

Tourism, Culture and Creative Industries. Case study “Thessaloniki Cinema Museum”

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Summary

Greece is famous for its culture. The Greek civilization has been known worldwide from ancient times. So, innumerable museums and historical places have been founded in the country. The investments of this aspect of life have transformed culture into tourism. The attraction of visitors to meet Greek civilization and its characteristics have been a major aim not only for the entrepreneurs, but also for the government itself, which presents the country's image in this way. Moreover, tourism has been reinforced by the delightful travel, the sun, the sea, and the beautiful landscapes of the country. The combination of the characteristics above has raised Greece to an attractive and popular destination for vacation and educational travel. For such reason, many industries have been founded with the aim to promote tourism and the country's unique beauties. Cultural and creative enterprises in Greek tourism constitute a part of its heavy industry and contribute the best to the Greek economy. Thus, the government has to assist such industries and create programs and policies which promote their action and advertisement globally. This campaign of promoting tourism and its functional factors creates the general image of Greece worldwide. An example of such an industry, is Thessaloniki's Cinema Museum, which is the unique Museum of its kind in the whole country and presents the history of Greek cinema through the ages. It includes a variety of collections and huge posters of films, information and exhibitions of cinematic material from all over the world, and generally, everything relative to cinematic life and its implementation to the Greek reality. It is a member of the International Federation of Cinematheque [FIAPF], while administratively it appertains to Thessaloniki's Cinema Festival. The Museum, thus, constitutes one of the most unique and significant historical places of the whole country.

Keywords: culture, creative industries, Thessaloniki Cinema Museum.

1. Introduction

Greek tourism has been a basic element of economic activity and constitutes the heavy industry in the country. Greece is a major touristic destination, as it is famous for its culture and history, being one of the most popular heritages worldwide, as well as the most beautiful landscapes (Unesco, 2021; Hellanger & Armostrong, 2006). The Ministry of Tourism in Greece makes constant efforts to improve the cultural facilities for visitors. Its projects aim to provide an environmentally and culturally friendly atmosphere, so that tourists can visit and admire every monument of Greek history. So, visitors in Greece can have one image in their minds: the sun, the sea, and the culture.

As tourism in Greece is a very productive activity, on which the biggest part of the Greek economy is based, many enterprises have invested in this sector. So, cultural and creative industries have been founded and created a new category of tourism, cultural and creative



tourism (CCT). Such firms have as their occupation events, festivals, marathon festivals, and others, with which they attract tourists to interact with the local community and share great experiences in the whole country, and especially, in the Greek islands. These activities also include the acquaintance with Greek culture and natural beauty. They try to exchange knowledge and share experiences through the implementation of creative and cultural tourism and its state programs, by adopting the best strategies and opinions (CET, 2020).

During the years of crisis since 2009 until today, enterprises have been founded aiming to increase tourism and improve the Greek cultural heritage (Moscardo, 2008). They are characterized by new ideas, making good use of the museums and several touristic projects. So, creative industries in tourism are a significant part of our economy. They participate in the development of the country's living conditions and economic profile, as well as the overall image that it shows abroad.

Especially, the Cinema Museum of Thessaloniki is an example of such creative industries. It constitutes the unique Cinema Museum in Greece. It has many collections of cinema records and a collection of huge posters. Also, the Museum hosts the room of projection Takis Kanellopoulos, where films from Thessaloniki's Cinematheque are collected. In the context of its educational action, it provides a variety of educational programs to students of all levels of education. These programs have been designed based on educational needs and interests (Ministry of Culture and Sports, 2012). It aims to provide the teachers with new educational tools, in order to create interactive methods of education (Thessaloniki's Film Festival, n.d). By having such a variety of educational programs, the Museum contributes to the supplying of knowledge to adolescents and children in an enjoyable way (Nikonanou, 2017).

Moreover, it has many collections, such as the collection "HELLAFFI", "Konstantinou Arvanitidi", "Nikolaou and Aikaterinis Bilili", "Vasileiou Papadopoulou", and other collections, which consist of educational films, mostly of Greek production, but also American, as well as trailers from English movies. Finally, it constitutes one of the most unique and significant historical places in the whole country.

