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**“The cultural associations of Cretans in Attica,
their contribution to the preservation of Crete's Intangible Cultural Heritage
& the promotion of Cretan Tourist Product”**

Master Thesis

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ABSTRACT IN GREEK

Η ίδρυση πολιτιστικών συλλόγων ξεκίνησε στα μέσα του 19ου αιώνα στην Ελλάδα, ως ένδειξη των νέων κοινωνικών απαιτήσεων και των νέων μορφών κοινωνικής οργάνωσης. Οι εκπαιδευτικές και ψυχαγωγικές δραστηριότητες των συλλόγων εστιάζουν κυρίως στην «διατήρηση της εθνικής και τοπικής πολιτιστικής κληρονομιάς» των μελών και αντιστέκονται στην χαλάρωση παραδοσιακών ηθών και εθίμων. Έτσι, οι νέες γενιές αξιοποιούν το παρελθόν μέσω της συλλογικής διαχείρισης της τοπικής πολιτιστικής κληρονομιάς. Αυτή η μελέτη διερευνά τη συμβολή των Πολιτιστικών Συλλόγων Κρητών στο νομό της Αττικής στη διατήρηση της άυλης πολιτιστικής κληρονομιάς της Κρήτης μέσω της επικοινωνίας τους με το κοινό και της προώθησης των δράσεών τους, μέσω της συμμετοχής των κατοίκων της Αττικής στις πολιτιστικές εκδηλώσεις τους, της επαφής τους με τα κρητικά έθιμα και παραδόσεις αλλά και τη συμβολή τους στην προβολή του Κρητικού τουριστικού προϊόντος με τα παραπάνω μέσα.

Λέξεις κλειδιά: Πολιτιστική κληρονομιά, Κρητικός Πολιτισμός, Κρητικό τουριστικό προϊόν, Κρήτη, Ελλάδα

ABSTRACT

The establishment of cultural associations and congregations began in the mid-19th century in Greece, as an indication of the new social demands and the new forms of social organization at that time. The educational and recreational activities of the associations are mainly focused on the "preservation of the national and local cultural heritage" of the members and resist the relaxation of traditional morals, cultural events and customs . Thus, new generations re-shape and utilize the past, through the collective management of the local cultural heritage. The object of research was the Cultural Associations of Cretans in Attica and for the collection of the material fieldwork was conducted. Mailed questionnaires were sent to the associations of Cretans in Attica. This study explores the contribution of the Cultural Associations of Cretans in Attica to the preservation of Crete's Intangible Cultural heritage through their communication with the public and the promotion of their actions, through the participation of the inhabitants of Attica in their cultural events, their contact with Cretan customs and traditions but also the their contribution to the promotion of the Cretan tourist product through the above means.

Keywords: Cretan tourist products, Cultural Heritage, Cretan Culture, Crete, Greece

INTRODUCTION

Nowadays, in order to remain competitive, cities are turning to strategies that focus on their own inborn resources – their histories, heritage, uniqueness. Ian Fairweather suggests that: ‘without culture there is no future’. Protecting the past from loss and preserving the cultural heritage, the transmission of values, traditions, morals and customs to future generations are major concerns of both the state, local authorities and civil society. Because of the social changes and the increase of the educational level, more and more tourists are interested in the cultural heritage of a place. It is estimated that cultural tourism accounts for 40% of all European tourism and 4 out of 10 tourists choose their destination based on its cultural offering. Additionally, the development of cultural tourism contributes significantly to the preservation of the cultural identity of a place as it encourages the revival of customs and the engagement with the traditional arts (Karagiannis, 2013).

In Greece, a large number of citizens have set up organizations, local cultural associations, to maintain customs and traditions, and transmit them to younger generations. Local cultural associations have steady programs in which their members come in contact with values, customs and traditions of their ancestors and they organize events open to the public, through which the traditions of a place become known in a wider range, promoting the tradition and intangible culture of an area (Godis, 2014). Through their activities, the local cultural associations encourage the residents to be an integral part of the continuation of tradition. Their events have a purely cultural content and they can be used as a lever of economic development of a place.

The purpose of this study is to explore the contribution of the Cultural Associations of Cretans in Attica to the preservation of Crete's intangible cultural heritage, through their communication with the public and the promotion of their actions, the participation of the inhabitants of Attica in their cultural events, their contact with Cretan customs and traditions

but also their contribution to the promotion of the Cretan tourist product through the above means.

Primary research was conducted for data collection. Questionnaires were sent to the Cretan cultural associations of Attica that were distributed online via email. The questionnaire consists of four sections: the associations' data, the associations' actions, the preservation of Crete's cultural heritage and the promotion of the Cretan tourist product. The development of the study was carried out through a questionnaire with 11 questions on the associations' data, 12 questions on the associations' actions, 5 questions on the preservation of Crete's Intangible cultural heritage and identity and 5 questions on the promotion of the Cretan tourist product. The questionnaires were sent to the associations of Cretans in Attica during the months of February and June; responses were received during the months of February and June; in July the corresponding analysis was carried out for the integration of the study and the presentation of results will take place in August at Harokopio University (Athens).

This study consists of 2 parts and 6 chapters. The first part presents an overview of the theoretical background regarding the Intangible Cultural Heritage and reviews the cultural associations in Greece. This is followed by approaches and definitions related to Cultural Tourism and describes how communities can contribute to sustainable tourist development.

The second part begins with the background of the island Crete and a SWOT analysis concerning the tourism in Crete. The following sections present the research approach and methodology, the results and discussion of the research findings. Finally, the study is concluded by recommendations for future research.

PART ONE

1. INTANGIBLE CULTURAL HERITAGE

The value of intangible culture and the need to protect it have now begun to become a consciousness in the field of culture. It is a fact that a large part of the cultural heritage, apart from the material, is in fact opposed by intangibles. Such are the traditions and beliefs with religious or secular references concerning education, personal or social entertainment, the performing arts, ritual and festive events, knowledge and practices related to the nature of the universe, works of traditional craftsmanship, etc. (Loukis and Pazalos, 2008: 29). These events play a key role in strengthening the relationship between both community members and other people or communities. Some of these events are quite recent but have become part of people's lives, helping them to strengthen their relationship with the environment and other people (Papayiannis, 2008: 97). However, it is necessary to identify some definitions that play a basic role in the process of understanding intangible cultural heritage. This chapter begins by providing an overview of the word “cultural heritage” and the interaction of the words “heritage” and “culture”. This is followed by a focus in defining intangible cultural heritage, the 2003 Convention definition and the procedure of safeguarding. Also, it refers to the meaning of community and the need to be part of the preservation of immaterial heritage. In the last part of the chapter there is an analysis of the concepts of cultural identity and cultural associations as pillars of intangible cultural heritage.

1.1 A CONCEPTUAL APPROACH TO CULTURAL HERITAGE

If we want to give a full definition of the word “Cultural Heritage”, “Heritage” is a property, something that is inherited from the past, and transferred from previous generations and ‘Culture’ taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society (Edward Tylor, 1871).

The concept of Culture or Civilization denotes a lot of meanings. It connects human society with its environment and ensures the safety and longevity of groups. Cultural elements and cultural practices are important factors in strengthening social cohesion, since culture is a point of reference for the collective identity and shows not only "who we are" but also "what we are" (Tsaousis, 1978). It contributes to the way people see themselves and the others they identify with. Understanding the others can help break barriers and build a sense of trust among the members of the group and thus enable them to transmit their cultural heritage to future generations. Storry and Childs suggest that “culture is a mixture of all cultures of the past that people are influenced by but certain figures, symbols and narratives exercise particularly strong control over the ways we imagine ourselves to have been”.

Heritage in its broader meaning is "something transferred from one generation to another" (Nuryanti, 1996: 249). The word "heritage" is applied in a wide variety of contexts (Tunbridge and Ashworth, 1996). Heritage is our touchstone, our point of reference, our identity (WHC, 1996). It "means everything and it means nothing, and yet it has developed into a whole industry" (Hewison in Yale, 1991: 21). In the work of Brian Graham, G. J. Ashworth, and J. E. Tunbridge, they define heritage as “almost any sort of intergenerational exchange or relationship, welcome or not, between societies as well as individuals.” Heritage can be natural and constructed: what people create. Bessière (1998 : 26) emphasises that “heritage, whether it be an object, monument, inherited skill or symbolic representation, must be considered as an

identity marker and distinguishing feature of a social group". It tends to be associated with positive evaluations of the past (Harrison 2013; Weiss 2007), though not universally so (Smith 2017). Indeed, "the word for 'heritage' in many languages has an overwhelmingly positive public connotation" (Macdonald 2009: 9).

Cultural heritage describes both material and immaterial forms, e. g. artifacts, monuments, historical remains, buildings, architecture, philosophy, traditions, celebrations, historic events, distinctive ways of life, literature, folklore or education (Nuryanti, 1996). According to the UNESCO Constitution, cultural heritage, both tangible and intangible, attempts to reflect universal human rights collectively and individually. It is a non-renewable source of information that nourishes the spirit through identity and creativity. It facilitates inter-cultural exchange and dialogue, as well as mutual respect. As a whole, it is particularly important for the survival and development of society because it combines a variety of information, knowledge and experiences from the past, which may be useful for shaping both people's current lives and their future. It comes together with an historic message and information that the cultural materials transmit from the past to the present and the future (Fallahi, 2008). Both culture, as a system of meaning, and heritage, as a system of tangible and intangible objects and practices, create the feeling that you belong to a community.

Although the focus of promotion and consumption is clearly on tangible heritage in tourism destinations, intangible cultural heritage (ICH) products feature increasingly prominently as tourism products (Esfehani & Albrecht, 2016). Reasons for this disproportion are inherent in the nature of ICH, for example, in the difficulty of accurately describing, demonstrating or evaluating ICH (Arizpe & Amescua, 2013; Lixinski, 2013). As a consequence, visiting or experiencing ICH can be difficult. As Richard Kurin (2004a: 67) points out that "The technical, somewhat awkward term 'intangible cultural heritage' was selected because of the many difficulties cultural workers and scholars have encountered in an international, comparative context, with the use and misunderstanding of such terms as 'folklore', 'oral heritage',

‘traditional culture’, ‘expressive culture’, ‘way of life’, ‘folklife’, ‘ethnographic culture’, ‘community-based culture’, ‘customs’, ‘living cultural heritage’, and ‘popular culture’.”

1.2 THE DEFINITION OF INTANGIBLE CULTURAL HERITAGE (ICH)

While the cultural property discourse began with a focus on material heritage (buildings, artifacts, etc.), it has expanded, particularly in response to increasing recognition of diverse indigenous cultures, to include discussion of stories, songs, styles, motifs, practices, and traditional knowledge (Carpenter, Katyal, & Riley 2009: 1097). These additional elements, typically referred to as “intangible heritage”, present a further set of puzzles and questions for the concept of cultural property (Brown 2005). After almost three decades of international negotiations on the different possible paths of protecting traditions and folk culture, the United Nations Educational, Scientific and Cultural Organization (UNESCO) meeting in Paris in 2003 adopted the Convention for Safeguarding Intangible Cultural Heritage (Alivizatou, 2016). According to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (CICH), *“Intangible cultural heritage (“ICH”) refers to the practices, representations, expressions, knowledge and know-how, transmitted from generation to generation within communities, created and transformed continuously by them, depending on the environment and their interaction with nature and history. Intangible cultural heritage exists only in the present. The expressions of the past that are no longer practised are part of cultural history, but are not intangible cultural heritage as defined in the Convention for the Safeguarding of Intangible Cultural Heritage. Intangible cultural heritage is what communities today recognize as part of their cultural heritage. Therefore, it is often called “living heritage”.*

According to the text of the Convention the “intangible cultural heritage” is manifested inter alia in the following domains:

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- Performing arts;

- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe;
- Traditional craftsmanship

Intangible cultural heritage is:

- **Traditional, contemporary and living at the same time:** intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;
- **Inclusive:** we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;
- **Representative:** intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;
- **Community-based:** intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

Other definitions of intangible heritage have included languages, knowledge, knowhow, customs, and ideas (Lenzerini 2011: 102), knowledge skills and values (Kirshenblatt-Gimblett 2004: 59), language, stories, art styles, music, dance, religious beliefs (Brown 2003), artistic expressions, knowledge and skills, dance, performing arts, as well as craftsmanship (Cominelli and Greffe 2012: 245), and sociocultural phenomena ranging from theatre and music to folklore and traditional royal and popular rituals (Nas 2002: 139). Smith (2006: 54) says “If heritage is a mentality, a way of knowing and seeing, then all heritage becomes, in a sense, ‘intangible’”. The preservation of the ICH is of great importance and critical, not only for the local communities themselves, but also for the global community (Alivizatou, 2012: 10). It consists of knowledge, experiences and practices inherited and transmitted to the next generation an identity and an enormous treasure. Because of its fragile nature, the intangible cultural heritage needs to be preserved in order to preserve multiculturalism and diversity. Understanding intangible cultural heritage is essential to fostering cultural dialogue and respect for cultural "diversity". Preservation of cultural diversity, as emphasized by Article 1 of the UNESCO Universal Declaration on Cultural Diversity,⁵ “is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind”. Cultural diversity is vital to humanity and is inextricably linked to the safeguarding of ICH (Lenzerini, 2011).

1.3 SAFEGUARDING AND PRESERVATION OF INTANGIBLE CULTURAL HERITAGE

Although the debate on the protection of intangible heritage has gained international dimension recently, the issues surrounding the recording and protection of the culture have been a central anthropological axis throughout the 20th century. After a few decades the French anthropologist Claude Lévi-Strauss (1908–2009) in his work *Race et Histoire* (1952) proclaimed the value and need for the preservation and respect of cultural diversity. This project was a central ideological axis of Unesco and an inspiration for its activities in the field of culture and intercultural dialogue. It has become a topic of global interest primarily through the work of UNESCO.

One of the major questions facing the Unesco Member States since the decade '80 was the protection of traditional forms of art and culture (music, dance, theater, poetry, etc.), which, as collective goods, can more easily become a product of economics and commodities exploitation (Aikawa, 2004). UNESCO defines safeguarding as measures aimed at ensuring the viability of intangible heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and informal education and revitalisation of the various aspects of such heritage. The term "preservation" includes a series of activities aimed at the creative continuation of intangible heritage. The aim of preservation is to obviate damage liable to be caused by environmental or accidental factors, which pose a threat in the immediate surroundings of the object to be conserved. The main aim of the Convention is to maintain the "living heritage", its continued practice and its relevance to the actors involved (Blake, 2009; Kurin, 2007; Severo & Venturini, 2015). In addition, according to the Convention, the ICH safeguard measures at the national level involve the following articles:

According to **Article 11** of the Convention, *each State Party is required to take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory and to include communities, groups and relevant NGOs in the identification and definition of elements of that intangible cultural heritage. Identification is a process of describing one or more specific elements of intangible cultural heritage in their own context and distinguishing them from others. This process of identifying and defining should lead to 'inventorying'. Inventorying should be done 'with a view to safeguarding' – that is, inventorying is not an abstract exercise but an instrumental one. Therefore, if a certain number of elements of intangible cultural heritage have already been identified, States may decide to start implementing safeguarding projects for those elements. Recognizing that States will take different approaches to inventorying, the Convention continues that States Parties are obliged to create one or more inventories of the intangible heritage present in their territory, and shall update them regularly (Article 12).* According to **Article 14**, *within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate,*

individuals that create, maintain and transmit such heritage, and to involve them actively in its management.

1.4 COMMUNITY IN THE PRESERVATION OF INTANGIBLE CULTURAL HERITAGE

Although the preservation of intangible heritage has so far been considered primarily an obligation of the Member States, there are many local communities and organizations that have contributed significantly. But we first need to define the concept of community. A community is a group of people who are socially interdependent (Etzion, 1995). Community involves people sharing certain practices. These practices are defined as shared activities that are not undertaken as a means to an end but are ethically good in themselves (Bender, 1982). These practices help establish a web of interconnection by creating trust, joining people together, and making each individual aware of his or her reliance on the community (MacIntyre, 1981; Sandel, 1984; Bellah et al, 1985). Humans need communities and a sense of community (Gardner, 1995). Healthy communities need caring individuals (McKnight, 1995; Benson, 1997; Schorr, 1997). According to Benson (1997: 2), "the vision of a healthy community focuses on creating a normative culture in which adults, organizations, and community institutions unite to take action guided by a shared vision". Madrigal (1995) points out that a group of people live in the same geographical area does not mean that they belong to the same community. Thus, Williams and Lawson (2001) clarify that care must be taken when deciding on the appropriate basis of aggregation for describing groups of individuals and they suggest a better definition of community may simply be a group of people who share common goals or opinions.

On the concept of "communities", there are some of the following considerations (Bortolotto, 2011; Sousa, 2015; Tauschek, 2015):

- communities are complex and heterogeneous organizations, comprising different modalities, strengths and interests;

- there is no such thing as “the community”, there are many ways in which “communities” organize themselves;
- communities are not “naturally” constituted and unified at their inception, their evolution or in their decisions;
- communities, as social, cultural, economic and political systems, are subject to power distribution, conflict and consensus;
- communities build and maintain identity images and representations through which they project themselves to the outside world.

When speaking of "communities" within the framework of the 2003 Convention:

- a) the collective and broad profile of the concept, referring deliberately to "people" and not to differences or delimitations, such as ethnic or territorial differences;
- b) the necessary relation of these people to the intangible cultural heritage (because they value, maintain or transmit it);
- c) the active profile of the "community" because it is involved with “its” heritage, because it "wants" to keep and transmit it or because it is dedicated to its practice. Community is not a set of "passive informants", spectators or beneficiaries of heritagization, it is the active agent of this process and
- d) the centrality of those who practice and transmit cultural expressions.

Contrary to the protection of the material heritage, the preservation of intangible heritage relies on the ability of the local community with the support of the state and the non-state organizations to pass it on to the next generations. The state and other relevant bodies are taking on a mediating role in the implementation of safeguards. This is because, as has become more widely accepted in recent years of the Convention, the complex mechanism for recognizing intangible heritage, in addition to involving the local community, has made it necessary for technical bodies to participate in conservation programs (Jacobs, 2014). According to the Convention, *“the decision of whether an element can be considered Intangible Cultural Heritage, the feelings of the community concerned and its involvement in making the*

inventory are of paramount importance. Community participation can be channelled through fieldwork. Interviews with the individuals concerned with the preservation and practice of the elements that form Intangible Cultural Heritage is, without a doubt, the most direct form of participation. However, when it is decided to inventory a certain region, it is unfeasible to interview every person who individually or collectively, is concerned with the specified elements. Therefore, actions must be taken to stimulate participation and facilitate the transmission of information to all individuals concerned”.

Early and Seitel (2002), also, emphasised the importance of locals in safeguarding ICH by the statement ‘No folklore without the folk’. The promotion of ICH to the locals, especially the younger generation, is fundamental given the survival of ICH is vulnerable unless it is identified and utilised by locals (Bortolotto, 2007). A group of people who are tied to a common history and cultural values have a high degree of unity, building on mutual experiences. As a result there is an increased capacity for collective action, cooperation, and trust within the group, enabling the collective purposes of the group to be achieved more easily (Stolle and Rochon, 1998). The question that arises, of course, is how representative and democratic is the representation of each local community in the field of cultural heritage. Moreover, the issues and the local representation may not always express the preferences and expectations of the younger generation. Therefore, the issue of participation and representation of the local community has multiple dimensions, which should be taken into account.

The traditional festival of Syrrako and Vlasti’s *Tranos Choros* in Greece are two examples of the way tradition brings together the members of the community. Recently, the Greek Culture Ministry has submitted a nomination file for the inscription of the August 15 religious celebrations of the traditional villages of Syrrako and Vlasti on UNESCO’s Intangible Cultural Heritage List. Syrrako’s traditional dance comprises a whole set of symbolic actions that conform to a prescribed procedure which has been incorporated within the cycle of time. Furthermore, the *Tranos Choros* of Vlasti is a traditional dance event based on the dual elements of “song – dance” (acapella vocals and dance), also bearing a ritual character passed on from one generation to the next.

1.5 CULTURAL IDENTITY

As it was mentioned above the locals' continuous awareness is required in practicing ICH and developing a stronger cultural identity. But how is identity defined? Identity has always been the subject of research. It is nothing more than an imaginary construction, constructed solely for research purposes and it is in a continuous and long process of formation under the influence of historical, social, political and cultural conditions (Maratou-Aliprandi, 2000). It always includes diversity, our relationship with others and the world. (Cuche, 2001: 150 - 151).

As far as cultural identity is concerned, according to Stuart Hall, there are at least two different ways of thinking about it. The first position defines that *"Cultural identity in terms of one, shared culture, a sort of collective "one true self", hiding inside the many other, more superficial or artificially imposed "selves", which people with a shared history and ancestry hold in common."* Within the terms of this definition, our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as "one people", with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history. The second position recognises that *"Cultural identity is a matter of "becoming" as well as of "being". It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Moreover, identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past"*.

