island.

Bellow, some of the most important festivals and celebrations of the island have been chosen in order to underline the current cultural position.

5.2 EXAMPLES

- **SAMOS FESTIVAL (Gastronomy & Culture)**

Samos Festival is organized in Samos since 2015. It was an initiative that the local community along with visitors embraced since its beginning. The main events of the festival take place for three days every year during the summer months and each time another place is chosen as a host to the festival. In this way, each place of the island, regardless their size has the same potential in order to increase its visitors and demonstrate its cultural identity.

The emergence of the productive sector is a key pillar of the tourist visibility of the islands of the North Aegean region. The cultural heritage, ancient and modern, makes the islands an alternative destination and a pole of attraction for scientists, artists and visitors. The special features, the distinct physiognomy and the comparative advantages of the islands are a lever of development for the whole country.

In the first year of the festival’s existence, the general coordination of the organization was a responsibility of a seven-member Coordinating Committee. The Coordinating Committee was attended by representatives of all the actors on the island (Municipal Council, Chamber of Commerce, Association of Hoteliers, Cultural Associations, etc.).

Last year, the Festival was organized by private factors only as the previous years there have been conflicts concerning its organization.

The festival takes place in an area with high standards, which is - or at least has the potential to promote - a cultural characteristic of the place, provides guarantees of safe entry, stay and transit for the participants and visitors, logistics and hygiene of the premises etc.
The actions include five main axes: a) gastronomy b) education c) culture d) arts e) sport.

The main pillar of the Festival is the exhibition (stands), where organizations, clubs and companies of local production are presented. The exhibition is framed by a multitude of parallel cultural events. Implementation is undertaken by volunteers.

When necessary, unemployed people and vulnerable social groups are employed in order to work for the festival each undertaking a task according to its specialty.

Issues requiring specific technical knowledge or specifications (e.g. electric lighting, sound, logistics, etc.) are assigned to companies that specialize in this field.

Representatives of the islands of the North Aegean Region and representatives of Embassies of Foreign States are invited to the festival and are guided in the archaeological sites and the sights of the place.

During the festival’s main exhibition many parallel events take place, such as educational workshops concerning many subjects of everyday life like recycling and also musical, sport and dance events. Moreover, presentations of gastronomy and local products with traditional art and dances are framing the main attractions. People of all ages can find an event that suits their preferences and get in touch with other cultures as Samian culture is not the only one that is presented during the events. Many countries send their representatives in order to attend the Festival and participate in the events.

Business groups and stakeholders in the region, professionals in the field of tourism and hotel professionals (hoteliers, restaurateurs, tour operators, car rental agencies) work as promoters of Samos culture.\footnote{The information that is provided for Samos Festival (Gastronomy and Culture) is a result of the interview I had with Mrs. Fotini Thalassinou on the 7\textsuperscript{th} January, 2018.}
• **Samos Vintage (Travel in Time)**

Under the umbrella of Samos festival, a series of events under the name “Samos Vintage (Travel in Time)” was created. During this event, a special tribute to the history of the place, the productive units, the business development, as well as the cultural activity of the period 1910-1960 is presented.

During this period, the island is experiencing contradictory situations, economic and political blooming, the annexation of Samos to the Greek state, and it manages to survive the wounds of war and maintain the glamour that characterizes it. Its tradition, morals and customs, its basic productive goods, and social cohesion, which is a necessary feature of the identity and power of the place are preserved and presented to people.

From the recursion to the past, the future is enlightened. It revives everything that characterized and filled the daily routine of the inhabitants of a past era: wheeled vehicles antiques, old cafes, barber shops, pastry shops, bakeries, photography stores, and other businesses of that time, small and large, revive through cultural events, representations, lectures and exhibitions. In this way, the public can get a taste of the period, with a more experiential way, as it comes to life during the project of Samos Vintage.