2. Tourism and Culture in Greece

Greek culture dates from ancient times. It has participated in all kinds of human activity. Greece has contributed to philosophy, mathematics, astronomy, and medicine (Khan Academy, n.d). Moreover, it has created literature, theatre, and culture. It made remarkable efforts to sculpture and architecture too. In general, the Greeks were developed to all aspects of life from the early years. They influenced the Romans and others and their characteristics have become a part of many modern cultures.

Greek philosophy has been based on logic and the idea of impartial and rational observation of nature (Khan Academy, n.d). Also, geometry and mathematics owe their existence to great Greek scientists, such as Pythagoras, Euclid, and Archimedes. Literature and theatre were important in ancient Greek society too. Tragedies, comedy plays, and philosophical dialogues were very popular. Sophocles and Aristophanes formed the foundation of modern theatre (Khan Academy, n.d). In these manufactures, Greek poetry has been added, which were characterized by innovations.

Furthermore, the beautiful landscapes of the country make it even more attractive to visit it. It is characterized by the endless sea, forests and trees, raw natural beauty, innumerable



islands, and the sun. All touristic projects support the basic principles of Greek tourism: continuity, harmony, interaction, and learning (Foreign Ministry, 2021).

Greek tourism has been a basic element of economic activity and constitutes the heavy industry in the country. Greece is a major touristic destination, as it is famous for its culture and history, being one of the most popular heritages worldwide, as well as the most beautiful landscapes (Unesco, 2021; Hellanger & Armstrong, 2006). In 2019, Greece has attracted almost 31,3 million visitors from all over the world and in 2015, 24 million, making the place one of the most visited countries globally and raising the Gross Domestic Product of the country approximately 25% (APE-MPE, 2019; Vasilikos, 2019).

The Ministry of Tourism in Greece makes constant efforts to improve the cultural facilities for visitors. Its projects aim to provide an environmentally and culturally friendly atmosphere, so that tourists can visit and admire every monument of Greek history. It also aims to create conscience either for the Greeks or the tourists to protect the country's cultural and natural resources (Foreign Ministry, 2021). In order to attract more tourists and visitors, it has been made an effort to create a permanent network of the museum all over the country, as well as cultural heritage organizations (Foreign Ministry, 2021). The cultural heritage is preserved not only naturally, but also in a digital form, as digital collections. Also, many programs are active in musical events, theatrical productions, film and documentary festivals, museum exhibitions, culinary events and conferences (Foreign Ministry, 2021).

Moreover, visitors in Greece have one image in their minds: the sun and the sea. Despite the history and the museums, Greek culture is based on its landscapes. The most part of Greek tourism concerns its places, the beautiful sea, and the constant sun, especially in the summer. Recent studies have shown that almost 63% of all tourists have visited a cultural or archaeological site during their trip, percentage low, if someone examines the same percentages from other European countries (Efstathiou, 2019). This happens to a significant degree, due to the choice of most tourists to visit Greece in order to enjoy their vacations in front of the sea, eating Greek food and enjoying Greek nature, but not culture. For this reason, many efforts have been made, so that cultural initiative can take place in Greek islands. The addition of new cultural dimensions to tourism in Greece can enrich tourists' experience with knowledge and familiarization with the Greek civilization.

For example, in 2019, Samos was organized the Young Artists Festival, which presented musical references to the refugees who stayed there. Under the support of the Schwarz Foundation, the festival concentrated on many musicians from all over the world. In the same way, in Syros the same year, was organized the 7th International Film Festival, which promoted the cultural heritage of the place, by presenting a variety of cultural happenings (Efstathiou, 2019). In Santorini, Oia Vineyard occurs to combine art with local wine production (Efstathiou, 2019). In Andros, International Festival was organized in 2019 to attract tourists by showing the local art. However, remarkable cultural initiatives are made to promote Greek culture in combination with Greek natural beauty. So, when such efforts are made with consistency, they become modern annual traditions (Efstathiou, 2019).