To delimit the concept of cultural identity, we rely on a number of defining criteria that are considered "objective", such as common origin, genealogy, language, culture, religion, ties to a place (Cuche D. 2001, p. 149). It is a fact that each place has a cultural identity, which is formed by many factors and it is related to history, traditions, values, the natural environment, etc. The place of origin, as a memory and the existence of a common long-term tradition and cultural continuity not only connects the members of a group with mutual ties, but also expresses and confirms the existence of a collective identity and further strengthens its composition (Indzesiloglou, 2000). By maintaining place identity, a special

feeling among stakeholders (residents, tourists, investors) is provoked (Ruzzier & De Chernatony, 2013) and can provide a distinctive experience to tourists. The objective is to attract groups of tourists both from the common heritage and others, to visit a community to observe and/or participate in activities, museums, festivals, etc., that celebrate the community's lineage and historic significance (AgyeiMensah 2006).

1.6 CULTURAL ASSOCIATIONS AS PILLARS OF INTANGIBLE CULTURAL HERITAGE IN GREECE

According to a study by the European Commission (1997: 104), local voluntary associations often play an important role in representing "community" interests. One of the most important examples of innovative ingenuity of social bodies that appears in Greece since the middle of the 19th century is the establishment of cultural associations and unions. According to the Law of 2017 (104(I)/2017) "Association" is an organized union consisting of at least twenty persons with the aim of achieving a non-profit purpose, which does not include political parties or syndicalist trade unions. These cultural organizations are initially located in the urban area and have a local or supra-local, even national character. The successful operation and positive evaluation of the "national" project carried out within the framework of the non-profit associations gradually led to the establishments of many associations throughout Greece. Thus, the cultural associations that produce or reproduce culture were created in many communities all over Greece since the mid 80's. They are founded by a group of volunteers and they were shaped according to the needs of their members. Their main targets and actions are focusing on both the "preservation of the national and local cultural heritage" of the members and the realization of tangible and intangible upgrading projects of the communities. It should be mentioned that cultural associations are considered those associations, according to their statutes, aim at the promotion of letters and arts as well as the spiritual cultivation of their members (Bitsani, 2004). All non-profit organizations, such as cultural associations, that carry

out cultural activity can be registered in the Register of Cultural Institutions and apply for a grant.

Today, many cultural associations have been set up by citizens in order to ensure the cultural heritage of their ancestors and to ensure the cohesion of modern societies throughout the country. The work of cultural associations is multifaceted and it focuses not only on maintaining traditions, manners and customs, but also on the cultural education and spiritual uplift of their members. Essentially, the cultural associations attempt through their works to transmit the culture and traditions of their ancestors to the younger generation, as well as to motivate their members to participate in cultural events so that they become part of their tradition (Gontis, 2014). However, a distinction can be made between the events that take place outside their place and those that take place there. In the first case, these events have an introverted character, concerning the group itself, while in the second one, they have a tourist purpose, which includes spectacles or traditional objects of folk art to tourists. (Meraklis, 2007: 33 - 34). Moreover, Tsaousis (1984) argues that cultural associations contribute not only to the preservation of the traditions but also to the development of a collective identity, an element necessary for modern societies. Both local folklore and cultural associations, as well as those located in Athens or in other parts of Greece, promote all forms of cultural creation, such as music, theater, art events and other activities through which visitors come in contact with the local tradition. They are actively involved in organizing local social events, which are often related to the construction and negotiation of local identity, the revival of rituals of some customs and the revival of social mobility (Panopoulos, 2006: 91).

1.7 SUMMARY

In this chapter it has been argued that cultural heritage describes both tangible and intangible forms and the preservation of them is of great importance and critical, not only for the local communities themselves, but also for the global community. Contrary to the protection of the

material heritage, the preservation of intangible heritage relies on the ability of the local community with the support of the state and the non-state organizations to pass it on to the next generations. The development of cultural associations contribute not only to the preservation of the traditions but also to the reinforce of a collective cultural identity, an element necessary for modern societies. So it is clear that participation by residents in the development process is fundamental. When people work together, they form a vastly more powerful force than individuals alone.

The following chapter initiates a literature review on cultural tourism and will focus on the involvement of local communities and associations in the development of tourism.

2. CULTURAL TOURISM

Culture has always been a motivation for the development of tourism since the beginning of its appearance. Cultural tourism has a long history, and with its roots in the Grand Tour is arguably the original form of tourism (Richards, 1996). As the word “culture” was analysed above, this chapter begins by providing an overview of tourism and the connection between those two terms. In order to understand the contexts of cultural tourism, it is necessary to briefly identify the typology for cultural tourism and the events as vehicles of cultural tourism. The following section describes the link between community participation, cultural identity and tourism development. Finally, the positive and negative impacts of cultural tourism development are presented.

2.1 THE CONTEXT OF TOURISM

According to the World Tourism Organisation (WTO, 2005), tourism is defined as the processes, activities, and outcomes arising from the relationships and the interactions among tourists, tourism suppliers, host governments, host communities, and surrounding environments that are involved in the attracting and hosting of visitors. It comprises the activities of persons travelling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes not related to the exercise of an activity remunerated from within the place visited (Cooper et al, 1999: WTO and UNSTAT, 1994). Tourism is considered one of the world's largest, most dynamic economic sectors and fast-growing industry (Nicolaou and Mas, 2005), and provides significant opportunities for development. According to the World Tourism Barometer №18 January 2020, *"International tourist arrivals (overnight visitors) worldwide grew 4% in 2019 to reach 1.5 billion, based on data reported by destinations around the world. All regions enjoyed an increase in arrivals. The Middle East (+8%) led growth, followed by Asia and the Pacific (+5%). International arrivals in Europe and Africa (both +4%) increased in line with the world average, while the Americas saw growth of 2%. Based on current trends, economic prospects and the UNWTO Confidence Index, UNWTO forecasts a growth of 3% to 4% in international tourist arrivals worldwide in 2020."* It is clear that tourism is essential for a country's regional development (Buhalis, 1999) and employment (Zaharatos, 1989). The development of tourism can increase the quality of life and create employment opportunities (Buckley, 2000). The income from rural tourism can be just sufficient to prevent people from moving to cities in search of work to keep local shops going and to maintain buildings in a reasonable state (Ko and Stewart, 2002; Fleischer and Tchetchik, 2005; Sharpley and Vass, 2006).

According to the motivations of the people tourism is classified into three broad categories:

1. The first category is leisure tourism, where the tourist activity depends on subjective motivations. Subcategories of leisure tourism are cultural tourism, religious tourism, sports tourism, gastronomy tourism etc.
2. The second category is business tourism, where tourism activity is due to professional reasons.
3. The third category is health tourism, where tourism activity is due to reasons of treatment, rejuvenation, healthy living, etc.

Tourism can be, also, categorized as domestic and international tourism. The tourism activity of the people within their own country is known as domestic tourism. When people visit a foreign country, it is referred to as International Tourism and it further divides into two types; Inbound Tourism and Outbound Tourism. The first one refers to tourists of outside origin entering a particular country. On the other hand, outbound tourism refers to tourists traveling from the country of origin to another country.

2.2 CULTURAL TOURISM

The desire to get to know other cultures has been a motive for travelling since the ancient times. The part of culture in the overall tourist trends has a growing and more important role. In recent years, the two notions of tourism and culture and the meanings attached to them have experienced significant change, to a point where their distinctions have become blurred; for MacCannell (1993) “all tourism is a cultural experience” and Urry (1990) believes “tourism is culture”. Tourism and culture are related in many aspects and they build cultural tourism, which provides support in the preservation of local values, despite globalization that affects both the tourism and the cultural sector. McKercher and Du Cros (2002) argue that “the number of definitions for cultural tourism nearly matches the number of cultural tourists”. Generally, cultural tourism may be explained as the very nature of travelling in order to understand and become familiar with way of life and history of a specific location accompanied by a range of cultural factors which can be presented in the context of tourism, these factors

may include the food, entertainment, architecture, drink, hand crafted and manufactured products or every element representing characteristics of way of life in a particular destination (McIntosh and Goeldner, 1990).

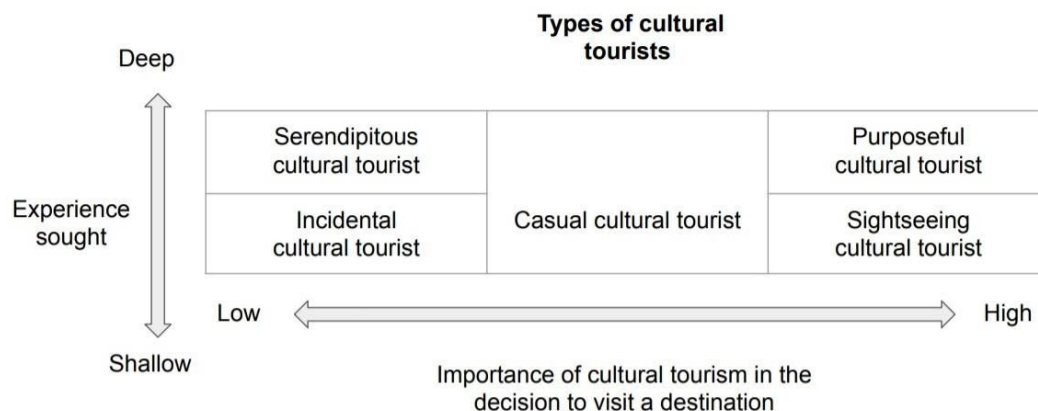
According to UNWTO the very definition of cultural tourism is defined as *“A type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions.”* European Cultural Tourism Network (ECTN) defines cultural tourism as tourism based on local and regional cultural resources. These include cultural traditions, language, history, cultural landscapes, built environment, archaeological sites, museums and cultural activities such as festivals, galleries, arts attractions, theatres but also attractions related to primary production, crafts, manufacturing, social history and life (UNWTO 2018). Cultural tourism is the result of both the material and spiritual progress of human society (UNWTO 2018). Local culture is an important feature of a tourist destination. Modern tourists are eager to learn, but also to be involved in the way of life of the destination visited, they want to get in touch with the locals and their local gastronomy. McIntosh and Goeldner (1986) consider cultural tourism as comprising "all aspects of travel, whereby travellers learn about the history and heritage of others or about their contemporary ways of life or thought". Furthermore, Pereiro, (2002) argues that cultural tourism can be defined in a different way; “as a process of commodification, a nostalgia for heritage and the past, a psychological experience, process of learning and curiosity, a modern form of pilgrimage, as an industry which represents cultural values and as a specific way of cultural consumption”.

2.2.1 THE TYPOLOGY OF CULTURAL TOURISM

It is clear that the term 'cultural tourism' is subject to many definitions (Sofield & Birtles, 1996). Thus, it is necessary to briefly identify a typology for cultural tourism by McKercher and Du Gros and categorize cultural tourists in response to their depth of experience and also the importance of culture, as a motivator, in their travel (Jelinčić 2011):

- Purposeful cultural tourist – a person whose travel is motivated by culture and seeks an immediate and profound cultural tourism experience, the reason of the visit is to learn about the cultural destination, and cultural experience is deep.
- Sightseeing cultural tourist – also travels for cultural reasons, but his experience is significantly more superficial and it mainly involves sightseeing of cultural attractions; they have a strong cultural motive, but the experience is shallow and entertainment oriented.
- Casual cultural tourist – has a relatively weak motive to visit a destination for culture itself and is satisfied with a superficial experience, has a limited cultural motive and his experience is shallow.
- Serendipitous cultural tourist – does not visit a destination for culture, but still has a deep cultural tourism experience on site, cultural reasons play little or no meaningful role in the destination decision-making process.
- Incidental cultural tourist – is not motivated by culture when visiting a destination, but still visits some cultural attractions, has little or no cultural motivation at all, but ends the journey with a visit to cultural attractions and has a deep experience.

In the following Figure, (Figure 1), the types of cultural tourists are presented:



Source: Jelinčić 2011

2.2.2 EVENTS AS VEHICLE OF CULTURAL TOURISM

Nowadays building a good image of a city and promoting its uniqueness in tourists' minds is essential. The study of cultural events is now an important area of tourism research enquiry. Events have flourished in recent decades and interest in understanding their significance in the tourism academy has risen accordingly. Events represent a way of selling the city "as a product", by attracting tourists, as well as industries and investments (Liu, C. Chen, 2007). They add an intangible component to the culture of the city. Pine and Gilmore (1999) argue that consumers are increasingly looking for experiences in addition to services. Events are excellent vehicles for experience production. The shared experience of cultural events is often what makes them special, thus they have become very widespread worldwide. In looking for new forms of community, postmodern travellers seek 'intermittent moments of physical proximity to particular peoples, places or events and in significant ways this proximity is felt to be obligatory, appropriate or desirable' (Urry, 2001:5–6). While Hede (2007) explains that special event research emerged as an area of tourism management in the mid 1970s, it was during the 1980s that the study of events began to grow dramatically in academia (Getz 2008). The marked rise of academic interest in events in that decade was closely linked to their role in

place-marketing, a type of civic boosterism that views culture instrumentally (Loftman and Nevil 1996).

Art. 2 of UNESCO 2003 Convention argue that *“Social practices, rituals and festive events are habitual activities that structure the lives of communities and groups and that are shared by and relevant to many of their members. They are significant because they reaffirm the identity of those who practise them as a group or a society and, whether performed in public or private, are closely linked to important events”*. It is also noted that *“Rituals and festive events often take place at special times and places and remind a community of aspects of its worldview and history. In some cases, access to rituals may be restricted to certain members of the community; initiation rites and burial ceremonies are two such examples. Some festive events, however, are a key part of public life and are open to all members of society. Social practices shape everyday life and are familiar to all members of the community, even if not everybody participates in them. Distinctive social practices that are specially relevant to a community and help reinforce a sense of identity and continuity with the past are given priority in the 2003 Convention. They also include a wide variety of expressions and physical elements: special gestures and words, recitations, songs or dances, special clothing, processions, animal sacrifice, special food. {...} Migration, especially of young people, may draw those who practise forms of intangible cultural heritage away from their communities and endanger some cultural practices. At the same time, however, social practices, rituals and festive events may serve as special occasions on which people return home to celebrate with their family and community, reaffirming their identity and link to the community’s traditions. Many communities find that tourists are increasingly participating in their festive events and while there may be positive aspects to tourist involvement, the festivals often suffer in the same way as traditional performing arts. The viability of social practices, rituals and especially festive events may also depend quite heavily on general socio-economic conditions. {...} The preparations, the production of costumes and masks and providing for the participants is often very expensive and may not be sustainable in times of economic downturn. Ensuring the continuity of social practices, rituals or festive events often requires the mobilization of large numbers of individuals and the social, political and legal institutions and mechanisms of a society. While respecting customary practices that might limit*

participation to certain groups, it may also be desirable to encourage the broadest public participation possible."

During the most important events and international festivals, the host cities benefit from an intense promotion. The events strategy for Edinburgh (Graham Devlin Associates, 2001:4) argues that "cities, governments and the private sector have all invested in creating, sustaining and developing a wide range of festivals in order to reap a number of benefits". These include:

- improvements to the quality of life in the city;
- creative activity;
- the growth of audiences;
- the creation of partnerships;
- recreational and educational opportunities;
- economic and social benefits;
- national and international profile raising; and
- meeting civic objectives.

There is evidence of increased importance and number of local events in different countries. Referring to Spain, Pe´rezDi´az (2003:467–468) comments "the importance of local fiestas has increased extraordinarily: the number of participants, the variety and range of activities, the amounts of money spent on them. In the last two decades have seen a proliferation of carnivals and fiestas, that have been widely disseminated from their original locations". One example of famous traditional festivals around the world is the biggest beer festival "Oktoberfest" in Munich that takes place in September and October. It was created by the Bavarian king Ludwig I to celebrate his marriage in 1810 and it currently receives approximately six million visitors a year. In the festival there are parades with traditional costumes, many concerts, tapping and many other events. Another festival that was inscribed on UNESCO's List of the Intangible Cultural Heritage of Humanity in 2008 is the "Day of the Dead" in Mexico. The celebration of the lives of ancestors has long been present in Mexican culture, starting more than three

thousand years ago. The Day of the Dead takes place on November 2 and has become a festive day because, as they say, it is when the dead have divine permission to visit their relatives and friends. The Mexican houses are decorated with a lot of flowers, candles, and incense, serving food, music and sweets. In the streets there are parades of people who dress up like dead wearing skull masks, clothes with painted skeletons and creepy costumes.

2.3 COMMUNITY INVOLVEMENT AND CULTURAL IDENTITY IN THE DEVELOPMENT OF CULTURAL TOURISM

Many authors agree that tourism has an effect on the economy, social-culture, and environment of host communities (Sharpley, 2014). The importance of understanding residents' perceptions of the impact of tourism is substantial when it comes to the successful development of tourism (Zhang, J.; Inbakaran, R.J.; Jackson, M.S, 2006). Clearly, tourism should provide important means to locals and motivation for them to care for their heritage and cultural roots, because it relies heavily upon the goodwill of local residents. Locals' support is necessary for the development, successful operation and sustainability of tourism (Saveriades, 2000; Yoon et al, 2001; Reid et al, 2004). Um and Crompton (198-); Lankford, (1994); Sheldon and Var (1994) are among those who have argued that people's attachment of feelings to a community may affect their perceptions about tourism development. Community involvement and participation in tourism development is regarded as a prerequisite to sustainability (Murphy, 1985; Inskeep, 1991; Ryan and Montgomery, 1994; Gunn, 1997; Alin et al, 2002; Ko, 2005). Also, Tosun and Timothy (2003) further argue that the local community is more likely to know what will work and what will not in local conditions; and that community participation can add to the democratisation process and has the potential to increase awareness and interest in local and regional issues. Residents will be more likely to support tourism development if they are involved in planning and development decisions and if they understand the benefits that tourism can bring (Inskeep, 1994). Wang et al. noted that residents' satisfaction is one of the key factors leading to tourism development's success. Community

participation seeks to improve the welfare of the local community and, perhaps most importantly, win their support in the conservation of tourism resources (Songorwa, 1999). It is generally supposed to be a tool to assist in the implementation of the principles of sustainable tourism development by creating better opportunities for local residents to gain larger and more balanced benefits from tourism development (Tosun, 2000). By doing so, both visitor satisfaction and ongoing benefits for the residents of destination areas may be guaranteed (Simmons, 1994).

Nevertheless, there are some limitations in the community-based approach and the practice is far more complex. Generally, it is often assumed that residents are willing and able to participate equally (Hanafiah et al. 2013), but the local communities may not have the investment capital, know-how or infrastructure necessary to take the initiative in developing tourism (Campbell, 1999; Gartner, 1996; Cevat Tosun, 2000). In most cases, local residents often lack the experience, resources and hence even interest, needed to establish successful tourism ventures (Rogersson and Letsie 2013). There is no clear view incorporated in the whole tourism planning and development process. Moreover, local communities may have cultural limitations to involvement in the planning and management of tourism (Tosun, 2000). Third, tourism may be a concept difficult to grasp by people living in isolated rural communities (Timothy, 1999). Fourth, in societies with heavily centralized political structures, members of the host community may feel that it is the government's duty to plan economic development opportunities for their region and that it would not be appropriate for them to take the initiative (Timothy, 1999).

2.4 THE IMPACT OF CULTURAL TOURISM IN THE SOCIETY

The rapid development of tourism in the latter part of the 20th century has led to many changes as far as society is concerned. Some of these changes may be welcome: improving income, education, employment opportunities and local infrastructure and services (Lankford 1994; McCool and Martin 1994; Ross 1992). On the other hand, others may be less welcome: social and family values challenged, new economically powerful groups emerging, and cultural

practices adapted to suit the needs of tourists (Ap and Crompton 1993; Johnson, Snepenger and Akis 1994).

2.4.1 THE POSITIVE IMPACTS OF CULTURAL TOURISM

Tourism, under certain conditions, is a lever of development and the development of cultural tourism may have positive impacts on cultural heritage directly and indirectly and with proper planning can give impetus to the preservation of culture. The UNWTO report on Cultural Heritage and Tourism Development argued that *“Culture and tourism have a symbiotic relationship. Arts and crafts, dances, rituals, and legends which are at risk of being forgotten by the younger generation may be revitalized when tourists show a keen interest in them. Monuments and cultural relics may be preserved by using funds generated by tourism. In fact, those monuments and relics which have been abandoned suffer decay from lack of visitation.”* Kerr (1994: 2) observes that “what is good for conservation is not necessarily good for tourism and what is good for tourism is rarely good for conservation”. In practice, cultural values have been compromised for commercial gain where culture assets are presented as commodified tourism products for easy consumption by visitors (Urry 1990; Daniel 1996; Stocks 1996; McKercher and du Cros 1998). Likewise, tourism values have been compromised for some assets when a management attitude exists that any tourismification is considered to be a corrupting influence (Hovinen 1995; Fyall and Garrod 1996). Cultural tourism can be an effective means to cultural and economic development in rural areas. At a local/regional level it often provides employment opportunities and it creates working positions in cultural foundations, museums, festivals and other cultural operations. The development of tourism can increase the quality of life and create employment opportunities (Buckley, 2000). As a result of tourism, local people may stay in their communities and the customs, traditions and the traditional agro-pastoral way of life may be preserved (Uysal and Jurowski, 1994). It also contributes to the financial and organizational independence of cultural institutions and organizations. Moreover, the development of cultural tourism enhances the development of

awareness and caring for our own cultural values, it broadens the cultural horizons and helps to strengthen the local identity, as long as the locals are willing to revive their history and develop it in ways that are appropriate for the local cultural context, in combination with the needs of the tourists. Culture, traditions, heritage and nature are the reasons for tourists to visit an area. As societies are going back to the roots and the basic values, modern tourists become more sensitive to social, cultural and environmental issues. As tourism is essentially a resource-dependent industry (Boyd and Butler, 1996; Fyall and Garrod, 1996; Kiss, 2004; Che, 2006), it is very important to manage these resources properly and take care of them. Otherwise they might be destroyed or degraded with the consequence that the destination is no longer attractive to tourists and as a result tourists might avoid the destination in the future.