The important aim of the action is to strengthen the relations of the Region of North Aegean with Organizations of Expatriates. The festival is framed by a framework of actions and events such as gastronomy and cinema exhibitions, educational competitions, music, dance and sport events that take place all year round.⁵⁶

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⁵⁶ The information that is provided for “Samos Vintage” is a result of the interview I had with Mrs. Fotini Thalassinou on 7th January, 2018.
**Heraia - Pythagoreia Festival**

"Heraia - Pythagoreia" Festival was an idea that was based on the axes of science, philosophy, artistic actions, and the representation of the feast of Hera, one of the greatest festivals of ancient Greece that took place in Samos 2400 years ago. Heraia was dedicated to Hera and contained athletic competitions in which only women were allowed to compete. The theatrical representation of the ancient festival of Heraia on the banks of river Imvrasos accompanied by dance and musical events and the participation of dozens of volunteers is the highlight of the celebration.

Heraia - Pythagoreia is a festival that draws inspiration from the universal human values which Ionia delivered. It is an institution that is based on the cultural development of Samos. With reference on the international horizon, it attracts the interest of important scientists, artists and philosophers and becomes a dynamic center of modern civilization.

The main goal of the festival is to create and maintain an open dialogue of thought around the universal values and philosophical thinking that exists around the world. In the years of its existence, the results surpassed all expectations.

Professors of astrophysics and philosophy, mathematicians, scientists from CERN, historians, professors from the department of musical studies at the University of Athens, gave the scientific stigma of the festival and brought it to a scientific institution.

A world conference on Pythagoras and music, a conference of Pan-Hellenic interest for Samos during the Revolution of 1821 and dozens of speeches on the thematic units of astrophysics, mathematics, philosophy and history, are some of the most important events that have been organized in the last eleven years.

In the artistic activities of the festival, leading Greek music composers were present. Dozens of musical groups, theater and dance groups, with the remarkable presence of Samian artists, in thematic sections that connect the
past with present contribute in making the festival a wonderful experience for every person that is willing to attend it.

Every year, the festival brings together dozens of volunteers and people working on every spot of it in order to provide the best experience for the large audience that attends it. It is important to note that there are special groups of visitors (thematic tourism) who come to the island exclusively for the events. Furthermore, the festival is opening its wings steadily towards other cities outside Greece, with most known the cooperation of the Greek and Italian (Croton and Naples) municipalities.

The proposals that have been made by the organizational committee for the "Heraia -Pythagoreia" festival throughout the years, were accepted by the municipal authority and supported with every organizational and economic medium. The Festival is under the auspices of UNESCO, the Ministry of Culture and the Ministry of Tourism, the University of the Aegean, the Greek National Tourism Organization, the Hellenic Olympic Committee and other important institutions. The festival has been running for years with the participation of important intellectuals from different parts of the world.

The National Broadcasting Council, evaluating the content of the "Heraia -Pythagoreia" festival, with its circular, has set the TV spot free of charge from the broadcasting media.57

Of course, during the process of the organization of the festival some obstacles, that thankfully have been surpassed, occurred. The intentions of the organizers have been misunderstood as some considered the representation of the Heraia festival as a religious and not a cultural event. Moreover, in the terms of volunteering which is the greatest strength of the festival, as it involves almost all of the local community, the disadvantage that occurred was that of the limited time for contribution, due to the livelihood needs of the participants.

57 The information that is provided for Heraia - Pythagoreia festival is a result of the interview I had with Mr. Sotiris Marioris on the 28th January, 2018.
**Ireon Music Festival**

Ireon music festival is being organized in Samos since 2004. It started as a joke between three friends that wanted to have the opportunity to attend a festival that would promote their favorite kind of music, rock. Its initial name was based exactly on this kind of music and the name “Ireon Rock Festival” was born.

The festival takes place in Heraion on the 7th, 8th and 9th of August, lasts for three days and is organized by the beach. The cultural association of Heraion, the local businessmen and many volunteers are the organizers of the events.

The festival was an opportunity to change the image of Heraion (a village mostly known for its gastronomy) and attract many people of different age groups.

After the first two years its organization, the acceptance of people was massive. It attracted more and more people every time. Locals, people from other places of Greece and also tourists that shared the same interest for music arranged their holidays based on the days of the festival.

This led to the growth of the number of incoming visitors to the village and the festival became a summer institution.

Since 2006 there has been a change of the name and the character of the festival. Ireon Music Festival hosts many kinds of music and different singers and groups (locals, national and international) that present their work on stage.