Thus, tourism and culture in Greece are immediately related to each other, as most tourists visit the country by combining Greek culture and natural beauty. Systematic efforts can transfer Greek islands into hot spots of cultural tourism and enact a new representative stereotype of visiting: "sun, sea, and culture".



3. Creative Industries of Tourism in Greece

As tourism in Greece is a very productive activity, on which the biggest part of the Greek economy is based, many enterprises have invested on this sector. So, cultural and creative industries have been founded and created a new category of tourism, cultural and creative tourism (CCT). Such firms have as their occupation events, festivals, marathon festivals, and others, with which they attract tourists to interact with the local community and share great experiences in the whole country, and especially, in the Greek islands. These activities also include the acquaintance with Greek culture and natural beauty.

The cultural and creative industry in Greece has been a major priority for the state. The Ministry of Culture and Sports organizes programs and actions, in order to support strategies to promote these industries for their contribution to the economy, employment, and society generally (Ministry of Culture and Sports, 2020). So, Greece signed the Partnership Agreement for the European Development Framework 2014-2020, which allowed the study of cultural and creative industry in Greece and its benefits (Ministry of Culture and Sports, 2020). This study was conducted by the Panteion University of Athens, with the support of the Ministry of Culture and Sports. Through this study, the state aims to collect information about strategies and policies to grow the potential of such a kind of tourism. It concerns administrative actions and bodies, cultural organizations or professionals, researchers, and other interested parties (Ministry of Culture and Sports, 2020).

Furthermore, creative industries of tourism in Greece have a special mission. They try to exchange knowledge and share experiences through the implementation of creative and cultural tourism and its state programs, by adopting the best strategies and opinions (CET, 2020). They do not only apply every part of innovative tourism, but also co-create such one, by promoting relative products and services. Thus, they make a remarkable effort to cover the space that Covid-19 pandemic crisis has caused in the last almost two years and suggest alternative ways of visiting Greece and enjoying its beauties with safety (CET, 2020).

The beginning of the financial crisis in Greece in 2009, affected significantly the creative and cultural industries. For example, during 2008-2014, added value decreased by 55,1% and employees reduced by 29,5%, while enterprises also decreased by 27,9% (Tsangaris, 2020). In the same period, enterprises in Europe have been raised by 36,5% and consequently raised added value by 28,6% (Tsangaris, 2020). This negative situation began to retreat in 2014, where coward signs of recovery started appearing. However, the recession has strongly affected creative and cultural tourism much more than the whole economy of Greece (Tsangaris, 2020). For example, research has shown that in 2015-2016, many sectors have been developed, such as software publishing, design, architecture, and library museums (Tsangaris, 2020). Advertising and printing handicrafts were at their top of popularity, while radio and television were losing their strength.

However, the economic crisis in Greece has led to a huge collapse of its local market. Tourism has been affected, fortunately not very significantly. After almost six years of recession, tourism was one of the first sectors which appeared optimistic and positive to increase again by supporting international arrivals (Lagos, 2017). Competitiveness and reorganization of tourism worldwide would influence positively the development of Greek tourism, as they would lead to the improvement of traditional kinds of tourism, destinations, and products (Lagos, 2017). A sift of such a purpose has been very promising, as it can lead to



a general gradual alteration of the country's image and transfer it to a tourist destination of culture and resort, in order to be worthy of international competition (Tsartas, 2017).

All these years, enterprises have been founded aiming to increase tourism and improve the Greek cultural heritage (Moscardo, 2008). They are characterized by new ideas, making good use of the museums and several touristic projects. Through the internet, these efforts become known, so that all visitors who search for qualitative travels, discover new alternative perspectives of Greece and its characteristics (Moscardo, 2008).