2.4.2 THE NEGATIVE IMPACTS OF CULTURAL TOURISM

On the minus side of the ledger, cultural tourism can bring many social problems. Generally, tourism can cause significant damage to the local population and sensitive cultural localities. The most commonly considered negative impacts of tourism concerning culture are all related to damaging the authenticity of the “product” by the commercialization of culture, encouragement of fake authenticity, creating social conflict, cultural paradox, clashes of values, misunderstanding and creating stereotypes (Jelincic, 2008). Travel agents “sell” culture like other touristic services. Cooper claims that many cultural products being offered to tourists nowadays do not originate from the history or culture of a local community, rather they are intended to make the destination more attractive. Tourist workers “adjust” the history to be more attractive and interesting. This can cause conflicts with the local people, who might believe that their roots are being threatened. Tourism can turn local cultures into commodities. Once a destination is “sold” like a tourism product, then fundamental changes in human values can occur. One of the possible solutions to this problem could be creation of cultural forms and manifestations intended solely for tourists and their needs (Pancic Kombol, 2000). Another issue that needs to be addressed is the fact that the demands of tourism may be opposed to the needs and wishes of local residents. Negative impacts range from increased traffic and

crowding (Brunt & Courtney, 1999) to increased cost of living or environmental degradation (Deery, Jago, & Fredline, 2012). The development of tourism should, it is argued (Wahab and Pigram, 1997), be driven by the needs, wishes and aspirations of the community.

2.5 SUMMARY

In this chapter the cultural tourism was represented and the role of culture in the overall tourist trends which has been growing more and more. Travellers are increasingly looking for local experiences, traditions and intermittent moments of physical proximity to particular peoples, places or events and in significant ways this proximity is felt to be obligatory, appropriate or desirable. Cultural events can offer this potential and represent a way of selling the city as a unique product. Also, the participation of residents in the tourism sector and events is essential. Locals are more likely to know what will work and what will not in local conditions. Nevertheless, the local residents may lack the experience and even the interest needed to establish successful tourism ventures. Thus, there must be some limitations in the participation of locals in tourism. Finally, the rapid development of tourism may have some positive impacts on society and cultural heritage, but there are some less welcome.

The following chapter presents the background of the famous greek island Crete and analyses the Cretan tourist product.

PART 2

3. BACKGROUND OF THE ISLAND OF CRETE

The first section of this chapter presents the profile of Crete and its demographic characteristics. This is followed by a focus on the cretan identity and a brief description of each of its distinct features. There is also some reference to the tangible and intangible cultural heritage of Crete. In the last part of the chapter there is an analysis of tourism in Crete and a SWOT Analysis.

3.1 THE ISLAND OF CRETE

Crete is the largest island in the Greek archipelago, and the country's southernmost region. The total area of Crete is 8.336 sq.Km. (6,3% of the total area of the Greek territory). It is bounded by the Aegean Sea in the north and the Libyan Sea in the south. The region includes the Regional Units of Municipalities: 1) Heraklion, 2) Lassithi, 3) Rethymno and 4) Chania and more than 70 small islands (Gavdos, Gavdopoula, Spinalonga, Koufonisi, Chrysi, etc.). It contains diversified terrain with high mountains and deep gorges along with valleys and coastal plains. In total, mountains cover 49% of the land area (and another 28% is semi-mountainous). Crete is an acritic and island region with a special natural environment and important tradition and heritage. The struggles for freedom and its rich historical and cultural past have significantly influenced the psychosynthesis of the inhabitants and have shaped the identity of the island today.

According to the data announced by ELSTAT, the estimated population of Greece in the period 2013-2018 decreased by -2% (from 11.0 million in 2013 to 10.7 million in 2018). Individually, all the Regions showed a decrease in the period 2013 - 2018, with the exception of the Regions of Crete (+ 1%, from 630 thousand in 2013 to 634 thousand in 2018), South Aegean (+ 2%, from 335 thousand in 2013 to 341 thousand in 2018) and North Aegean (+ 6%, from 199 thousand in 2013 to 211 thousand in 2018). The population of Crete per Regional Units from 2013 to 2018 is presented by ELSTAT as follows (Table 1):

Table 1: The population of Crete per Regional Units from 2013 to 2018

	2013	2018	2013 - 2018
Heraklion	309.743	312.514	1%
Chania	158.096	159.272	1%
Rethymno	86.829	87.510	1%
Lasithi	75.417	74.210	-2%
Crete	630.085	633.506	1%

(Estimated Population-INSETI Intelligence)

On the contrary, the age structure of the permanent population in Crete is a matter of concern as in 2001 the permanent population under the age of 40 constituted 55.3% of the total population, while in 2011 the corresponding percentage shrank to 51.1%. On the contrary, the age structure of the permanent population in Crete is a matter of concern as in 2001 the permanent population under the age of 40 constituted 55.3% of the total population, while in 2011 the corresponding percentage shrank to 51.1%. Despite this deterioration, the concentration of people under the age of 40 in 2011 was higher in Crete than in the country as a whole (47.2%). In this context, the average age in Crete, according to the latest census, was 40 years old, significantly lower than the national average (41.9 years).

1.2 THE CRETAN IDENTITY

Crete has its own cultural wealth and uniqueness in relation to the other regions of Greece. Due to this geographical location, Crete was a crossroads of cultures between East and West. That is why the culture of the Cretans have always been open to anything new, while maintaining their special identity. The geographical position of Crete, its large area, the natural formation of its

soil and its long-term historical adventures were decisive factors, so that to shape its popular culture and to be one of the most important and representative of Greeks", as noted by the folklorist G.N. Aikaterinidis (Dikaïos, Theodorakis, Baripikas, 2009: 50). This culture is a continuation of the ancient and Byzantine era and was naturally influenced by the peoples who lived in Crete for many years (Arabs, Venetians, Turks).

In the effort to identify the elements that make up the Cretan cultural identity, apart from the common origin, elements were sought that are used by them, reflect their way of life, are passed down from generation to generation, indicate the similarity between them and at the same time differentiate them from other groups. These distinctive elements include the local dialect, customs and traditions, local cuisine and diet, as well as music, songs and dances. It should be noted, however, that there are differences within the group itself, for example, cultural peculiarities and differences between the eastern and western regions of the island. Besides, as Vryzas emphasizes (2005: 176 - 177), no group is completely homogenized. The following subchapters give a brief description of each of the distinct features of the Cretans.

1.2.1 CRETAN DIALECT

Language unites people, but at the same time differentiates them as individuals, peoples, morals and geographical areas. This linguistic differentiation into geographical areas is called dialectical differentiation. The dialect occupies an important place among the elements that form the special identity of a group, as it strengthens the bonds between its members and through its use a common historical past is certified. Many Cretan writers cultivated the Cretan dialect, freeing it from Italian "loans" and making it a rich and refined means of artistic expression (Dikaïos, Theodorakis, Baripikas, 2009). The Cretan dialect used from the period of the Cretan Renaissance is characterized by lexical richness, synthetic and productive ability and expressiveness. According to the opinion of Professor H.P. Syeonidis, "under certain conditions this dialect could perhaps be established as a pan-Hellenic language instrument". (Dikaïos, Theodorakis, Baripikas, 2009: 32).

Today, to some extent, it has receded due to the great changes in the way of life and the consequent abandonment of the traditional activities, the contact with the new Greek language through the means of communication and the educational system. As G. Graiatikakis, former rector of the University of Crete, points out, language is the most special feature of Cretan identity, the way they are expressed. "The Cretans are storytellers, they have a fictional ability even in everyday conversation". However, he claims that television "sells" a completely fake dialect, with expressions that make the original speech disappear. (Dikaïos, Theodorakis, Baripikas, 2009: 136)

1.2.2 MORALS AND CUSTOMS

With its many traditions, the Cretan people saw over time the events within their area and one generation taught the other how to behave. (Provataki, 1990: 49). As is the case in most traditional societies, the customs and traditions of Crete are related to the life cycle (such as marriage, baptism, proxenio, etc.) and the cycle of time and are mainly based on religious life. Nowadays most of the customs and traditions of the ancestors have almost disappeared, but they can claim to be reviving through their oral tradition. Besides, in the countryside, the locals try to keep them unchanged, which strengthens the uniqueness of the Cretan cultural identity. (Dikaïos, Theodorakis, Baripikas, 2009: 60)

1.2.3 CRETAN CUISINE

Cretan cuisine has characterised as a high quality example of the Mediterranean diet, which is why the Cretan diet has been the subject of study in recent years. These studies have shown that the people of Crete have the lowest mortality rates and the lowest proportional and global mortality rates as far as cardiovascular disease and cancer are concerned. The history of the

Cretan diet, as evidenced by archaeological finds, dates back to the Phoenician era, as large jars used for olive oil, cereals, legumes and honey were found in the palace.

Agorastakis (2003: 2 - 3) states that in our days the Cretan diet has been integrated into the Mediterranean diet, thus making it more difficult to recognize the special characteristics that make it up and differentiate it.

1.2.4 CRETAN MUSIC - CRETAN DANCES

The traditional music of Crete has its roots in the era of classical antiquity and remains alive till today. The rizitika songs are a special category of the Cretan folk songs. As the name indicates, the place of their origin is at the root (rizes) of the mountains and originate from Byzantium, Venetian domination, Ottoman domination or some newer referring to historical events of the 20th century. Mantinades belong to the second category, being one of the most important means of artistic expression of the Cretan people, as well as the music of traditional dances. It is the art of musical declamation (recitative) in form of a narrative or dialogue, sung in the rhythm of accompanying music. The word is derived from Venetian *matinada*, "morning song".

The traditional Cretan dances are closely connected with the social life of the inhabitants of Crete since antiquity. According to the choreographer-researcher I. Tsouchlarakis, 25 traditional dances are recorded of which only five are the most widespread: pentozalis, haniotikos (sirtos), sousta, maleviziotis and siganos. Each dance started from a specific area and then spread throughout the island. (Dikaïos, Theodorakis, Baripikas, 2009: 114). For Cretans, dance is often a struggle of endurance and bravery and a way to express the emotions of their psychic world. Thus, dance is an essential part of their lives.

1.3 CULTURAL HERITAGE OF CRETE

The Region of Crete is an island of great historical and cultural importance for Greece, given that the island developed the first civilization on today's European soil, the Minoan civilization (2,800 BC - 1,400 BC). Numerous archeological sites are preserved in the Region which testify to the flourishing and development of the Minoan civilization in the wider region. The most important archeological sites of the Region is Phaistos, one of the most important centers of Minoan civilization located in the fertile valley of Kato Messara. Phaistos was the religious and worship center in southern Crete. Another important city of antiquity was Knossos which is located 5 km southeast of Heraklion on the hill of Kefala and was the capital of the Minoan civilization. Other archeological sites are the ancient city of Gortyna, Malia, the Archaeological site of Amnisos and Tylisos in Heraklion, the ancient Eleftherna which is located 30 km south of Rethymno, the ancient Kissamos in Chania, the archeological site "Azogyres" or "Azoires", etc. Moreover, there are many traditional settlements with a special "historical, urban, architectural, folklore, social and aesthetic" physiognomy, maintaining unchanged the image they had in the past as well as their local character. Under the responsibility of YPEKA (Ministry of Environment & Energy), in the Region of Crete 99 traditional settlements are recorded.

The local folklore and tradition, which vary depending on the geographical area, are an important component of the tourist potential of the Region. Crete retains over the centuries important folklore elements of the recent or even the most distant past, having formed a special folklore richness with great timelessness and multiculturalism but also a dynamic relationship with today's man-made and natural environment. Moreover, the intangible cultural wealth of Crete is expressed through the daily life of the inhabitants, their customs and traditions, traditional professions (weaving, pottery, ceramics), dances and songs, their gastronomic habits and generally its identity.

1.4 TOURISM IN CRETE

The tourist activity is of special importance for the local Cretan economy. The revenues of the Region of Crete from the tourism sector in 2018, represented 20% (€ 4.3 billion) of the total revenues of the country while the direct contribution of tourism to the GDP of the Region was 47%. Also, the GDP of the Region of Crete in 2018 increased by +5 (from € 8,732 million in 2016 to € 9,139 million in 2018). Employees in the activities of accommodation and catering services in the Region of Crete in the period 2013 - 2018 recorded an increase of + 41% (from 28 thousand in 2013 to 39 thousand in 2018). Individually, the number of employees in the accommodation increased by + 50% (from 14 thousand in 2013 to 20 thousand in 2018) while those employed in catering increased by + 32% (from 14 thousand in 2013 to 18 thousand in 2018). As far as the international arrivals in Crete are concerned, there was a decrease of -2.0% / - 93 thousand, due primarily to the airport of Heraklion (- thousand / 2.1%) and secondarily to the airport of Chania (-23 thousand / 2.0%)). A total of 4.4 million international air arrivals were recorded in Crete in 2019, of which 3.3 million were recorded in Heraklion and 1.1 million in Chania.

1.4.1 SWOT ANALYSIS: TOURISM IN CRETE

SWOT analysis is a tool widely applied in strategic decision making enabling the identification of strengths, weaknesses, opportunities, and threats related to strategic planning. During this analysis, typically, the most important internal and external factors for the business environment are grouped in four categories: strengths, weaknesses, opportunities and threats. In the following table (Table 2) the strengths, weaknesses, opportunities and threats of tourism in Crete are shortly analysed.

Table 2: SWOT Analysis *Tourism in Crete*

Strengths	Weaknesses
<ul style="list-style-type: none"> ❖ Famous travel destination ❖ Favorable weather conditions ❖ Local gastronomy and pure agricultural products ❖ Cultural events - historical sites ❖ Strategic geographical position ❖ High level and adequacy of natural and man-made resources 	<ul style="list-style-type: none"> ❖ All inclusive package holidays ❖ Seasonality - low development of winter tourism ❖ Increased use of natural resources ❖ Lack of Infrastructure (road network, transport) ❖ High cost of living ❖ Dependence upon tour operators
Opportunities	Threats
<ul style="list-style-type: none"> ❖ Development of winter tourism ❖ Positive image of the Cretan tourist product ❖ Attracting international film producers ❖ Places to explore ❖ Low cost accommodation ❖ New Technologies in Tourism 	<ul style="list-style-type: none"> ❖ Tourism development of neighbouring countries ❖ Unfavorable tax environment to attract foreign investors ❖ Degradation of the natural environment ❖ Dependence on airlines

1.5.1 STRENGTHS

Famous travel destination: Crete is a classic tourist destination with the image of a safe and friendly place to be. The long duration of sunshine is a great advantage, as it has made Crete a tourist attraction of international recognition.

Favorable weather conditions: The climate of Crete is a strong competitive advantage as it has an excellent climate with very high duration of sunshine and a long summer, which starts in April and lasts until October. Also, the winter in Crete is really mild.

Local gastronomy and pure agricultural products: The Cretan gastronomy and agricultural products are widely known. As it has already mentioned, Cretan cuisine has characterised as a high quality example of gastronomy and has been integrated into the Mediterranean diet.

Cultural events - historical sites: The locals try to keep their tradition unchanged and alive, which strengthen the uniqueness of the Cretan cultural identity. The traditional music of Crete, the dances, the feasts (glentia) are really famous and many tourists visit in the summer to enjoy them. Crete is an island of great historical and cultural importance for Greece with many important archeological sites.

Strategic geographical position: The location of Crete in the Mediterranean Sea basin and it's long shoreline are important comparative advantages over many tourist destinations worldwide.

High level and adequacy of natural and man-made resources: Crete is an island region with a special natural environment, large number of protected areas and areas of natural beauty, endemic fauna and flora, rare ecosystems, beautiful and extremely clean beaches, untouched natural landscapes, well-known small islands: (Spinalonga, Elafonissi) as well as great wealth human resources.

1.5.2 WEAKNESSES

All inclusive package holidays: The all-inclusive hotel trend that has developed over the past years in Crete are damaging the local economies, the vast majority of the taverns, the markets, the small farmers etc.

Seasonality - low development of winter tourism: On the basis of statistics Crete has a high seasonality problem, stemming from the fact that, during the high summer period, tourist facilities are used to capacity, while during the low season they are under-used, and during the winter they are almost unused. These fluctuations are attributed to diverse factors – mainly climatic conditions, human decisions, inertia or tradition and supply restrictions – and result in various problems for tourist-receiving destinations, such as seasonal environmental congestion, low return on investment for tourist enterprises, overuse of facilities and off-season unemployment (Andriotis, 2001a; 2003b; Vaughan et al, 2000).

Environmental problems: Tourism affects the local land use can lead to soil erosion, increased pollution, natural habitat loss, and even be a threat to endangered species. In Crete there are problems like rubbish in public areas and beaches that gives a negative image to visitors, increased use of natural resources. Although the environmental impacts of tourism have gained increasing attention in recent years with the rise in sustainable tourism and an increased number of initiatives for being environmentally friendly.

Lack of Infrastructure (road network, transport): The island of Crete shows a low level in some basic infrastructures which directly affect the tourist development and the satisfaction of the visitors. Such weaknesses are mainly found in the transport sector like low level of quality of public transport, insufficient road signs and markings, broken roads etc.

Dependence upon tour operators: The tour operators have increasingly emerged as the most powerful and influential factor of international flows and the Cretan tourism industry is heavily

dependent on tour operators.

1.5.3 OPPORTUNITIES

Development of thematic tourism: Crete has special characteristics such as rich and in many cases untouched natural environment, excellent climate, remarkable cultural and human resources, quality local products, local tradition, etc., which are the cornerstone and the necessary components for the development of thematic tourism (sports, nature-loving, religious, gastronomic, etc.) which shows strong international demand. The promotion of thematic tourism must be a first priority as it will contribute to the diversification and enrichment of the tourism product, to the strengthening of its competitiveness, to the promotion and development of areas of the Cretan hinterland.

Positive image of the Cretan tourist product: Crete is a well-known tourist destination mainly for its history, monuments, culture, sea and beaches. The image that has been formed for the tourist product of the Region is particularly positive and this is underlined by various elements such as: a) it is considered a safe travel destination b) it is characterized by a high sense of hospitality and c) it is considered to have a " Special identity".

Attracting international film producers: There is a need for Greece and Crete to attract more foreign film producers in order for the country to receive further promotion abroad. Cinema can promote Crete's cultural heritage and environmental beauty abroad and boost the island's tourism.

New technologies in tourism: Crete has a comparative advantage due to the existence of important Educational Institutions and infrastructures (ITE, Technology Park, University, Polytechnic, TEI), which already have to show great work in the field of tourism: tourism information systems, electronic databases, pioneering actions in the field of health related to tourism, electronic promotion, etc.

1.5.4 THREATS

Tourism development of neighbouring countries: The growing competition of the developed tourist countries (Spain, Italy, Morocco) and the complex of Mediterranean destinations that they have similar tourist "profile", but higher quality infrastructure and services, is a threat and a motivation (challenge) for the diversification and quality upgrade of tourism in Crete.

Degradation of the natural environment: The development of tourism poses a high risk of causing irreversible consequences to the natural environment if there is no limited tourism activities and the appropriate attention by the locals and the authorities. The creation of important management bodies in destinations of ecological interest (Samaria, Vai, Preveli) in order to protect and control tourism as well as the provision of measures by local authorities to preserve the natural environment are actions that can not be postponed.

Dependence on airlines: An element of the competitiveness of the tourist product is the way visitors come. Crete is primarily a destination that depends on air arrivals. The percentage of Charter flights is particularly high in the summer. The problems recorded both at the airports of Crete and at the airlines pose a risk and directly affect the potential interest of international and domestic investors and visitors.