This change attracted even more people and the relationships of the island with foreign places improved a lot.

At first the organization was totally depending on local businessmen and volunteers. As the festival keeps growing though so does the need for additional support by the municipality of Samos, the Region of North Aegean and Samos Chamber, media and general sponsors. Their contribution is quite significant. Additional funding will always be a beneficial factor for the organization of the events and maybe even their extension.

The festival hosts great names of the Greek and International music scene since 2007 and at the same time gives the opportunity to local amateur bands to
present their work. Volunteerism, love for good music and people’s love for their place, consist the recipe of success and 15 years of continuous presence. The ticket prices are low so as to be affordable by everyone.\textsuperscript{58}

\textbf{CHAPTER SIX: THE INSTITUTION OF EUROPEAN CAPITALS OF CULTURE AND THE NOMINATION OF SAMOS}

\textbf{6.1 EUROPEAN CAPITALS OF CULTURE}

The term European Capitals of Culture, refers to a city designated by the European Union, which for a year has the opportunity to showcase its cultural life, development, ideas, initiatives and tradition. During this amount of, many cities that belong to the European Union have transformed their cultural base significantly. As a result, the perception of people around the world is changed towards them.\textsuperscript{59} Chosen cities and their regions have to present an innovative cultural program that its main goal will be to highlight the cultural identity and the diversity of cultures that exist in the rich cultural background in Europe. The opportunities that may arise during each city’s preparation are enormous, as cultural, social and economic benefits may help change the profile that a city already has. The notion for change can lead to a whole new perception of things.\textsuperscript{60}

The initiative for the European Capital of Culture belongs to Melina Mercouri, Greece’s minister of culture, and was launched by the Council of Ministers in 1985. At the time, it was believed that culture was not given the same attention as for example politics or economics and its significance was getting lost. This was the main reason that the idea

\begin{footnotesize}
\textsuperscript{58} The information that is provided for Ireon Music festival is a result of the interview I had with Mr. Eutuxios Demertzis on the 15\textsuperscript{th} January, 2018.

\textsuperscript{59} European Capital of Culture as found in \url{http://uneecc.org/european-capitals-of-culture/history/} (last access in 9\textsuperscript{th} February 2018).

\end{footnotesize}
of a project that would promote European cultures within the member states was adopted.

The European City of Culture program was launched in the summer of 1985 with Athens being the first title-holder. The idea expressed around this was to bring European cities and their citizens closer on an annual basis that would take the form of a celebration. In this way, there would be raise of awareness for the richness and diversity among European cultures and their common values and history would be highlighted.

Since then, the initiative has become very successful among European citizens. Its growing cultural, social and economic impact is widely accepted. It was designated as a way to celebrate the features that people share, increase their sense to a common cultural area and highlight the vital contribution of tourism in the development and change of cities. Under these goals, the cities would transform in front of the eyes of their own inhabitants and would bring a feeling of new ideas into a city’s culture. Furthermore, tourism would be boosted by the raise of each city’s international profile.

Cities wishing to take part await the announcement of a competition in their own country, and then complete and submit a bid in response to the call for applications published by the authority in charge of the competition. This usually is organized by the Ministry of Culture. The applications that each candidate submits have to meet up some specific criteria that have been set up. Independent experts will create a panel that will examine all the applications that are submitted.

After the first phase of the examination of the applicants, the panel chooses some cities and asks them to submit a more detailed file to further enrich their nomination. After this, the final procedure that will point out the host country of the title begins. The city that will be chosen has to be formally designated as European Capital of Culture. The European Commission ensures that the rules that have been established in the European Union are followed respectively throughout the progress.


62 As above.
A European Capital of Culture has to be designated four years before the year that is chosen for. This is required as the planning and preparation of such an important event is quite complicated. There are many actions that need to be taken care of during the designation of the event until its actual implementation.

European Capitals of Culture can seek advice and guidance in the panel that is supported by the European Commission. During the period of preparations its role is vital as it always monitors the progress that is done. At the end, the panel also is responsible to decide whether to recommend or not that the Melina Mercouri prize, funded from the EU Creative Europe program, will be payed by the European Commission.