As it has been proved, a spherical social theory about tourism is difficult to happen, as many sciences have to be involved (Holden, 2004). The psychological factors which influence tourists' choices are many and depend on the aspect that everyone approaches them. So, there are the psychometric factors, which are dependable, and the allocentric ones, which are verturer (Plog, 2001). Some researchers have supported that the modern era is post-tourist, namely because people choose voluntarily to experience constantly different things and to change psychographic positions (Feifer, 1985). There are many incentives, experiences, and environments, which promote two different models of tourism, developing creatively and not conflicting (Uriely, 1997). Both theories analyze the hyper-real experience (Urry, 1994), and show the postmodern tourism under the authentic, referring to urban and rural authentic attractiveness of the country (Munt, 1994). Most attractive is for tourists everything they see (Urry, 1990). So, by improving this part of tourism, it can be transformed into art (Adler, 1989). However, it has been proved that political philosophies tourism contribute to many tourism research and assist in the conduction of valuable findings (Tolkach, 2017).

Thus, creative industries in tourism are a significant part of our economy. They participate in the development of the country's living conditions and economic profile, as well as the overall image that it shows abroad. So, the government and the state generally have to assist such industries and promote their existence, in order to make an even more competitive and remarkable Greek market globally.

3.1. Case study "Thessaloniki Cinema Museum"

The Cinema Museum of Thessaloniki is a unique cinema museum in Greece. It is placed in the storage room of the city's Port to the end of the beach, near Aristotle's Square. It was founded in 1997 as an independent part of Thessaloniki's Cinema Festival. In 2003 became a legal entity of private law under the control of the Ministry of Culture. In 2010, it was merged with Thessaloniki's Cinema Festival (Ministry of Culture and Sports, 2012). Since 2016, the principal of the Museum is Eliz Zalado. Its subjects concern the development of cinema in Greece.

Especially, it has many collections of cinema records and a collection of huge posters. Also, the Museum hosts the room of projection Takis Kanellopoulos, where films from Thessaloniki's Cinematheque are collected.

The aim of its foundation is the concentration and preservation of cinema life in Greece (Government Gazette 271/24.12.1997). For such a reason, the Museum accommodates the study and research of data, which is relative to cinematic art, as well as to the organization of research and educative programs, in cooperation with other sectors (Ministry of Culture and Sports, 2015).

The museological study of N. Chourmouziadi of the Museum provides the place with a special architectural form. As someone walks through its rooms, he/she experiences a scene from a film, becoming from a film reel (Stoli, 2019). This presents the effort to create a place,



where both the connection with cinema and the organization in such a way can be a reality (Mouliou, 2016). Especially, in the huge window of the Museum there are old engines of show and slights, film reels and variable cinematic equipment, which has as an aim to emphasize to visitors that cinema is mostly the people who exist in front of and behind the screen and not only the objects (Stoli, 2019). If the cinema has to be a part of a Museum, it will happen by implementing its unique terms and preconditions, and leaving behind the display cases of glass (Thessaloniki's Cinema Museum, 2009).

In the context of its educational action, it provides a variety of educational programs to students of Grade School and Secondary Education. These programs have been designed based on the educational needs and interests (Ministry of Culture and Sports, 2012). It aims to provide the teachers with new educational tools, in order to create interactive methods of education (Thessaloniki's Film Festival, n.d). They also supply to students the opportunity to examine new cognitive objects, by putting available educational material. So, they transform the learning into a new sensory experience. They address every team of age (Kakouri-Chroni, 2006). For example, students of the preliminary age, include programs about fairy tales, images, and colors, as well as visual actions of huge posters (Thessaloniki's Film Festival, n.d). For students of elementary school, they include programs about experimental actions, crisis, discovery, and inspiration for the creation of a movie, animated film, trips to magical places and images, and musical and theatrical pedagogical actions (Thessaloniki's Film Festival, n.d). For the students of High school, the Museum hosts programs of experimental actions and lessons about the creation of the first cinematic engine, educational tools about the promotion of teaching Literature, historical research, arguments about the school life, cinematic efforts to approach refugees, and research tools about the interest of adolescents (Thessaloniki's Film Festival, n.d). Finally, for the students of Lyceum, it hosts programs about the good use of engines which are inside the Museum, the relationship between the two genders during the decades, Literature, school bullying, different characteristics and origin, occupations of older years and era, refugees and immigrants, civil images of everyday life, the global use of cinema, and the application of research programs and studies about specialized projects and actions (Thessaloniki's Cinema Festival, n.d).