1.5 SUMMARY

In this chapter the island of Crete has been presented and its rich historical and cultural values. Crete has its own cultural wealth and uniqueness in relation to the other regions of Greece. These distinctive elements that make the island special are the local dialect, customs and traditions, local cuisine and diet, as well as music, songs and dances. The locals try to keep them unchanged, which strengthens the uniqueness of the Cretan cultural identity. A brief description of each of the distinct features of the Cretans has been given. The dialect occupies an important place among the elements that form the special identity of the Cretans and they are trying to keep it alive. The cretan diet and gastronomy has characterised as a high quality

example of the Mediterranean diet and the cretan products are widely known. Last but not least, the Cretan music and dance which are closely connected with the social life of the inhabitants of Crete since antiquity. For Cretans, dance is often a struggle of endurance and bravery and a way to express the emotions of their psychic world. It is also argued that the tourist activity is of special importance for the local Cretan economy. Consequently, the numbers of the visitors play an important role for the survival of the island. A SWOT analysis was given as far as the tourism in Crete is cornered and a detailed report on the strengths, the weaknesses, the opportunities and the threats.

4. RESEARCH APPROACH AND METHODOLOGY

This chapter describes the research strategy of the study. It begins by presenting the aim of this study and the objectives in order to achieve this. This is followed by an overview of the primary research framework and a description of the construct of the questionnaire. The last sections review the sampling and the data collection.

4.1 THE RESEARCH STRATEGY

There are five stages in the research, as follows (Cohen L. , Manion L., Morrison K., 2007):

Stage 1: *Development and operationalization*

1. A review of literature and commercially produced instruments
2. Clarification of the research questions
3. Clarification of methodology and sampling.

Stage 2: *Instrumentation and the piloting of the instruments*

This stage includes:

1. Questionnaire development and piloting
2. Semi-structured interview schedules and piloting
3. Gathering of observational data
4. Analysis of documentary data. Because of the limited number of senior staff, it will not be possible to conduct pilot interviews with them, as this will preclude them from the final data collection.

Stage 3: *Data collection*

This will proceed in the following sequence. First, administration of the questionnaire will be followed by analysis of questionnaire data to provide material for the interviews. Interviews will be conducted concurrently.

Stage 4: *Data analysis and interpretation*

Numerical data will be analysed using SPSS, which will also enable the responses from subgroups of the school to be separated for analysis. Qualitative data will be analysed using protocols of content analysis.

Stage 5: Reporting

A full report on the findings will include conclusions, implications and recommendations.

The awareness of ethical concerns in research gives balance between the demands and the subjects. The following figure (Figure 2) gives a short ethical code that researchers need to take into account and may confront them (Cohen L. , Manion L., Morrison K., 2007).

Figure 2: Ethical Code for researchers

1. It is important for the researcher to fully reveal his or her identity and background.
2. The purpose and procedures of the research should be fully explained to the subjects at the outset.
3. The research and its ethical consequences should be seen from the subjects' and institution's point of view.
4. Possible controversial findings need to be anticipated and, where they ensue, handled with great sensitivity.
5. The research should be as objective as possible: this will require careful thought being given to the design, conduct and reporting of research.
6. Informed consent should be sought from all participants: all agreements reached at this stage should be honoured.
7. Sometimes it is desirable to obtain informed consent in writing.
8. Subjects should have the option to refuse to take part and know this, and the right to terminate their involvement at any time and know this also.
9. Arrangements should be made during initial contacts to provide feedback for participants who request it: this may take the form of a written resume of findings.
10. The dignity, privacy and interests of the participants should be respected and protected at all times.
11. Deceit should be used only when absolutely necessary.
12. When ethical dilemmas arise, the researcher may need to consult other researchers or teachers.

Source: Adapted from Reynolds 1979

4.2 THE AIM AND OBJECTIVES OF THE RESEARCH

The aim of this study is to critically examine the contribution of the associations of Cretans in Attica to the preservation of Crete's cultural heritage, through their communication with the public and the promotion of their actions, the participation of the inhabitants of Attica in their cultural events, their contact with Cretan customs and traditions but also the promotion of the Cretan tourist product through the above means. In order to achieve this aim the following objectives have been defined.

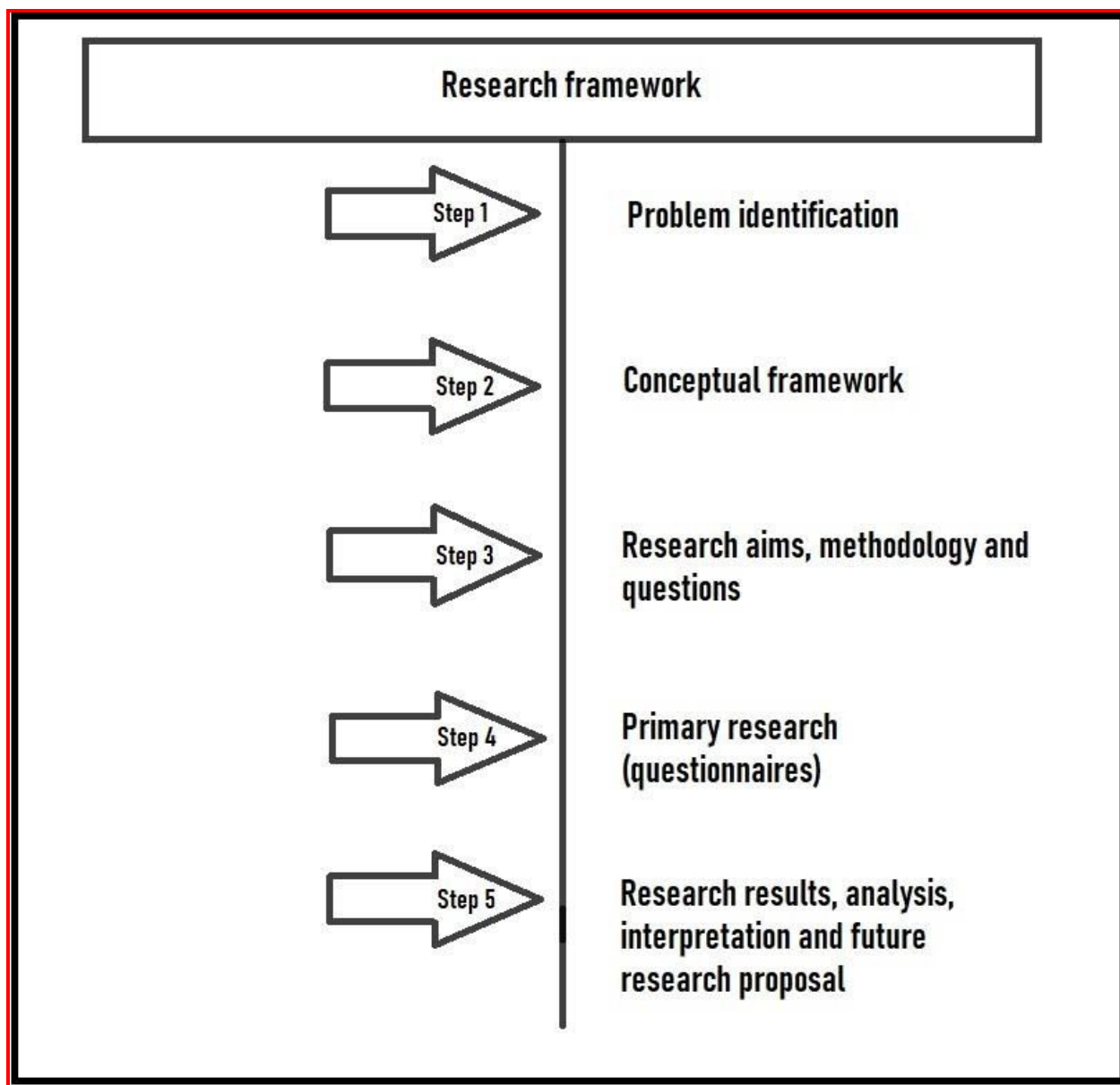
Objective 1: To examine the actions of the Cultural Associations of Cretans in Attica and to analyse whether the actions contribute to the preservation of the intangible cultural heritage of Crete.

Objective 2: To explore the attitude of the Cultural Associations of Cretans in Attica towards the promotion of the Cretan tourist product.

4.3 PRIMARY RESEARCH FRAMEWORK

Primary research is research you conduct yourself. The difference between primary and secondary data sources is that with primary data sources the researcher has first-hand association with the data, whereas with secondary data sources, the researcher has second-hand association with the originally collected data (Jennings, 2001). The framework is a set of broad ideas and principles taken from relevant fields of inquiry and used to structure a subsequent presentation (Reichel and Ramey, 1987). The following Figure (Figure 3) presents the entire research process and the steps undertaken in order to achieve the objectives of this study.

Figure 2: Research Framework



For data collection primary research was conducted. Questionnaires were sent to the Cretan cultural associations of Attica that were distributed online via email. The questionnaire contained four sections: the associations' data, the associations' actions, the preservation of Crete's cultural heritage and the promotion of the Cretan tourist product. The development of the study was carried out through a questionnaire with 12 questions on the associations' data, 12 questions on the associations' actions, 5 questions on the preservation of Crete's cultural heritage and 5 questions on the promotion of the Cretan tourist product.

4.4 CONSTRUCTING THE QUESTIONNAIRE

The questionnaire will always be an intrusion into the life of the respondent, be it in terms of time taken to complete the instrument, the level of threat or sensitivity of the questions, or the possible invasion of privacy ((Cohen L. , Manion L., Morrison K., 2007). The development of the questions to be used in a questionnaire is one of the hardest tasks in a survey and is paramount to the success of data collection and analysis (Jennings, 2001). Before conducting the questionnaire, it was necessary to formulate the questions to ensure that the questions would be understood. All questions should employ language and phrasing which is familiar and colloquial, to ensure that the terms used are understood by respondents and also because formality in language would be likely to inhibit rather than facilitate the expression of habitual responses (ESRI, 1980).

Pre-tests of the questionnaire were conducted to determine if everything connected together as intended. The test - questionnaires were given to some Presidents of Cultural Associations of Cretans in Attica to ensure that the questionnaire is clear on its purpose and it is clear on what needs to be included or covered in the questionnaire in order to meet the purposes (Sellitz and her associates, 1976). When the appropriate corrections were made, the final version contained as full a range of possible responses as can be reasonably foreseen.

4.4.1 TYPE OF QUESTIONS

Although there is a large range of types of questionnaire, there is a simple rule of thumb: the larger the size of the sample, the more structured, closed and numerical the questionnaire may have to be, and the smaller the size of the sample, the less structured, more open and word-based the questionnaire may be (Cohen L. , Manion L., Morrison K., 2007). There are several kinds of question and response modes in questionnaires. In general closed questions (dichotomous, multiple choice, constant sum and rating scales) are quick to complete and straightforward to code (e.g. for computer analysis), and do not discriminate unduly on the basis of how articulate respondents are (Wilson and McLean 1994: 21). They are quicker to code up and analyse than word-based data (Bailey 1994: 118). Open-ended questions are useful if the possible answers are unknown or the questionnaire is exploratory (Bailey 1994: 120), or if there are so many possible categories of response. Open questions gives the respondent the opportunity to freely express her/his opinion.

The survey questionnaire consists of both closed questions including all possible answers that the respondent was asked to choose and open questions that respondents were asked to provide information in free text format. The questionnaire is divided into four sections. The first section mainly includes closed questions concerning the elements and goals of the Cultural Association of Cretans in Attica and a few open-ended questions related to its collaborations. Again both open and closed questions were used in the second section concerning the actions of the Association and the participation of visitors in the actions / events. The third and fourth sections consisted of mostly closed questions, except from one open question for respondents to report some of their ideas and suggestions for a more effective promotion of the tourist product of Crete.

4.5 SAMPLING AND DATA COLLECTION

Sampling is a process that uses a small number of units of a given population as a basis for drawing conclusions about the overall population (Perdue, 1986). There are many questions concerning the sampling and the issue of defining the population on which the research will choose. But decisions on sampling must be taken early. It is a fact that there are factors such as the time, accessibility and sometimes the expense that cause problems to the researcher in the overall planning of the research. As a result, the sample often needs to be smaller in such a way that the data gained are representative of the total population. It is necessary to have a sufficient sample size in order to perform the statistical analyses required (Babbie, 1990; Miller, 1991; Sarantakos, 1998; Bryman, 2004; Punch, 2005). Borg and Gall (1979: 195) suggest that, as a general rule, sample sizes should be large where:

- there are many variables
- only small differences or small relationships are expected or predicted
- the sample will be broken down into subgroups
- the sample is heterogeneous in terms of the variables under study
- reliable measures of the dependent variable are unavailable.

There are several steps in planning the sampling strategy according to Cohen L. , Manion L. and Morrison K. (Research Methods Education, 2007):

1. Decide whether you need a sample, or whether it is possible to have the whole population.
2. Identify the population, its important features and its size.
3. Identify the kind of sampling strategy you require (e.g. which variant of probability and non-probability sample you require).

4. Ensure that access to the sample is guaranteed. If not, be prepared to modify the sampling strategy
5. For probability sampling, identify the confidence level and confidence intervals that you require. For non-probability sampling, identify the people whom you require in the sample.
6. Calculate the numbers required in the sample, allowing for non-response, incomplete or spoiled responses, attrition and sample mortality, i.e. build in redundancy.
7. Decide how to gain and manage access and contact (e.g. advertisement, letter, telephone, email, personal visit, personal contacts/friends).
8. Be prepared to weigh (adjust) the data, once collected.

To determine the sample, an internet search was firstly conducted for the record of all cultural associations of Cretans. There are some lists online which have not been renewed for years and there are many omissions of many Cretan associations. Moreover, many of the associations have changed contact information or have even closed. Therefore, the exact number of the cultural associations of Cretans was impossible to find. An approximate measure shows that both small and large cultural associations of Cretans are more than 300 in Attica.

The next difficulty was the closure of the cultural associations during the research due to the Coronavirus Pandemic (COVID - 19). As a result, telephone contact was difficult or impossible. So, the first idea to contact all cultural associations of Cretans in Attica collapsed. A solution to this was to attempt communication via Facebook, because many of the associations have profiles or pages¹ on Facebook. 37 messages in Greek were sent via the Messenger application of Facebook that were saying the following translated in English text message (Figure 4):

¹ [Pages](#) are places on Facebook where artists, public figures, businesses, brands, organizations and nonprofits can connect with their fans or customers. When someone likes or follows a Page on Facebook, they can start seeing updates from that Page in their News Feed.

Figure 3: The message to the Cultural Association of Cretans in Attica (Translated in English)

"Dear Madam / Sir,

I am currently undertaking some research in the framework of a thesis entitled "The Cretan associations of Attica and their contribution to the preservation and promotion of Cretan cultural heritage" in the postgraduate program "Sustainable Tourism Development: Cultural Heritage, Environment, Society". The purpose of this study is to explore the contribution of the associations of Cretans in Attica to the preservation and promotion of Crete's cultural heritage, through their communication with the public and the promotion of their actions, the participation of the inhabitants of Attica in their cultural events, their contact with Cretan customs and traditions but also through the promotion of the Cretan tourist product through the above means.

Due to the fact that I was born in Crete, I am really interested in the preservation and promotion of Cretan cultural heritage and identity.

I would appreciate it if you could complete the questionnaire and agree to participate in the survey. It takes about 10 minutes to complete the questionnaire. The questionnaire is completed by a legal representative of the cultural association, such as the President, the Vice President, or the General Secretary of the association.

Looking forward to hearing from you.

Yours sincerely,

Maria Kokou"

Only 14 cultural Associations of Cretans responded to the message via Messenger and they

were willing to be part of the research. The rest of the messages were either ignored or not seen due to the fact that the associations were close. At the same time, 60 emails were sent to the official email addresses of the cultural Associations which included the same message (Figure 4). This time, the respondents were 18 and stated willing to complete the questionnaire. Finally, the cultural Associations of Cretans in Attica that participated in the survey are:

1. The association of Cretans in Attica Mesariton in Attica
2. The association of Cretans in Attica Eleysina "I Megalonisos"
3. The association of Cretans in Attica Argyroupoli "I Kriti"
4. The association of Cretans in Attica Galatsiou & Lamprinis "I Megalonisos"
5. The association of Cretans in Attica Mesogeion "O Psiloritis"
6. The association of Cretans in Attica Moshatou Tavrou
7. The association of Cretans in Attica Ilioupoli "I Kriti"
8. The association of Cretans in Attica Kamaterou "To arkadi"
9. Student Union of Cretans of Attica
10. The association of Cretans in Attica Melission "Erotokritos"
11. The association of Cretans in Attica Peramatos "I Mahi tis Kritis"
12. The association of Cretans in Attica Thrapsano
13. The association of Cretans in Attica Nea Smirni
14. The association of Cretans in Attica Aharnon
15. The association of Cretans in Attica Nea Ionia
16. The association of Cretans in Attica Keratsini-Drapetsona "To arkadi"
17. The association of Cretans in Attica Asigites "O Pavlos Gyparis"
18. The association of Cretans in Attica Agioi Anargyroi
19. The association of Cretans in Attica Saronikou "O ethnarhis Eleftherios Venizelos"
20. The association of Cretans in Attica Anogia "To Idaion Antron"
21. The association of Cretans in Attica Ano Liosia Zefyri "I Megalonisos"
22. The association of Cretans in Attica Glyfada "I Kriti"
23. The association of Cretans in Attica Agia Paraskevi

24. The association of Cretans in Attica Dafnes “I Agia Zoni”
25. The association of Cretans in Attica “Oi Drosoulites”
26. The association of Cretans in Attica Amarousiou “O Kritegenis Zeus”
27. The association of Cretans in Attica Petroupoli “I Megalonisos”
28. The association of Cretans in Attica Vrilissia
29. The association of Cretans in Attica Iraklio
30. The association of Cretans in Attica “I Gergeri”
31. The association of Cretans in Attica Kantza Glyka Nera “To Kri Kri”
32. The association of Cretans in Attica Aigaleo “I Kritiki Anagenisi”
33. The association of Cretans in Attica Alimou “O Kazantzakis”
34. The association of Cretans in Attica Agios Dimitrios

It should be mentioned the fact that all the participants were fully informed about both the purpose of the primary research and the way in which their answers will be used. Their participation in this survey is completely voluntary and all of the responses will be kept confidential. Also, the questionnaires were sent in Greek language and then they were translated by the researcher for the purpose of this study.

4.6 DATA PREPARATION AND QUANTITATIVE DATA ANALYSIS

The prepared researcher will need to know how the data will be analysed. The planning of data analysis will need to consider (Cohen L. , Manion L., Morrison K., 2007):

1. What needs to be done with the data when they have been collected?
2. How will they be processed and analysed?
3. How will the results of the analysis be verified, cross-checked and validated?

Quantitative data is defined as the value of data in the form of counts or numbers where each data-set has an unique numerical value associated with it. This data is any quantifiable

information that can be used for mathematical calculations and statistical analysis. In this study numerical analysis was performed using the Google Forms, which is a survey administration app that is included in the Google Drive office suite and Google Classroom. Graphical forms of data presentation were used including, frequency and percentage tables, bar charts and pie charts.

4.7 SUMMARY

This chapter presented the aim of this study and the objectives in order to achieve this aim which are 1. to examine the actions of the Cultural Associations of Cretans in Attica and to analyse whether the actions contribute to the preservation of the intangible cultural heritage of Crete and 2. to explore the attitude of the Cultural Associations of Cretans in Attica towards the promotion of the Cretan tourist product. This was followed by an overview of the procedure of sampling and data collection. The final size is 34 completed questionnaires. Finally, the Google Forms for numerical analysis and graphical forms for data presentation were used.

The next chapter provides the results and a descriptive data analysis.

5. RESULTS AND DESCRIPTIVE DATA ANALYSIS

This chapter provides the results and a descriptive data analysis of the findings. The chapter is organized in four sections. Section one (5.1) presents the Association Identity including elements, goals and collaborations. Section two (5.2) describes the actions of the Cultural Associations of Cretans in Attica and it examines the response of the people in the events. Section three (5.3) analyses the contribution of the Cultural Association of Cretans in Attica in the preservation of Cretan Intangible Cultural Heritage and Identity. Last section (5.4) studies the contribution of the Cultural Association of Cretans in Attica to the promotion of the Cretan tourist product.