The European Commission publishes annually an evaluation report of the European Capitals of Culture for the previous year. After 2019, the cities themselves will be responsible to carry out their own evaluation and send the results to the Commission a year after that of the title.

So far, the title has been awarded to more than fifty European cities.

6.2 SAMOS AS A CANDIDATE FOR THE EUROPEAN CAPITAL OF CULTURE 2021

Within the framework of the process of the European Capital of Culture, the island of Samos, as a territorial unit and not just as a city, submitted an application file as a candidate for the title that would be awarded for the year of 2021. On the 25th of February 2016 it was presented in Athens before the European Committee the file of the nomination of Samos.

The main objective was to make clear that, besides the completeness of the file, the support of the local community, expatriates and friends of the island, Samos was also

63 Σάμος, Υποψήφια πολιτιστική Πρωτεύουσα, Πανεπιστήμιο Αιγαίου, Ανακοινώσεις Τμήματος Μηχανικών Πληροφοριακών & Επικοινωνιακών Συστημάτων. As found in: http://www.icsd.aegean.gr/website_files/grammateia_files/announcements/558794570.pdf (Last access 2nd December, 2017)

64 Η Σάμος παρουσιάζει την υποψηφιότητά της ως πολιτιστική Ευρωπαϊκή πρωτεύουσα. As found in: http://www.era-aegean.gr/?p=7869 (Last access 2nd February, 2018).
supported significantly by contacts and synergies that have been established with other cities, cultural institutions and international networks.\textsuperscript{65}

The expectation under this application was the creation and development of a cultural profile that would interconnect with the local economy, production and artistic creation. In this way, local, regional and transnational partnerships of the candidate region would also be vitally promoted.

The goals were challenging but with the idea of unity among the inhabitants of the island, nothing seemed impossible. The ecumenical message and social image that Samos wished to share with people was big.

With its historical background, cultural capital and power, Samos stands the chance to become a place of growth, development, creativity and active participation of the local society in every aspect possible. Samos flowed and continues to travel in time as a compass of exchange, fermentation, birth of ideas, currents and universal values. As a place where philosophy thrived, as a bridge between Europe and Asia, Samos is a meeting place for ideas.

It was an effort that would showcase the island’s cultural identity and would make it an active part of Europe. Not just Greece. The nomination was based on the slogan of the Pythagorean Theorem of Culture, an idea that derived from the Theorem that the mathematician Pythagoras created. The Samius philosopher becomes the diachronic expression of not only mathematics but also culture. Its form was the following:

\[
\text{People}^2 + \text{Creativity}^2 = \text{Culture}^2
\]

The participation in this competition was challenging, an incentive for inspiration and creation to conquer the future all inhabitants dream for their homeland. The model that was designed would promote the economy of culture, the ecological development and social participation. There was an open call for everyone that wished to contribute in order to achieve this goal. People could submit their ideas or could participate as volunteers.

As the mayor, Michalis Angelopoulos, had stated: “We are aiming at the meritorious selection of Samos during the first and at least the evaluation phase, as the submitted file is evaluative and complete, meets all the criteria set by the European Commission

and has the support of the University of the Aegean, the Region of North Aegean, the Samos Chamber, organizations and citizens and other island communities with whom we will develop joint actions.\(^{66}\) The enthusiasm and the infinite labor times spent daily by the participants in the team of drafting and presenting our proposal, the innovative actions that have been included and developed under the guise of a European orientation, the social connection and solidarity to the major problems that come with it every day our island, show that the Pythagorean Theorem of Culture, the central slogan of our campaign, finds its best application in Samos!\(^{67}\) It was an effort that was supported by everyone.\(^{68}\) The municipality, the church, the press and especially the locals showed their devotion to the goal and their contribution was significant.

The citizens of Samos made a valuable statement, expressing their conviction that Samos has the historical background, the geopolitical position, the environmental, artistic and humanitarian stock to declare something more than present in this battle.