By having such a variety of educational programs, the Museum contributes to the supplying of knowledge to adolescents and children in an enjoyable way (Nikonanou, 2017). It presents the history of Greek cinema and its development until today by teaching students the value of this kind of art, as well as the way of being open-minded and acceptable to the difference, leaving behind racism, stereotypes, and prejudices. Moreover, it has many collections. Ostensive are referred:

- The collection "HELLAFFI", which is globally unique and consists of huge posters, drawn by hand, drafts with pencils, lithography, paintings with aquarelle, ink, and crayon. It has been characterized as a monument in 2016, as it consists of 274 artworks and 29 photography (Stoli, 2019). It has a special historical value and is a document of Greek cinematic history (Government Gazette 2927/B/14-9-2016).
- The collection "Konstantinou Arvanitidi", which consists of handmade huge posters of the Greek and foreign cinema, as well as documents of the Painters/Sign-makers/Designers/Advertisers' Union named "The Apellis".



- The collection “Nikolaou and Aikaterinis Bilili”, which consists of 55 films, mostly Greek, made between 1962 and 1972, as well as foreign productions, French documenters, silent films, American animation, Greek concerts, trailers, advertisements, etc.
- The collection “Vasileiou Papadopoulou”, which consists of films, animation, modern issues, books, trailers, documenters, etc. from America and Europe.
- Other collections, which consist of educational films, mostly of Greek production, but also American, as well as trailers from English movies.

The Museum also hosts a permanent exhibition of Greek cinema’s history. It concerns bucolic drama, Modern Greek realism, comedies, musicals, the Modern Greek Cinema of 1970 named “cinema of creators”, and films played nowadays. It also has the Cinema Library of Thessaloniki, which has Greek and foreign cinematic books and magazines by the collections of the Museum, the non-profitable cinematic organization “STUDIO- parallel network”, and Thessaloniki’s Cinema Festival.

Finally, the Museum organizes multi-education programs, as mentioned above. It is a member of the International Federation of Cinematheque [FIAC], while administratively it appertains to Thessaloniki’s Cinema Festival. The Museum, thus, constitutes one of the most unique and significant historical places of the whole country.

4. Conclusion

In conclusion, culture is closely relative to tourism in Greece. The Greek civilization concerns every aspect of life, such as philosophy and mathematics. This rich knowledge and culture cannot be unused. If someone considers that all these elements are combined with the natural beauty of the country, the sun, and the sea, Greece is a major touristic resort for millions of visitors every year.

Creative industries have been found, so that this cultural material is transformed into an attractive touristic suggestion to visitors internationally. Their aim to promote the basic principles of Greek tourism, such as the exhibition of Greek monuments and historical places, and the enjoyment of the sea and its facilities, in a comfortable and safe for the tourists’ way, has become main target for the Greek government to develop its economy and level of life. Moreover, these enterprises have a specific very helpful and optimistic mission to cover the space that the Covid-19 pandemic crisis has caused in the last almost two years and suggest alternative ways of visiting Greece and enjoying its beauties with safety (CET, 2020). So, this kind of Greek industry plays an important role in Greek reality and contributes to the country’s development.

Furthermore, these industries concern every part of art. A characteristic example is Thessaloniki’s Cinema Museum. Its aim of foundation about the concentration and preservation of cinema’s life in Greece protects a huge part of Greek art. For such a reason, the Museum accommodates the study and research of data, which is relative to cinematic art, as well as to the organization of research and educative programs, in cooperation with other sectors (Ministry of Culture and Sports, 2015). Its value to Greek art is precious, as it constitutes the unique Cinema Museum of its kind in the whole country and provides the citizens with significant information about cinematic life through the ages not only from Greece, but also from other countries.

In conclusion, cultural and creative industries are very important to the country’s economy. Moreover, they contribute to the presentation of the country’s image globally, as



well as to its level of facilities in everyday life. Their advertisement and financial help by the state is necessary, as it concerns not only these enterprises, but also the country as a whole and its position at the international level. So, by implementing the appropriate programs and strategies, the tourists of Greece can have only one representative line in their head when they visit Greece: the sun, the sea, and the culture.

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