SECTION ONE

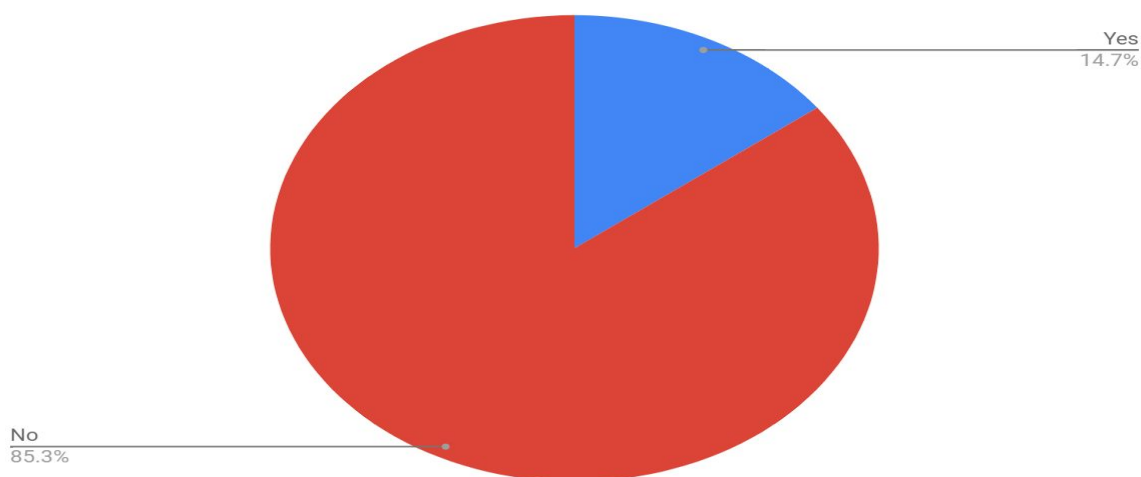
5.1 RESULTS OF THE IDENTITIES OF CULTURAL ASSOCIATIONS OF CRETANS IN ATTICA

This first section presents the identities of Cultural Associations of Cretans in Attica including elements, goals and collaborations.

5.1.1 REGISTER OF CULTURAL ORGANISATIONS

According to the survey conducted, most respondents (85,3%) stated that the Cultural Associations of Cretans in Attica are listed on the Register of Cultural Organisations (Figure 5). While a small percentage (14,7%) reported that the cultural association has not yet registered. Probably a reason for the associations not being listed on the Register of Cultural Organisations are mainly because they are framed by a small number of members and they do not meet the required conditions.

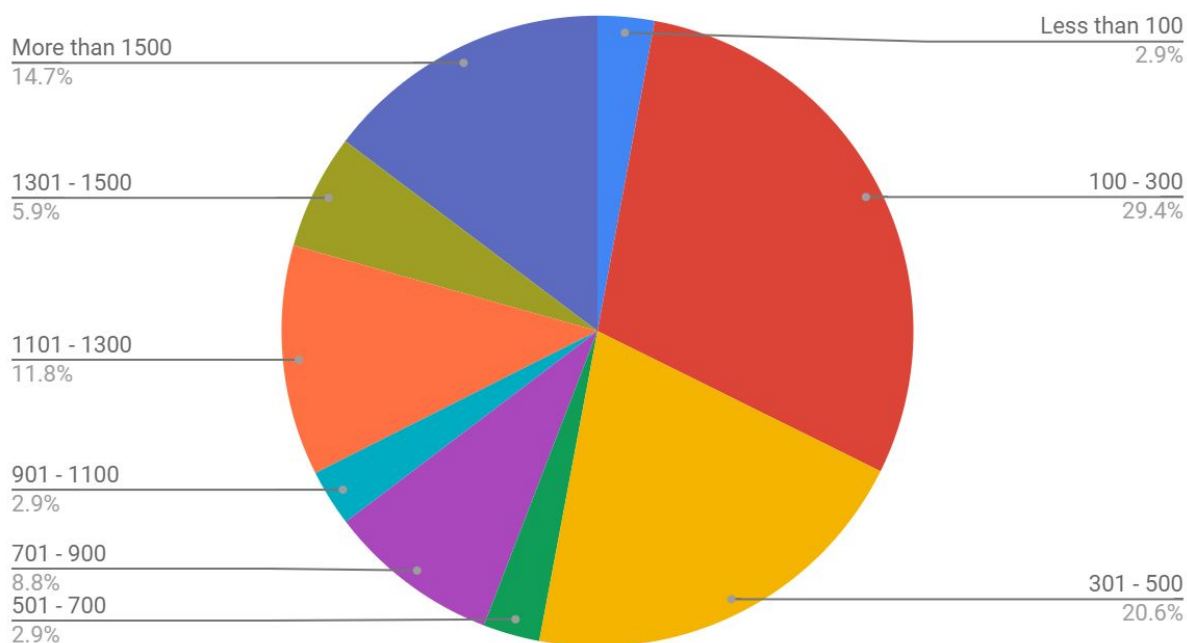
Figure 5: Are there registered members of non-Cretan origin in the Association?



5.1.2 MEMBERS OF THE ASSOCIATION

It is clear that there are associations consisting of a lot of members and others with fewer members registered in. This of course may depend on the municipality where each association is located. According to the respondents, most associations consist of “100-300 members” (29,4%) and “301-500 members” (20,6%) and a lower proportion of “more than 1500 members” (14,7%), which can automatically be characterised as large associations (Figure 6).

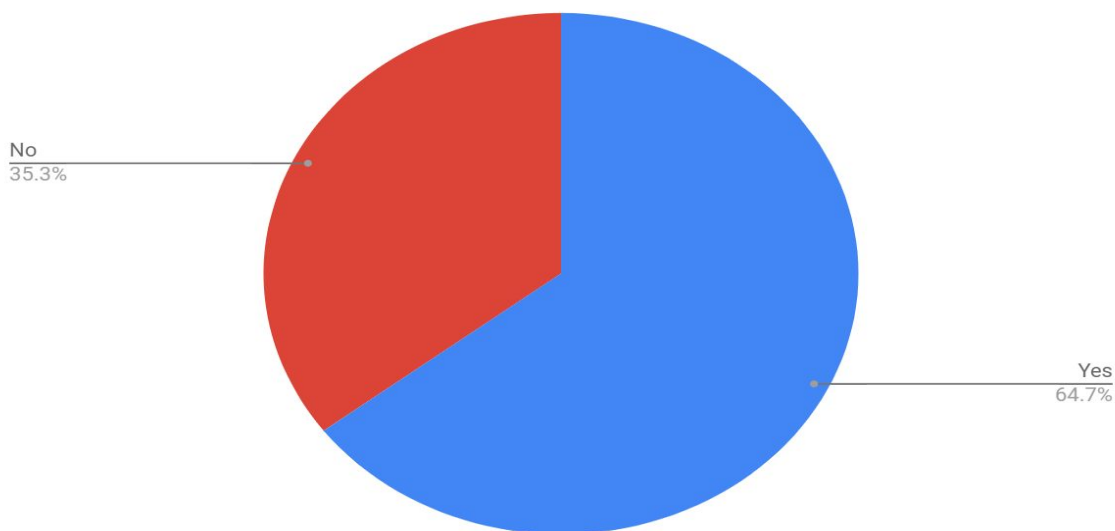
Figure 6: How many members are registered in the Association?



5.1.3 MEMBERS WITH NON - CRETAN ORIGIN

There are many cretan cultural associations that may not consist only of native Cretans. They are a combination of natives as well as their spouses and other people who admire and are interested in the Cretan culture. According to the respondents, the members of the most associations (64,7%) are only Cretans, while the rest of them include members with no cretan origin (Figure 7). Although many Cretans argue that they are different from the rest of the Greeks, according to the following Figure the Cretans are willing to accept in the association members with non - Cretan origin proving that they are not afraid of the “foreign”.

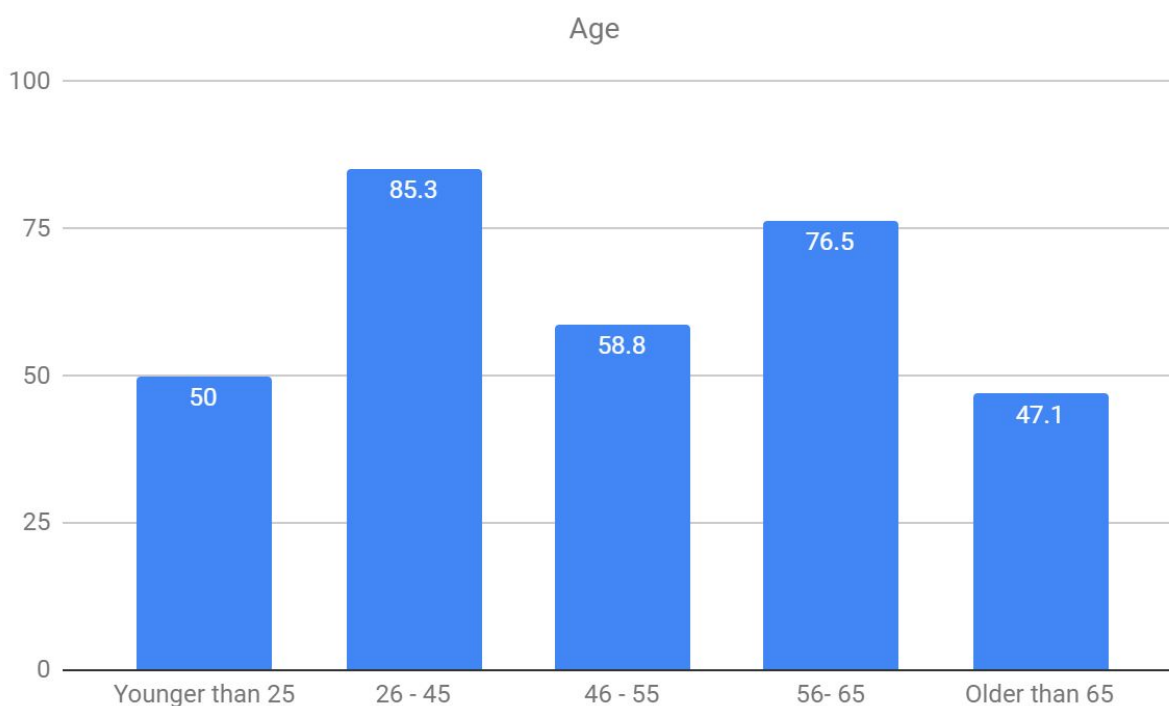
Figure 7: Are there registered members of non-Cretan origin in the Association?



5.1.4 AGE PROFILE

An analysis of the age groups of the active members reveals that the age profiles range from 26 to 45 years old (85,3%), while the lowest age groups are older than 65 years old (47,1%). This proves that the associations rely heavily on the younger generation and their willingness to protect the culture in which they grew up.

Figure 8: What are the ages of the active members of the Association?



5.1.5 GOALS OF THE ASSOCIATION

Respondents were asked about the goals of the association. As demonstrated in Chapter 3 the Cretans try to keep their traditions and customs unchanged, which strengthens the uniqueness of their cultural identity. The majority argues that the primary goal of the association is to preserve and to revive the Cretan cultural heritage (97,1%). Moreover, equally important goals are the spread of traditional dances and musical instruments (85,3%), the mobilization and solidarity of the members (82,4%) and the promotion of cooperation among cultural associations of Cretans (82,4%). Of course, the entertainment purposes play an important role for the members of the associations (79,4%).

Table 3: What are the goals of the Association?

Goals of the associations	%
The preservation and revival of Cretan tradition	97.1
The spread of cretan traditional dances & instruments	85.3
The mobilization and solidarity of the members	82.4
The engagement of the members in discussions on cretan issues	41.2
The promotion of cooperation among cultural associations of Cretans	82.4
The promotion of Crete	52.9
Charity and social purposes (blood donation, helping vulnerable groups, etc.)	73.5
Cultivation of members' knowledge and skills	44.1
Entertainment purposes	79.4
All the above	2.9
Socialization	2.9
The protection of the environment	2.9

5.1.6 DIFFICULTIES

Taking into account the above goals, the respondents were asked to answer what difficulties they face in achieving the goals of the association (Table 4). A large percentage stated that the current adverse economic conjuncture appears to create many difficulties in the proper functioning of the association (73,5%). This makes sense because many organizations rely on funding or financial support from the municipality. As the economic crisis still evokes problems to the greek economy, the associations lack financial support. Additionally, by observing the age group of the most active members (25 - 45 years old), this group's lack of time in the management of the association (35,3%) is justified if we take into consideration that they are in their most productive years in respect of personal relationships and career. Consequently, the quality occupations they choose to focus on, do not allow them to find the time to be active members of the associations. Another difficulty that is mentioned is the absence of young members in the associations (23,5%). More and more young people are moving away from traditions because they think they are old-fashioned and outdated leading to the extinction of many associations.

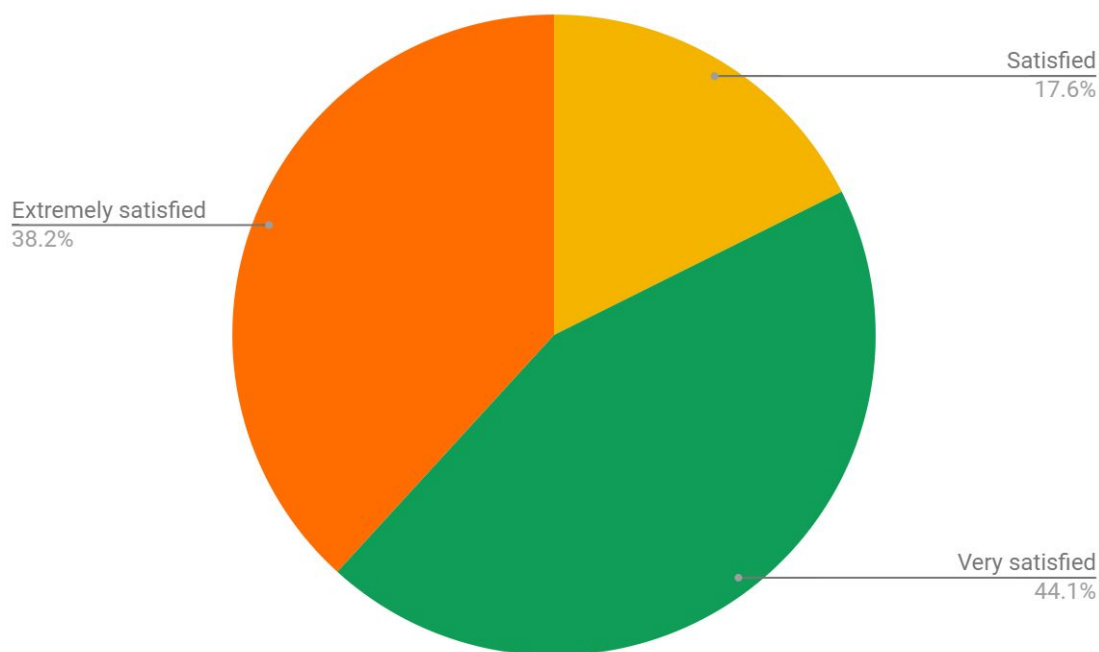
Table 4: What difficulties are presented?

Difficulties of the associations	%
Poor organizational skills and coordination problems	5.9
No predetermined space for the events / actions	11.8
Adverse Economic Conjuncture	73.5
No Web Page (site, wordpress, blogspot etc.)	5.9
Absence of young members	23.5
Absence of cooperation with the Municipality and with other competent bodies	11.8
Absence of cooperation with respective Associations	5.8
Weakness of advertising the Association	8.8
Intense Competition with other Associations	14.7
Lack of time and involvement	35.3
Not enough visitors in the events	5.9
Difficulty in accessibility	2.9
None of the above	11.8

5.1.7 MEASURING GOAL REALIZATION

When the respondents were asked how satisfied they are with the fulfillment of the initial goals that were mentioned above, the answers were all positive. In general, the responses from all the associations show a high rate of satisfaction. Almost half of them state that they are very satisfied with the realization of the goals the Association has set.

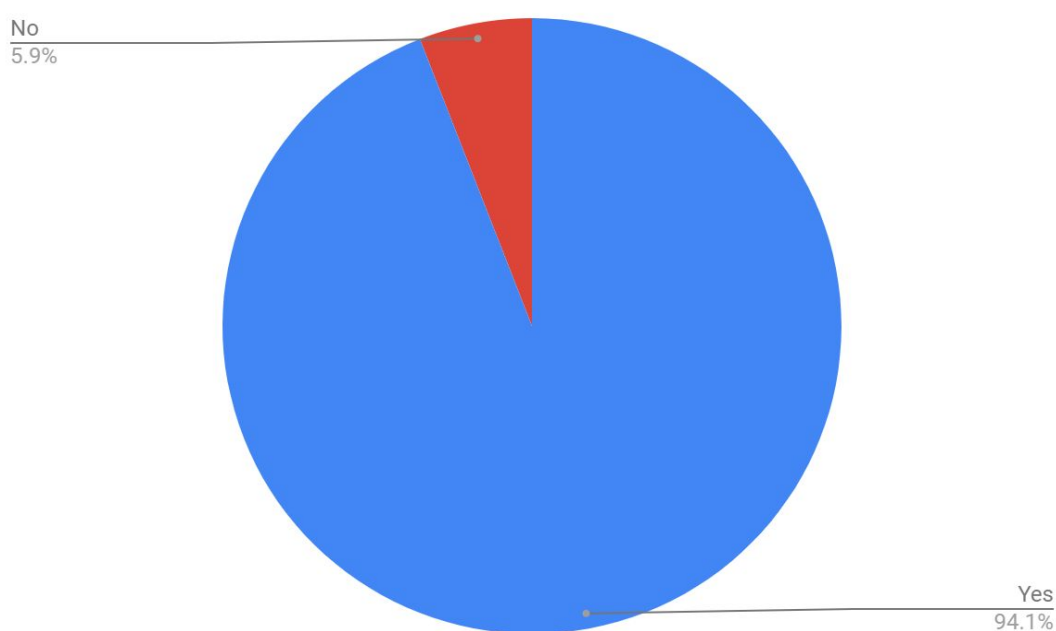
Figure 9: To what extent do you consider that your Association contributes to the realization of its initial goals?



5.1.8 COLLABORATIONS

In response to the question if the associations collaborate with other cultural Associations of Cretans, the fact that the majority (94,1%) do collaborate with other cultural associations shows that the cultural associations are united and the common goals keep them connected.

Figure 10: Do you collaborate with other cultural Associations of Cretans?



In response to the question why they do not cooperate with other associations one respondent supports that “We do not have any problem with other Associations”.

SECTION TWO

5.2 RESULTS OF THE THE ACTIONS

This section focuses more on the action of the Cultural Associations of Cretans in Attica. It examines the evaluation of the actions and the response of the people in the events.

5.2.1 ACTIVITIES

This question relates to the activities that take place in the Association during the year. All the respondents argue that feasts and anniversary celebrations are organized during the year. As it was also mentioned in Chapter 1, the associations are actively involved in organizing local social events, which are often related to the construction and negotiation of local identity, the revival of rituals of some customs and the revival of social mobility (Panopoulos, 2006: 91). Moreover, the fact that Cretan dance lessons (94,1%) take place each academic year is in agreement with their major goal to spread the traditional dances and the importance of dance is Cretan's life. Other activities are traditional art workshops, excursions, participation in action of the municipality they belong to, etc (Table 5).

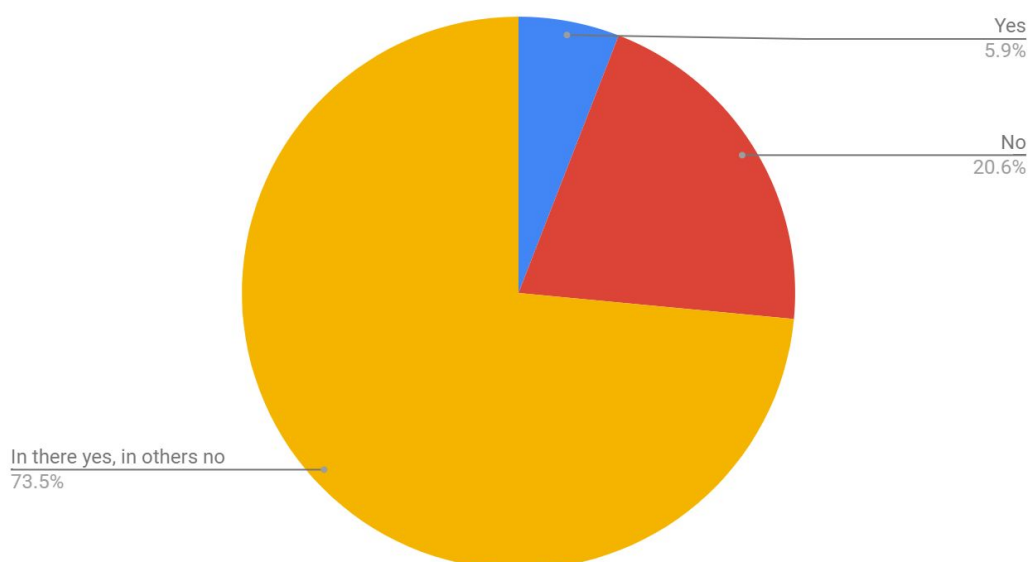
Table 5: What activities take place in the Association?

Activities of the associations	%
Cretan dance lessons	94.1
Cretan musical instruments workshops	79.4
Traditional singing lessons	41.2
Traditional art workshops (embroidery, knitting, jewelry, sculpture, etc.)	17.6
Theater workshop	17.6
Painting, Photography lessons	14.7
Cretan cooking lessons	8.8
Sports teams (football, basketball, etc.)	23.5
Creation of a library or an educational club	50
Reading traditional literature texts and poems	20.6
Events of historical, ceremonial, anniversary and religious interest	79.4
Discussions on issues concerning Crete and the municipality	47.1
Publication of a newspaper or magazine or studies related to the Cretan heritage	14.7
Excursions	85.3
Participation in festivals	67.6
Feasts, anniversary celebrations	100
Charities and social actions	2.9
Participation in actions of the municipality	82.4
Participation in environmental awareness actions	47.1
Preservation of Museum Folklore	8.8

5.2.2 ENTRANCE TICKETS

Depending on the type and the services (food, live music etc.) of the event in some events there is an entrance ticket, while in others there is a free entrance (73,5%).