From the borders of the European Union, the closest point of Europe to Asia, Samos states that borders are not just geographical identities that create contradictions but bridges of culture that produce mosaics of ideas, people and a meaningful dialogue. Samos expresses its opposition to every "boundary" of thought, dialogue, and understanding. It integrates the European and universal human ideals of freedom, democracy, mutual respect and mutual understanding.\(^{69}\)

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states that borders are not just geographical identities that create contradictions but bridges of culture that produce mosaics of ideas, people and a meaningful dialogue. Samos expresses its opposition to every "boundary" of thought, dialogue, and understanding. It integrates the European and universal human ideals of freedom, democracy, mutual respect and mutual understanding. For the European Capital of Culture of 2021, there would be the announcement of two European Capitals of Culture, one from Greece and one from Romania. Unfortunately, Samos was not selected eventually. Elefsina was the city from Greece that got selected by the panel of the institution.

The panel based its selection on the assessment of the criteria of contribution to the long term strategy of the city, its European dimension, the cultural and artistic content, the capacity to deliver, the outreach and finally the strategic management. The reasons that Samos may have not been selected may be the fact that during the pre-selection stage, the island had no formal cultural strategy in place.\(^7\)

On the one hand, the panel noted the strong education focus of the project which was artificially developed and its international networking aspirations, but on the other hand the cultural transformation of the island was not based on a solid basis.

The projects would involve partners from other European countries and emphasis would also been given on businesses from India and Japan. These raised concerns regarding the real market potential and high market entrance costs. The panel lacked the clear understanding of the creative sector potential for the proposed projects.\(^7\)

The island’s clear educational strategy was overweighing the bid of cultural elements that were of crucial importance at this particular stage for a potential European Capital of Culture. It was unclear how the cultural sector on the island would have been developed on a sustainable basis. Further enrichment and development of those elements was required by the panel as they lacked the quality that was expected.

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\(^7\) As above.
CONCLUSIONS

The contribution of tourism on the economic development of Samos, and Greece, is significant. For this reason, the evolution of tourism and the steps that are made should be monitored always. Strategies that are chosen for planning and organizing should be examined before implemented and an extended analysis on the strengths of the island, the opportunities that arise, the weaknesses that characterize the island and the threats that lie behind every possible move, should be made in every level. The legal framework and the economic environment, especially in the current situation of political and economic crisis, substantially contribute in this effort. Available funding as well as alternative resources have to be explored and used according to the needs of each goal that has already been set.

Samos needs to restructure its touristic product accordingly to the standards that the new tourism era sets by remaining open to any new challenge that may arise. Management is the key for this reconstruction in tourism. Proper tourism development strategies and investment programs will be the first steps towards the successful organization and management of the tourism section of the island.

Cultural tourism is not exclusively associated with monuments and heritage sites. It also includes the acceptance and embracing of the way of life and culture of people in every destination. The coordination of tourism activities (cultural and artistic events for example) either public or private that will promote and represent the island abroad and in other parts of the country, will finally lead to a more solid basis for tourism development. Culture is a crucial component of tourism. Cultural identity is a value both for tourists and their hosts. The hosts want to promote a unique identity for their communities and at the same time benefit from the advantages of tourism. Tourists on the other hand, have the opportunity to get a taste of the unique local identity that characterizes the community that they are visiting.

One major fact that should be taken into consideration is that the duration of tourism for the island is seasonal. This can be changed and tourism season duration can be extended throughout the year. By networking, improving what the island has to offer and the use of better strategies it can become a destination for all year round visits.
The benefits of such a major change will be of major importance for the prosperity of the island.
Through cooperation, social cohesion and extroversion, cultural development and development of entrepreneurship can be achieved if the economic growth of the region is pursued by promoting the creativity of human resources.
Samos has a huge advantage on volunteerism. This is a main source for the island’s strength, empowerment and change. The rich cultural and artistic events that are organized there throughout the year in combination with its natural beauty, beautiful sceneries and cultural heritage make it a worth-visiting destination.
Unfortunately, the weaknesses that the island has to face are the small population which leads to the small size of cultural and artistic programs and brain drain which influences strongly the development of Samos.
Proposals that are based within the island’s capabilities will strongly contribute in the change of the scenery. Some of those may be the development of partnerships between Samos and other places in Greece or abroad, the enhancing of cultural creation and the deep examination of tourist potential. The aforementioned are expected to coexist with the respect and the protection of natural and cultural heritage and the preservation of the island’s cultural identity.
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LEGISLATION