Figure 11: Are there entrance tickets for the events?

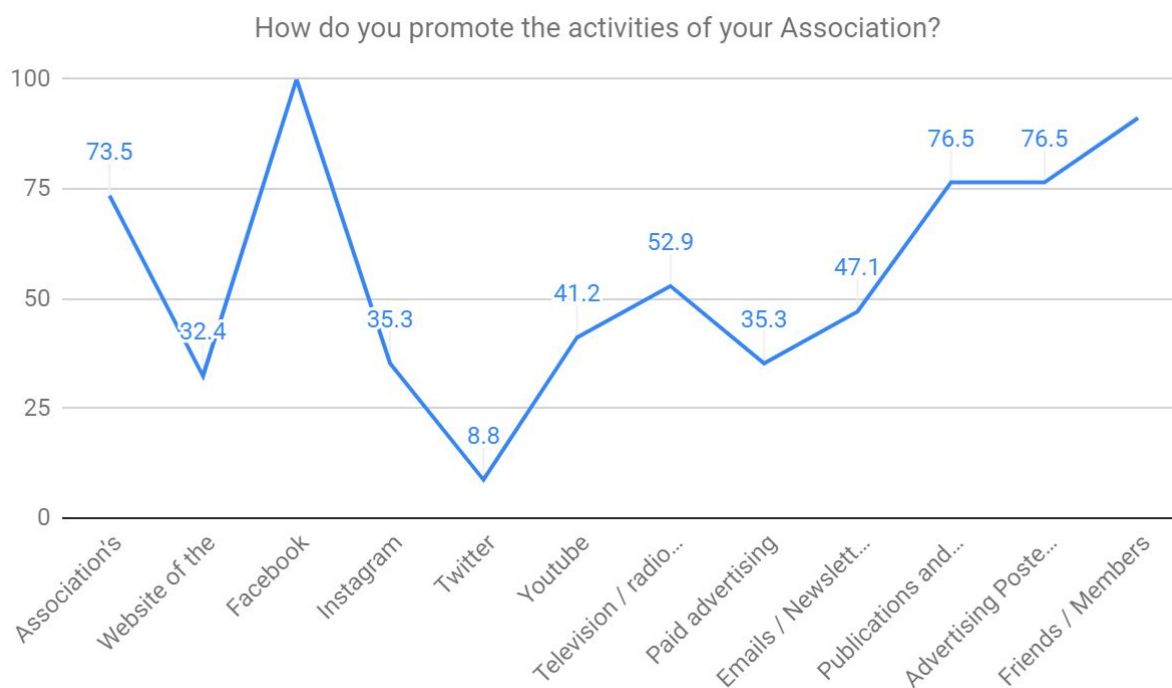


5.2.3 PROMOTION

The next question concerns how do the Associations promote their activities/ actions (Table 5). It is not surprising that all the Associations use Facebook (an American online social media and social networking) as a way to promote and update their actions. Many respondents also argue that information about the Association and its events/ actions is often given by both the members of the Association or its friends (91,2%), word of mouth marketing. Most of the time people believe suggestions from friends and family more than advertisements. Thus, this type of promotion is quite a valuable source of marketing. It is worth mentioning that few

associations choose to pay an advertisement (35,3%), which makes sense if we consider the current adverse economic conjuncture that was mentioned above.

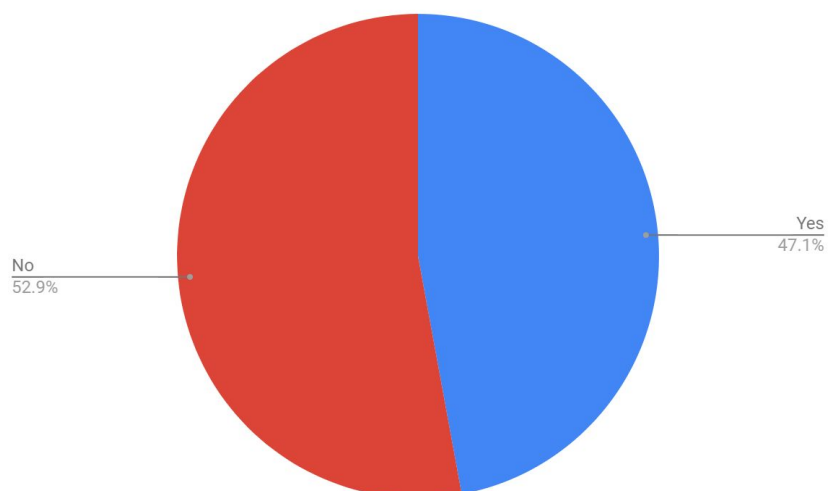
Figure 12: How do you promote the activities of your Association?



5.2.4 EVALUATION OF PUBLIC INVOLVEMENT AND PARTICIPATION

Apart from the promotion process, the evaluation is an essential tool because it provides a systematic method to understand how well it achieves its goals and helps determine what works well and what could be improved. The public involvement and participation can measure the promotional effectiveness of the Association. Nevertheless, more than half of the Associations (52,9%) do not evaluate the public involvement and participation leading.

Figure 13: Do you evaluate public involvement and participation?



On the other hand, there are associations that do evaluate the public involvement and participation and they were asked to refer to the ways of the evaluation. The statements are as follows.

Association 1: "Face to face discussion"

Association 2: "Through our facebook page"

Association 4: "The big public involvement and participation is an evaluation tool"

Association 5: "Both the public participation and the positive feedback are an evaluation tool"

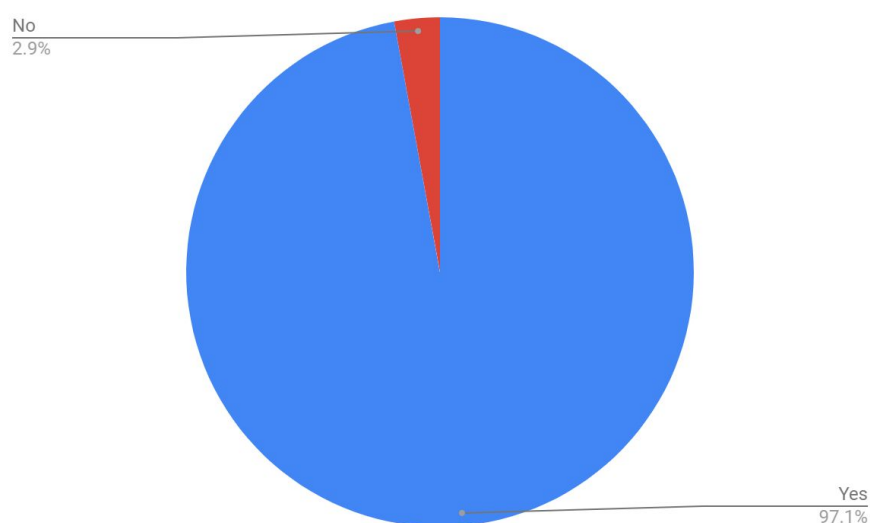
Association 6: "Participation and interest of the people. Economic measures. Possible organizational errors. Evaluate space and time for the events / actions"

Association 7: "The increasing participation, the positive reviews and the invitations for participation in public, Cretan and non-Cretan events"

5.2.5 POSSIBLE SUGGESTIONS

In case of suggestions from a visitor or friend, the majority (97,1%) of respondents answered that they would take into account the opinion or idea.

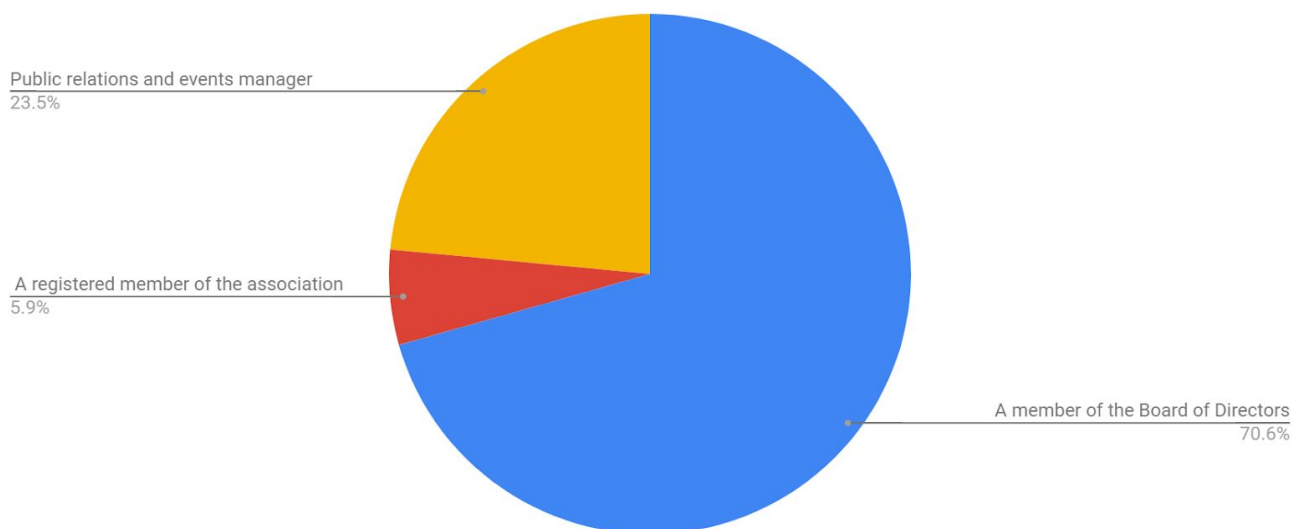
Figure 14: Do you take into account the possible suggestions that may arise from the association's friends or visitors?



5.2.6 COMMUNICATIONS AND PROMOTION MANAGEMENT

So, who is responsible for the advertising communications and promotion management in the association? In most cases a member of the Board of Directors (64,7%) takes over the advertising communications and promotion management. But, in some association there is also a public relations and events manager (23,5%) who controls issues concerning promotion, communication, public relations etc. (Figure 15).

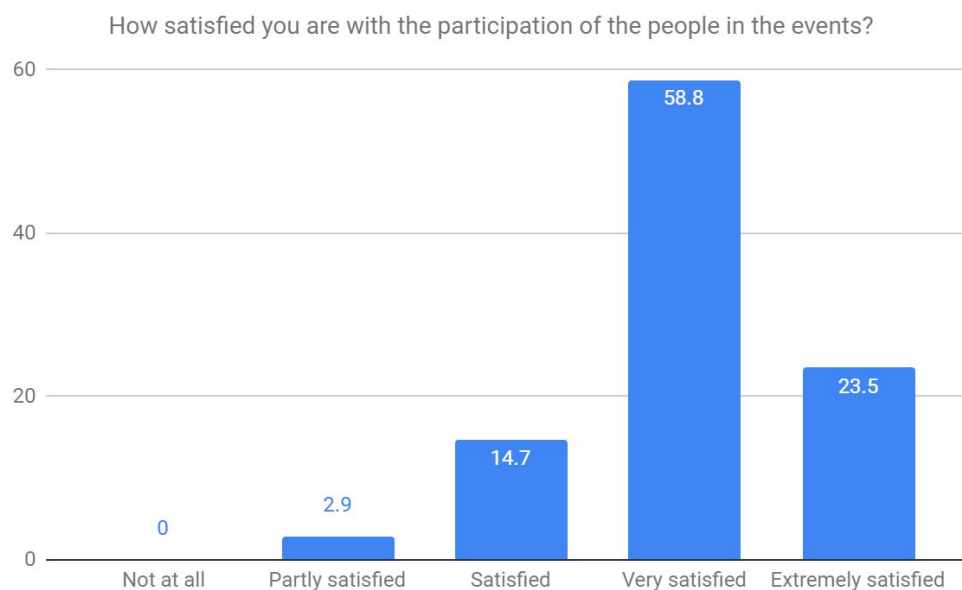
Figure 15: Who is responsible for advertising communications and promotion management?



5.2.7 RATE PARTICIPATION OF THE VISITORS

The respondents were asked to rate how satisfied they are with the participation of visitors in the events (Figure 16). The 58,8% of them are very satisfied with the response of the people, while the 23,5% of them are extremely satisfied. Despite the difficulties they face, the associations make their presence felt.

Figure 16: How satisfied you are with the participation of the people in the events?



As they were asked for further comment on the response of the people, the representatives of the Associations justify the public participation as follows.

Association 1: “In the times we live in, a Cretan has neither time nor money to deal with the Association”

Association 2: “The best is the enemy of the good”

Association 3: “Because there is faith, consistency, seriousness, responsibility and quality in our cultural actions.”

Association 4: “The interest of the people for the Cretan culture”

Association 5: “Given the difficult economic situation and the social problems we are facing, we believe that the response of the people is more than satisfactory.”

Association 6: “Difficult economic situation, indifference.”

Association 7: “Many people do not participate in our events because they do not like the members of the Board”

Association 8: “Every year we have the same number of visitors in our events. The problem is that no new members are coming to register.”

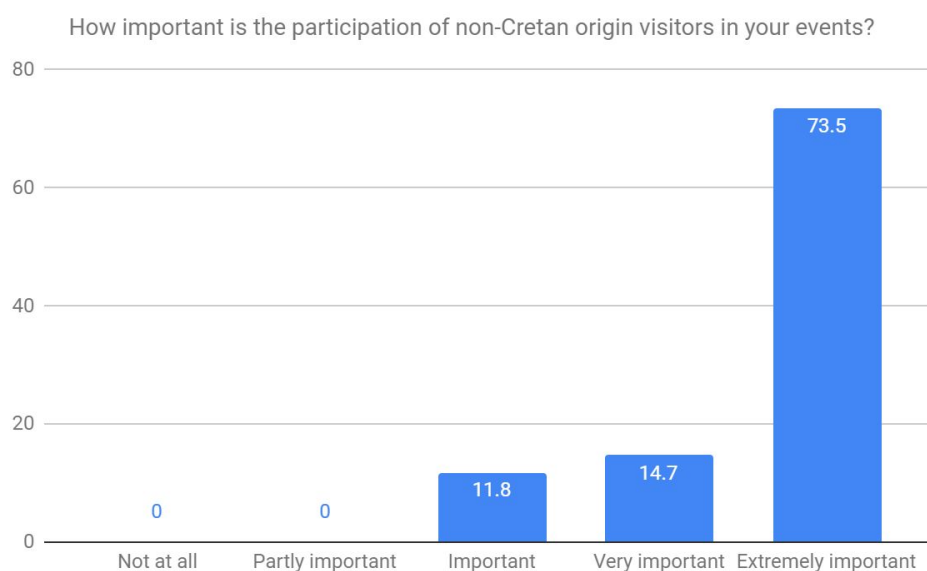
Association 9: “People are always interested in cretan culture and they visit cretan events, because the cretan dances are very enthusiastic and the traditional dishes combine strong flavor and high quality.”

Association 10: My personal opinion is that there should be more events held throughout the year, in a bidirectional manner between the association and its members, in order to maintain the members’ interest in every event.”

5.2.8 PARTICIPATION OF NON-CRETAN ORIGIN VISITORS

But how important is the participation of non-Cretan origin visitors in your events? It seems that the non-Cretan origin visitors are welcome in the cretan events, because the 73,5% of the respondents argue that their involvement is extremely important (Figure 20).

Figure 17: How important is the participation of non-Cretan origin visitors in your events?



The respondents of the Association concerning the previous question argued that:

Association 1: “In this way more and more visitors are getting in touch with Crete and the Cretan culture”

Association 2: “Culture has no origin”

Association 3: “The dissemination and preservation of the Cretan cultural heritage are also implemented by the friends of Crete. In our events the 40% of the visitors have non Cretan origin.”

Association 4: "Crete is unique."

Association 5: "It is important because it gives us the opportunity to present the Cretan Folk Tradition, the Cretan culture, customs, traditions and everything else related to the island."

Association 6: "An association needs to be open to new members regardless of origin."

Association 7: "It is an honor and pleasure for non-Cretans to participate."

Association 8: "Culture is for everyone. The purpose of a cultural association is to transmit it. It is very difficult to approach those who are attached to their own tradition."

Association 9: "Dissemination of the Cretan spirit."

Association 10: "The goals of the association include events of Cretan interest. So, success is when there is a response from Cretans. Of course, the participation of friends is always positive."

Association 11: "As President of a Cretan association, I am interested in all our events. A large participation of people not only strengthens the action of the association but at the same time through the events people get in touch with the customs, the traditions, the Cretan culture, the Cretan diet etc."

SECTION THREE

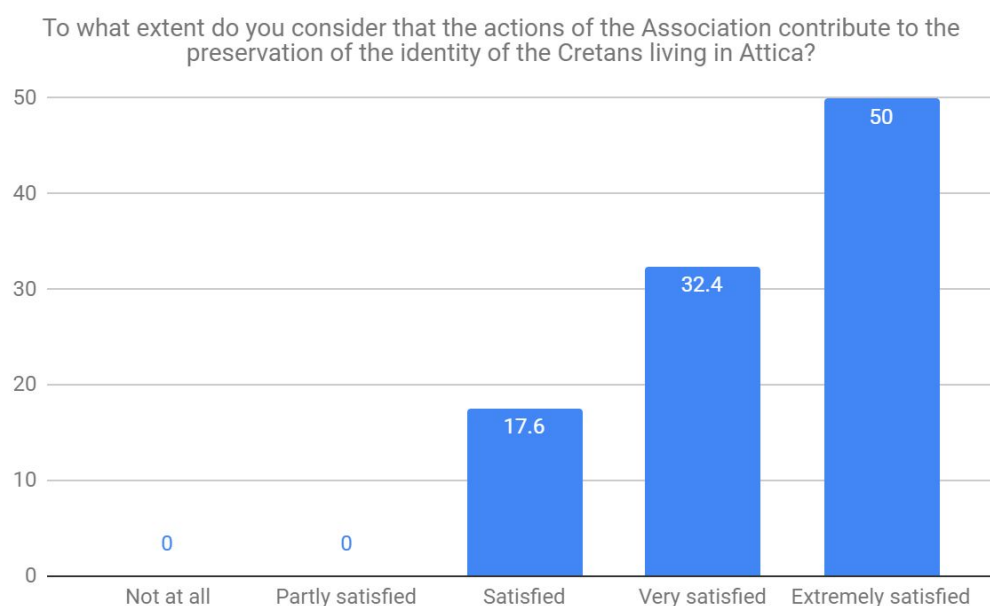
5.3 PRESERVATION OF CRETAN CULTURAL HERITAGE

This section examines the contribution of the Cultural Association of Cretans in Attica in the preservation of Cretan Intangible Cultural Heritage and Identity.

5.3.1 THE PRESERVATION OF CRETAN IDENTITY

The primary goal of the most cultural associations of Cretans is to preserve and to revive the Cretan cultural heritage. But to what extent do the actions of the Association contribute to the preservation of the identity of the Cretans living in Attica? Half of the respondents support that they are extremely satisfied with the contribution of the actions and they are trying to keep their Cretan identity alive (Figure 18).

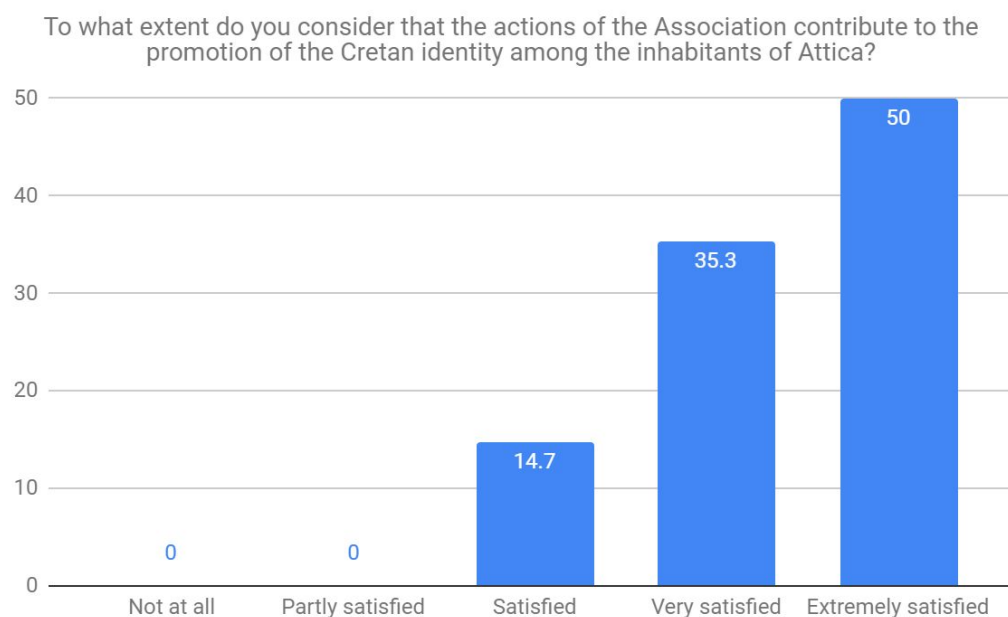
Figure 18: To what extent do you consider that the actions of the Association contribute to the preservation of the identity of the Cretans living in Attica?



5.3.2 THE PROMOTION OF THE CRETAN IDENTITY

But, to what extent do the actions of the Association contribute to the promotion of the Cretan identity among the inhabitants of Attica? Again, half of the representatives argue that the actions play an extremely important role in promoting the Cretan identity in Attica (Figure 22).

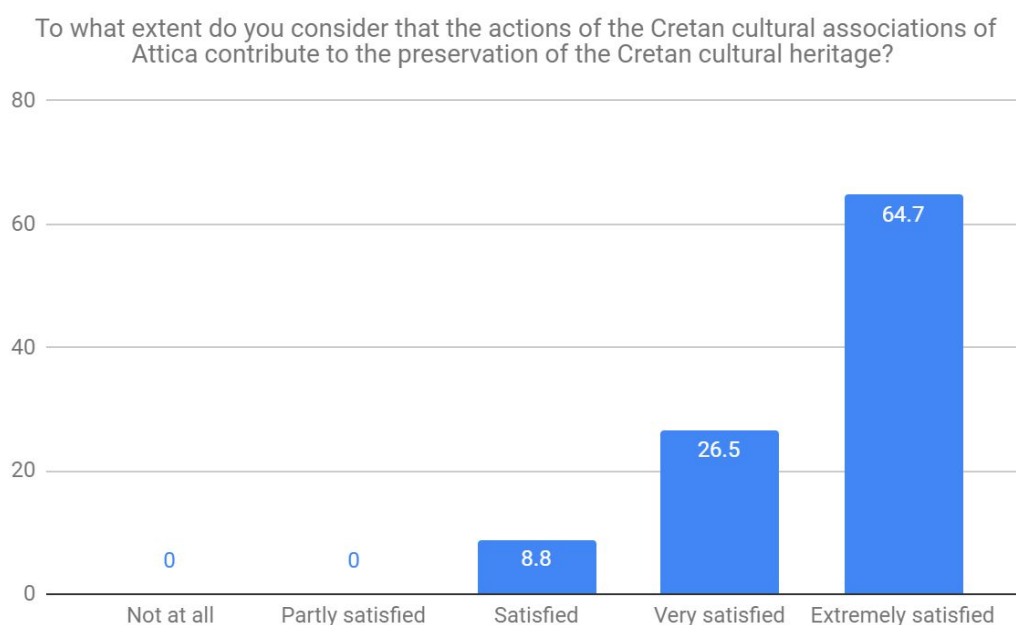
Figure 19: To what extent do you consider that the actions of the Association contribute to the promotion of the Cretan identity among the inhabitants of Attica?



5.3.3 THE PRESERVATION OF THE CRETAN CULTURAL HERITAGE

The next question concerns the Cretan cultural heritage and to what extent do the actions of the Cretan cultural associations of Attica contribute to its preservation. The most representatives of the Cretan Associations in Attica (64,7%) are extremely satisfied with the actions and their contribution to the preservation of the Cretan cultural heritage (Figure 23).

Figure 20: To what extent do you consider that the actions of the Cretan cultural associations of Attica contribute to the preservation of the Cretan cultural heritage?

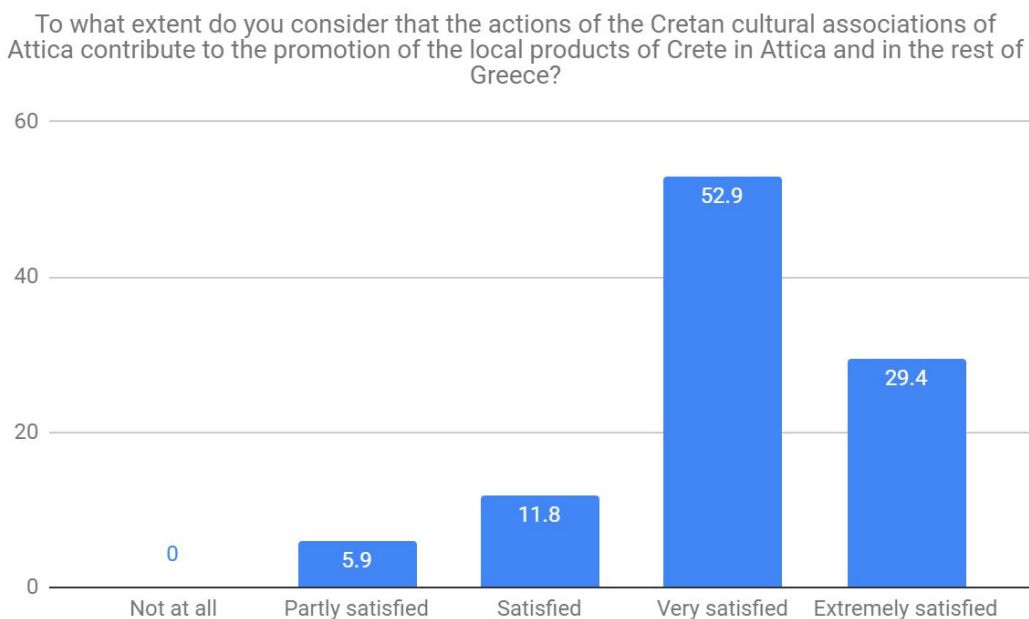


5.3.4 THE PROMOTION OF THE LOCAL PRODUCTS IN GREECE

Through the events, feasts and workshops people have the opportunity to keep in touch with traditional local products. But to what extent do the actions of the Cretan cultural associations of Attica contribute to the promotion of the local products of Crete in Attica and in the rest of

Greece? The 52,9% believe that happens at a very satisfying level, while the 29,4% at an extremely satisfying level. There is a small percentage (5,9%) which supports that the actions partly promote the local products in Greece (Figure 24).

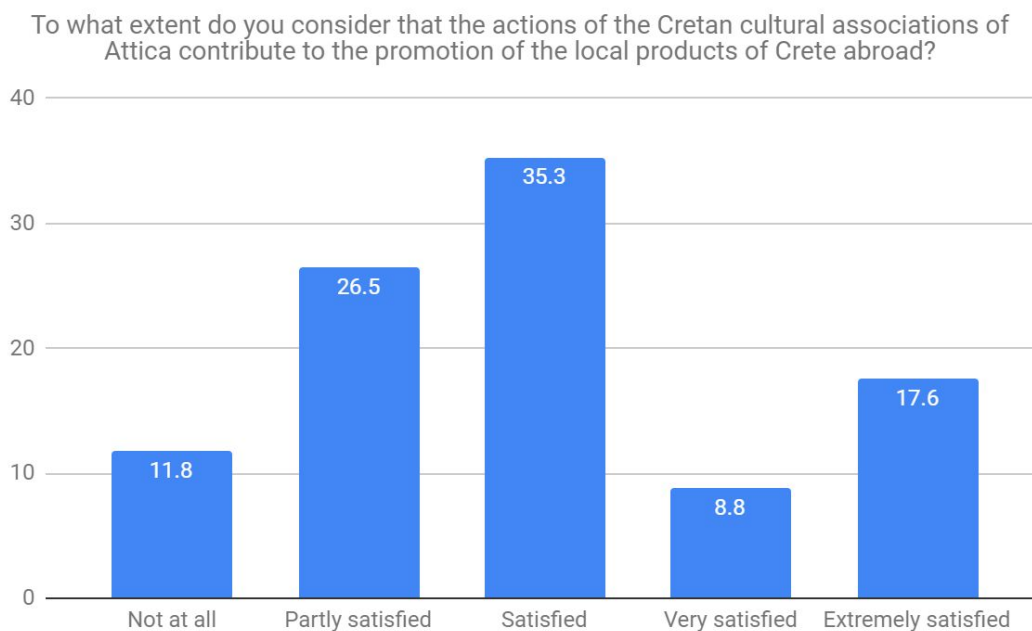
Figure 21: To what extent do you consider that the actions of the Cretan cultural associations of Attica contribute to the promotion of the local products of Crete in Attica and in the rest of Greece?



5.3.5 THE PROMOTION OF THE LOCAL PRODUCTS ABROAD

As far as the contribution of the actions of the Cretan cultural associations of Attica to the promotion of the local products abroad, the respondents' opinions conflict. Most of them support that the actions contribute to the promotion of Cretan products abroad at a satisfying level (35,3%), while some others support that they partly promote the local products abroad (26,5%).

Figure 25: To what extent do you consider that the actions of the Cretan cultural associations of Attica contribute to the promotion of the local products of Crete abroad?



SECTION FOUR

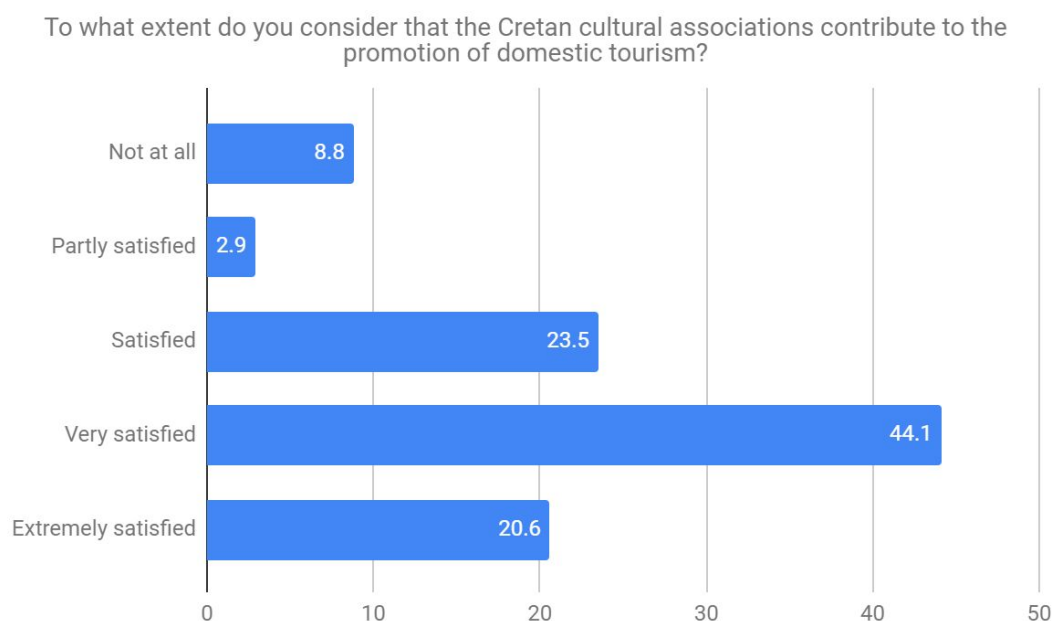
5.4 PROMOTION OF THE CRETAN TOURIST PRODUCT

This section studies the contribution of the Cultural Association of Cretans in Attica to the promotion of the Cretan tourist.

5.4.1 THE PROMOTION OF DOMESTIC TOURISM

As a consequence of the events, lessons, workshops that take place throughout the year, the Cretan cultural associations contribute to the promotion of domestic tourism at a very satisfying level (44,1%) according to the most respondents (Figure 26). Few respondents believe that the actions do not promote Crete as a tourist product.

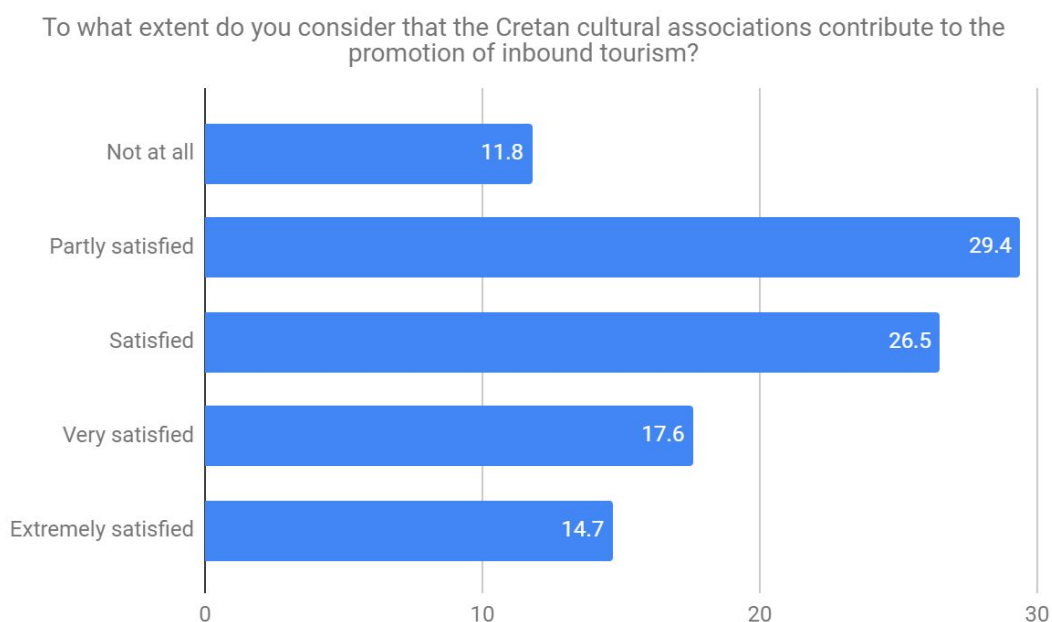
Figure 26: To what extent do you consider that the Cretan cultural associations contribute to the promotion of domestic tourism?



5.4.2 THE PROMOTION OF INBOUND TOURISM

As far as the inbound tourism is concerned, the respondents' opinions are completely different. Most of them support that the actions of the Cretan cultural associations of Attica do not contribute to the promotion of inbound tourism so much (29,4%). Some of them (26,5%) believe that the actions can support the development of inbound tourism in Crete at a satisfying level (Figure 27).

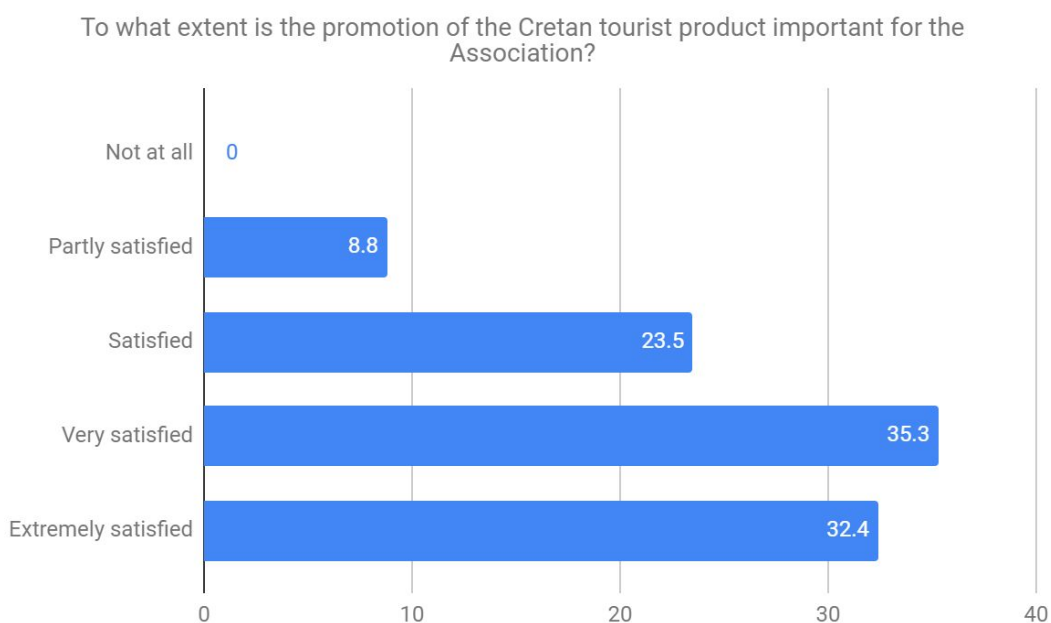
Figure 27: To what extent do you consider that the Cretan cultural associations contribute to the promotion of inbound tourism?



5.4.3 THE PROMOTION OF THE CRETAN TOURIST PRODUCT

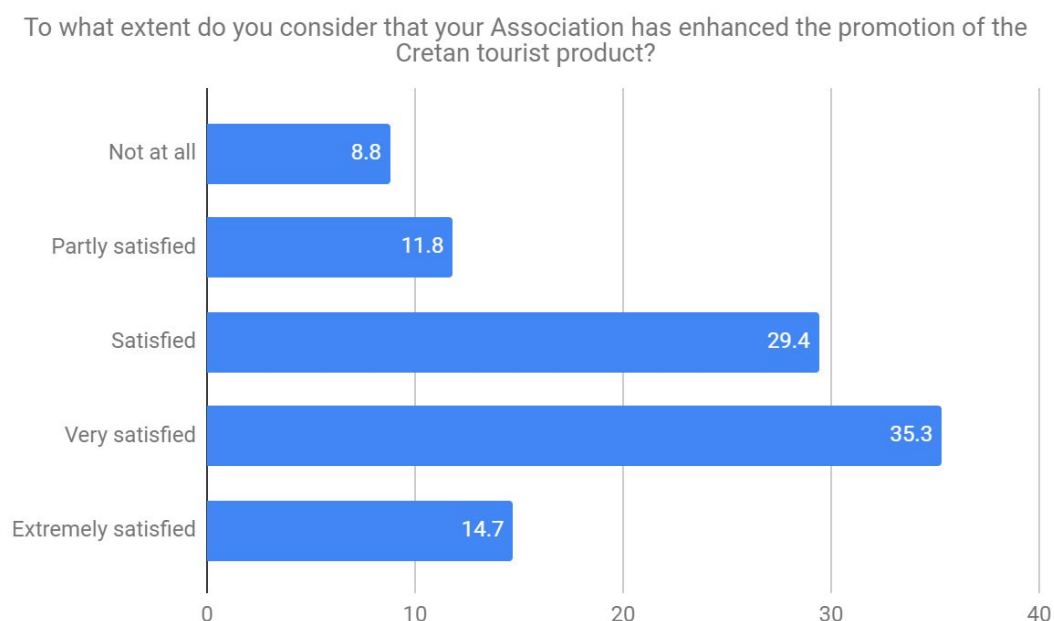
But how important is the promotion of the Cretan tourist product for the Association? For most of the associations the promotion of Crete as a tourist product is very important (35,3%) and extremely important (32,4%). No negative answer (Figure 28).

Figure 28: To what extent is the promotion of the Cretan tourist product important for the Association?



Taking the importance of the promotion of Crete as a tourist product into account, the respondents were asked if the Association has enhanced the promotion of the Cretan tourist product. Most of the answers that the Association they represent have supported the promotion of Crete very much (35,3%), while few respondents argue that the Association hasn't helped at all (Figure 29).

Figure 29: To what extent do you consider that your Association has enhanced the promotion of the Cretan tourist product?



5.4.4 SUGGESTIONS FOR A MORE EFFECTIVE PROMOTION OF THE CRETAN TOURIST PRODUCT

Based on their knowledge and their experience in the Association so far, the respondents were asked to report some of their ideas and suggestions for a more effective promotion of the tourist product of Crete.

Association 1: “Better cooperation of the local actors with the associations.”

Association 2: “We believe that the tourist product of Crete does not need any promotion, due to the fact that every summer there is a the accommodation is full, there are excellent reviews by the visitors and we believe that whoever visits Crete, he/she visits again and again.”

Association 3: “Some excursions in Crete.”

Association 4: “In order to make the tourist product of Crete more effective, those involved in the tourism sector can advertise the destination through our events. So they will all be advertised with multiple benefits and the small price they may provide to the association can help them become more sustainable.”

Association 5: “Festivals, bazaars and cooperation with the ministry of tourism.”

Association 6: “A single union for all the associations cooperating with each other, organizing events and actions in schools twice a year and getting the citizens of each Municipality informed.”

Association 7: “A cretan song or mantinada says : Like the island of Crete you will never find a place that shows its worth by its own way”

Association 8: “Demonstration of Cretan dances , drinks and cuisine at festivals abroad”

Association 9: “The Cretan associations that are active in Attica should work closely through their senior bodies, with the Ministry of Tourism, the professional associations of Crete to promote an advertising campaign. Even shipping companies could somehow make an offer to the associations.”

Association 10: “Reports, presentations, tributes of all the cultural products of Crete, sights, natural wealth, architectural monuments, historical monuments, folklore, literature, personalities, customs, music, dance, etc.”

Association 11: “Development of wider cooperation between associations and strengthening of actions to reduce the phenomena of illegal possession and use of weapons, consumption of large quantities of alcohol, dangerous driving, reduction of poverty, the Cretan diet, forgotten arts such as the creation of traditional costumes and steppes etc.”

Association 12: “Something more organized should be done. Be a team and not individual. Also, associations that are close to each other should be one and more dynamic”

Association 13: “I have no idea”

Association 14: “The promotion of the culture of Crete through music, dance, cooking, history, customs makes people love Crete.”

Association 15: “Exhibitions and events with the participation and support of the state and the Municipalities”

Association 16: “Excellent promotion of both cultural products as well as the special natural beauty of Crete, taste, local products, etc.”

5.5 SUMMARY

This chapter began by presenting the profile of the Cultural Associations of Cretans in Attica. More specifically, most of the associations are listed on the Register of Cultural Organisations which is necessary for fundings and the strengthening of their actions. Also, the age profiles of the most members (26 - 45) proves that the associations rely heavily on the younger generation and there is a concern about the preservation of heritage. Nevertheless there are many difficulties as far as the goals of the Association are concerned. The current adverse economic conjuncture and the lack of time create many problems in managing and achieving the initial goals.

The next section introduces the activities of the Cultural Associations of Cretans in Attica and the evaluation of the participation of visitors in their actions or events. The results prove the importance of feasts and anniversary celebrations in the Cretan way of life, because these events keep their culture and identity alive. Moreover, the high rate of satisfaction from the participation in the events shows the special affinity of Cretans or non - Cretans for the Cretan culture.

The third section examines the contribution of the Cultural Association of Cretans in Attica to the preservation of Cretan Cultural Heritage and Identity. Results indicate that most respondents are extremely satisfied with the contribution of the actions to keep their Cretan cultural heritage and identity alive and untouched. more respondents expressed their great satisfaction of the Associations' contribution to the promotion of Cretan products in Greece compared to abroad.

Last section indicates the contribution of the Cultural Association of Cretans in Attica to the promotion of Cretan tourist products and some suggestions of the respondents for a more effective promotion of the product. As the most respondents argued the Associations contribute to the promotion of domestic tourism at a very satisfying level but not the inbound tourism. Still, the promotion of Crete and the reinforcement of tourism is very important as they strengthen the economy of the island.

The next chapter discusses the research findings and gives the answers to the research questions. Finally, the chapter concludes with the recommendations for future research.

6. DISCUSSION OF THE RESEARCH FINDINGS AND PROPOSALS TO FURTHER RESEARCH

This chapter discusses the findings of the research results presented in Chapter Five. It reviews the research questions of the study and then presents the answers. Finally, the last section provides some recommendations for future researches.

6.1 RESEARCH QUESTIONS AND OBJECTIVES

As they have already mentioned in Chapter Four, the objectives of this study are as follows:

Objective 1: To examine the actions of the Cultural Associations of Cretans in Attica and to analyse whether the actions contribute to the preservation of the intangible cultural heritage of Crete.

Objective 2: To explore the attitude of the Cultural Associations of Cretans in Attica towards the promotion of the Cretan tourist product.

Having analysed the literature on Intangible Cultural Heritage (Chapter 1) and Cultural Tourism (Chapter 2) and having the results of the research (Chapter 5) a series of research questions (RQ) are posed. The research questions of this study are:

RQ1: Do the Cultural Associations of Cretans in Attica contribute to the preservation of the Intangible Cultural Heritage of Crete?

RQ2: Does the Cultural Associations of Cretans in Attica attachment lead to greater promotion of Cretan tourist product?

6.2 FINDINGS BASED ON OBJECTIVES AND RESEARCH QUESTIONS

RQ1: Do the Cultural Associations of Cretans in Attica contribute to the preservation of intangible cultural heritage of Crete? (Objective 1)

As far as the characteristics of the Cultural Association of Cretans in Attica are concerned, data presented in Chapter Five showed that the organisations are mostly made up of between 300 to 500 members (Figure 6) that either have Cretan origin or not (Figure 7). Taking into account that the Associations are located in the area of Attica, many of the members might have not grown up in Crete, either they are spouses of Cretans or other people who admire and are interested in Cretan culture. Contrary to the common opinion that the young generation devalues the traditions, the results prove that most of the Cultural Associations of Cretans in Attica consist of young people between 26 to 45 years old and a smaller perception of members older than 65 years old (Figure 8). This proves that there is a more positive attitude of young people towards the tradition of Crete nowadays and the associations are more likely to stand the test of time.

It is a fact that for the survival and the maintenance of the non-profit associations, the registration on the Register of Cultural Organisations is a necessary act in order to apply for fundings. According to the results (Figure 5) most of the Associations (85,3%) are listed on the Register of Cultural Organisations, but there are smaller Associations that have not proceeded to this action. Probably a reason for the associations not being listed on the Register of Cultural Organisations are mainly because they are framed by a small number of members and there is no need for fundings or they do not meet the required conditions to apply for registration. Nevertheless, as we have already mentioned in Chapter 1, all the associations are focusing on both the "preservation of the national and local cultural heritage" of the members and the realization of tangible and intangible upgrading projects of the communities. In response to the question "What are the goals of the Association", the majority argues that the primary goal of

the association is indeed to preserve and to revive the Cretan cultural heritage (Figure 9). Moreover, the fact that in many Associations traditional dances and musical instruments workshops take place during the year (Figure 9) confirms the deep connection of Cretan dances with the social life of the locals. Despite the goals setted, the current adverse economic conjuncture of the country affects the proper functioning of the Associations creating economic problems (Figure 10). Additionally, the big proportion of young people in the associations may have some positive impacts, but on the other hand it justifies this group's lack of time concerning the associational activities because they are in their most productive years in respect of personal relationships and career. Thus, they do not have the appropriate time to deal properly with the issues related to the Association. Some respondents referred to another difficulty of today's association is the absence of young members in the associations (23,5%), which contradicts the age profiles of the members of the most Associations. An interpretation of this may be the absence of active participation of members under 25 years old, which does not exceed the 50% of the members (Figure 8). When the respondents were asked how satisfied they are with the fulfillment of the initial goals, the results indicate that despite the difficulties, almost half of them stated that they are very satisfied.

According to literature the associations are unions consisting of people with the aim of achieving a non -profit purpose. According to the majority of the Associations they have collaborated with other cultural associations (Figure 12) proving that the associations are united This analysis supports that the preservation of intangible heritage relies on the ability of the local community and the non-state organizations, like the Cultural Associations, to pass it on to the next generations, as it was mentioned in Chapter 1. Moreover, the fact that the Associations work together shows the will for a basic common goal, the revival of the traditions and the maintenance of the cultural identity. According to Benson (1997: 2), "the vision of a healthy community focuses on creating a normative culture in which adults, organizations, and community institutions unite to take action guided by a shared vision". In response to the question why they do not cooperate with other associations only one respondent stated that "We do not have any problem with other Associations".

As far as the activities of the Cultural Associations of Cretans in Attica are concerned, many actions take place during the year supporting the theory that *“the associations are actively involved in organizing local social events, which are often related to the construction and negotiation of local identity, the revival of rituals of some customs and the revival of social mobility”* (Panopoulos, 2006: 91). All the respondents argue that feasts and anniversary celebrations are organized during the year and depending on the type and the services (food, live music etc.) of the events there is often an entrance ticket, while in others there is a free entrance (Figure 14). Moreover, Cretan dance lessons (Figure 14) take place each academic year and this is in agreement with a major goal of most Associations to spread the traditional dances. Other activities are traditional singing lessons, excursions, participation in actions of the Municipalities etc. According to [Article 14](#) of the Convention, *“within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.* The respondents were asked to rate how satisfied they are with the participation of the people in the events. More than 50% of Associations are very satisfied with the response of the people, while the 23,5% of them stated “extremely satisfied”. Although there are no rates of participation in the Cretan events or actions, the above results somehow denote high percentages of visitors.

As it has noted above, the locals’ continuous engagement and awareness is required in preserving the intangible cultural heritage and developing a stronger cultural identity. The Cultural Associations of Cretans in Attica providing all the above cultural activities and actions play an extremely important role in promoting the Cretan identity (Figure 22) and preserving the cultural identity of Cretans in Attica (Figure 21). Furthermore, it was generally agreed by respondents to this study (Figure 23) that they are extremely satisfied with the actions and their contribution to the preservation of the Cretan Intangible cultural heritage.

Concluding, it is beyond the scope of this study to present achievement rates, but the many cultural activities of the Cultural Associations of Cretans in Attica in combination with the views of the respondents show the strong willingness of the members to revive the Cretan culture and their “battle” to keep the Cretan intangible heritage alive.

RQ2: Does the Cultural Associations of Cretans in Attica attachment lead to greater promotion of Cretan tourist product? (Objective 2)

The literature pointed out that the presence of citizens' networks, such as associations, can lead to the development of a community. The more prevalent these networks are in a given community, the more citizens are able to work together for the good of the community (Putnam, 1993). As far as the tourism sector is concerned, community involvement and participation in tourism development is regarded as a prerequisite to sustainability (Murphy, 1985; Inskeep, 1991; Ryan and Montgomery, 1994; Gunn, 1997; Alin et al, 2002; Ko, 2005). Local culture is an important feature of a tourist destination and modern tourists want to get in touch with the locals and their local lifestyle and gastronomy. Through their actions and events cultural Associations may act as facilitators in the connection of cultural tourists to a local community.

According to some respondents the Cultural Associations of Cretans in Attica contribute to the promotion of both domestic (Figure 26) and inbound tourism (Figure 27). Few respondents believe that the actions do not promote Crete as a tourist product. Perhaps associations require technical advice on how to promote Crete as an appealing all-year-round destination. According to a comment by a respondent, the tourism sector can advertise the destination through their events. Events represent a way of selling the city “as a product”, by attracting tourists (Liu, C. Chen, 2007). Moreover, some responses denote that the development of wider cooperation between the associations can lead to the empowerment of their actions and to more sustainable tourism development of Crete. In the literature it is argued that for the development of tourism the members of the community need to be involved in the

development and the local people take initiatives, cooperate and contribute to the development process (Paul, 1987; Cattell, 2001; Cleaver, 2005) .

It should be noted that further research is needed to “measure” the contribution of the Associations to tourism development. The results presented in this study are based on the views of the respondents and not on actual percentages.

6.3 RECOMMENDATIONS FOR FURTHER RESEARCH

The study proves that the Cultural Associations of Cretans in Attica contribute to the preservation of Cretan's Intangible Cultural Heritage and the promotion of Cretan tourism product. But as it is expected in all research additional attention to future research is required.

Recommendation 1: Although the number of the members was somehow identified, it is recommended that in future research on cultural associations, questions should be included to determine the level of participation by their members. This study came up with the conclusion that it is not sufficient to ask respondents whether they are a member of an association or the number of the registered members, but how involved they have been as members.

Recommendation 2: Future research should focus on the visitors in the events. This can be achieved by attending the events and using questionnaires to gather information. The entrance tickets would facilitate the counting of visitors leading to more specific conclusions about the success of the event. Also, a further research on the evaluation of participants' attitude towards Crete. For example, what is their opinion about the Cretan tourist product after the event, or if they are going to visit Crete. In this way, the contribution of the Associations to tourism development could be more accurate.

Such researches could help determine the contribution of cultural associations to the tourist development and be a financial aid for the area.

6.4 SUMMARY

In this chapter the research questions of this study were presented and completed. The Cultural Associations of Cretans in Attica play an important role in the contribution of the Intangible Cultural Heritage and the tourist development of Crete. Nevertheless, there are still questions requiring further attention and recommendations were proposed for future research.

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APPENDIX 1

SURVEY QUESTIONNAIRE

A survey on the Cultural Associations of Cretans in Attica, their contribution to the preservation of Crete's Intangible Cultural Heritage and the promotion of Cretan Tourist Product

I am currently undertaking some research in the framework of a thesis entitled "The Cultural Associations of Cretans in Attica, their contribution to the preservation of Cretan Intangible cultural heritage and promotion of Cretan Tourist Product" in the postgraduate program "Sustainable Tourism Development: Cultural Heritage, Environment, Society". The purpose of this study is to explore the contribution of the Cultural Associations of Cretans in Attica to the preservation and promotion of Crete's intangible cultural heritage, through their communication with the public and the promotion of their actions, the participation of the inhabitants of Attica in their cultural events, their contact with Cretan customs and traditions but also their contribution to the promotion of the Cretan tourist product through the above means. By completing the questionnaire, you agree to participate in the survey. It takes about 10 minutes to complete the questionnaire. The questionnaire is completed by a legal representative of the cultural association, such as the President, the Vice President, or the General Secretary of the association.

A. The cultural association identity: Elements, goals & collaborations

1. What is the name of the Association?: _____
2. Is the Association listed on the Register of Cultural Organisations?
 - a. ☐ Yes
 - b. ☐ No
3. How many members are registered in the Association?
 - a. ☐ Less than 100
 - b. ☐ 100 - 300
 - c. ☐ 301 - 500
 - d. ☐ 501 - 700
 - e. ☐ 701 - 900
 - f. ☐ 901 - 1100
 - g. ☐ 1101 - 1300
 - h. ☐ 1301 - 1500
 - i. ☐ More than 1500
4. Are there registered members of non-Cretan origin in the Association?
 - a. ☐ Yes
 - b. ☐ No
5. What are the ages of the active members of the Association?
 - a. ☐ Younger than 25 years old
 - b. ☐ 26 - 45
 - c. ☐ 46 - 55
 - d. ☐ 56- 65
 - e. ☐ Older than 65 years old
6. What are the goals of the Association?
 - a. ☐ The preservation and revival of Cretan tradition
 - b. ☐ The spread of cretan traditional dances and musical instruments
 - c. ☐ The mobilization and solidarity of the members
 - d. ☐ The engagement of the members in discussions on cretan issues
 - e. ☐ The promotion of cooperation among cultural associations of Cretans
 - f. ☐ The promotion of Crete
 - g. ☐ Charity and social purposes (blood donation, helping vulnerable groups, etc.)
 - h. ☐ Cultivation of members' knowledge and skills
 - i. ☐ Entertainment purposes
 - j. ☐ All the above
 - k. ☐ Other

7. Regarding the operation of the Association, what difficulties are presented?

- a. ☐ Poor organizational skills and coordination problems
- b. ☐ No predetermined space for the events / actions
- c. ☐ Adverse Economic Conjuncture
- d. ☐ No Web Page (site, wordpress, blogspot etc.)
- e. ☐ Absence of young members
- f. ☐ Absence of cooperation with the Municipality and with other competent bodies
- g. ☐ Absence of cooperation with respective Associations
- h. ☐ Weakness of advertising the Association
- i. ☐ Intense Competition with other Associations
- j. ☐ Lack of time and involvement
- k. ☐ Not enough visitors in the events
- l. ☐ Difficulty in accessibility
- m. ☐ None of the above
- n. ☐ Other...

8. To what extent do you consider that your Association contributes to the realization of its initial goals?

- a. ☐ Not at all
- b. ☐ Partly satisfied
- c. ☐ Satisfied
- d. ☐ Very satisfied
- e. ☐ Extremely satisfied

9. Do you collaborate with other cultural Associations of Cretans?

- a. ☐ Yes
- b. ☐ No

9a. If yes, please mention some of the collaborations (by name).

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9b. If not, please state the reasons why you do not cooperate with other cultural Associations of Cretans.

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B. Actions, response of the people & evaluation of the actions

1. What activities take place in the Association?

- a. ☐ Cretan dance lessons
- b. ☐ Cretan musical instruments workshops
- c. ☐ Traditional singing lessons
- d. ☐ Traditional art workshops (embroidery, knitting, jewelry, sculpture, etc.)
- e. ☐ Theater workshop
- f. ☐ Painting, Photography lessons
- g. ☐ Cretan cooking lessons
- h. ☐ Sports teams (football, basketball, etc.)
- i. ☐ Creation of a library or an educational club
- j. ☐ Reading traditional literature texts and poems
- k. ☐ Events of historical, ceremonial, anniversary and religious interest
- l. ☐ Discussions on issues concerning Crete and the municipality (social / political / medical issues, etc.)
- m. ☐ Publication of a newspaper or magazine or studies related to the Cretan heritage
- n. ☐ Excursions
- o. ☐ Participation in festivals
- p. ☐ Feasts, anniversary celebrations
- q. ☐ Charities and social actions
- r. ☐ Participation in actions of the municipality
- s. ☐ Participation in environmental awareness actions
- t. ☐ Other

2. Please record the events that have taken place during the last decade.

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3. Are there entrance tickets for the events?

- a. ☐ Yes, there is an entrance ticket
- b. ☐ No, there is no entrance ticket
- c. ☐ In some events there is an entrance ticket, in some others there is a free entrance

4. How do you promote the activities of your Association?

- a. ☐ Association's Website / Wordpress / Blogspot, etc.
- b. ☐ Website of the Municipality
- c. ☐ Facebook
- d. ☐ Instagram
- e. ☐ Twitter
- f. ☐ Youtube
- g. ☐ Television / radio advertisements

- h. ☐ Paid advertising
- i. ☐ Emails / Newsletters
- j. ☐ Publications and local newspapers
- k. ☐ Advertising Posters
- l. ☐ Friends / Members
- m. ☐ Other

5. Do you evaluate public involvement and participation?

- a. ☐ Yes
- b. ☐ No

5a. If yes, please refer how do you evaluate public involvement and participation?

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6. Do you take into account the possible suggestions that may arise from the association's friends or visitors?

- a. ☐ Yes
- b. ☐ No

7. Who is responsible for advertising communications and promotion management?

- a. ☐ A member of the Board of Directors
- b. ☐ A registered member of the association
- c. ☐ Public relations and events manager
- d. ☐ Other

8. Please rate how satisfied you are with the participation of the people in the events.

- a. ☐ Not at all
- b. ☐ Partly satisfied
- c. ☐ Satisfied
- d. ☐ Very satisfied
- e. ☐ Extremely satisfied

9. How would you justify the response of the people towards the association?

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10. Please, rate how important is the participation of non-Cretan origin visitors in your events?

- a. ☐ Not at all
- b. ☐ Partly important
- c. ☐ Important
- d. ☐ Very important
- e. ☐ Extremely important

11. Please, justify your answer.

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C. Preservation of Cretan Cultural Heritage

1. To what extent do you consider that the actions of the Association contribute to the preservation of the identity of the Cretans living in Attica?

- a. ☐ Not at all
- b. ☐ Partly satisfied
- c. ☐ Satisfied
- d. ☐ Very satisfied
- e. ☐ Extremely satisfied

2. To what extent do you consider that the actions of the Association contribute to the promotion of the Cretan identity among the inhabitants of Attica?

- a. ☐ Not at all
- b. ☐ Partly satisfied
- c. ☐ Satisfied
- d. ☐ Very satisfied
- e. ☐ Extremely satisfied

3. To what extent do you consider that the actions of the Cretan cultural associations of Attica contribute to the preservation of the Cretan Intangible Cultural Heritage?

- a. ☐ Not at all
- b. ☐ Partly satisfied
- c. ☐ Satisfied
- d. ☐ Very Satisfied
- e. ☐ Extremely satisfied

4. To what extent do you consider that the actions of the Cretan cultural associations of Attica contribute to the promotion of the local products of Crete in Attica and in the rest of Greece?

- a. ☐ Not at all
- b. ☐ Partly satisfied
- c. ☐ Satisfied
- d. ☐ Very Satisfied
- e. ☐ Extremely satisfied

5. To what extent do you consider that the actions of the Cretan cultural associations of Attica contribute to the promotion of the local products of Crete abroad?

- a. ☐ Not at all
- b. ☐ Partly satisfied
- c. ☐ Satisfied
- d. ☐ Very Satisfied
- e. ☐ Extremely satisfied

D. Promotion of the Cretan tourist product

1. To what extent do you consider that the Cretan cultural associations contribute to the promotion of domestic tourism? (Domestic tourism is tourism involving residents of one country traveling only within that country.)

- a. ☐ Not at all
- b. ☐ Partly satisfied
- c. ☐ Satisfied
- d. ☐ Very Satisfied
- e. ☐ Extremely satisfied

2. To what extent do you consider that the Cretan cultural associations contribute to the promotion of inbound tourism? (Inbound tourism means visits to a country by visitors who are not residents of that country.)

- a. ☐ Not at all
- b. ☐ Partly satisfied
- c. ☐ Satisfied
- d. ☐ Very Satisfied
- e. ☐ Extremely satisfied

3. To what extent is the promotion of the Cretan tourist product important for the Association?

- a. ☐ Not at all
- b. ☐ Partly important
- c. ☐ Important
- d. ☐ Very important
- e. ☐ Extremely important

4. To what extent do you consider that your Association has enhanced the promotion of the Cretan tourist product?

- a. ☐ Not at all
- b. ☐ Partly satisfied
- c. ☐ Satisfied
- d. ☐ Very Satisfied
- e. ☐ Extremely satisfied

5. Based on your knowledge and your experience in the Association so far, please report some of your ideas and suggestions for a more effective promotion of the tourist product of Crete.

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Thank you!

