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Strategic Innovative Marketing and Tourism

8th ICSIMAT, Northern Aegean, Greece,
2019

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Editors

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*This volume and every of our ICSIMAT
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community, which have contributed to our
success. All for one, one for all!*

Preface

Aims and Scope of the Conference

The International Conference on Strategic Innovative Marketing and Tourism (ICSIMAT) 2019 was held from 17 to 21 July 2019 at the Northern Aegean while the conference included parallel sessions and workshops in three different Greek areas (Chios, Oinousses and Lesbos).

ICSIMAT provided a timely and interactive international platform for academics, government and industry practitioners in order to discuss and develop new perspectives in the field of marketing, innovative technologies and tourism. They were able to discuss and debate issues that affect the future direction of marketing research and practice in a digital and innovation era. ICSIMAT community includes worldwide well-known scholars, faculty members, doctorate students, researchers and business practitioners who network and exchange research work and inter-institutional co-operations.

More than 280 pre-registered authors submitted their work in the conference. ICSIMAT finally accepted and hosted 150 original research papers, after a double-blinded peer review process. Fifteen were part of the established industry session that is organized during ICSIMAT conferences. Seventeen sessions in total were held in order to advance and contribute to specific research areas in the field of strategic innovative marketing and tourism.

The sessions that were created under ICSIMAT were chaired by

Stephen Havlovic, Laurentian University, Canada, on POLICIES/STRATEGIES RELATED ISSUES IN MARKETING, MANAGEMENT, ECONOMICS, EDUCATION AND HOSPITALITY

Nikos Grammalidis, Information Technologies Institute, Centre for Research and Technology, Greece, on IT TECHNOLOGIES IN MARKETING, MANAGEMENT, TOURISM AND CULTURE

Victor-Alexandru Briciu, Transilvania University of Braşov, Romania, on HUMAN RESOURCES PERSPECTIVES

Eda Yasa, Mersin University, Turkey, and Emel Yarimoglu, Yaşar University, Izmir, Turkey, on CUSTOMERS'/TRAVELLERS'/AUDIENCES' PERSPECTIVES AND ROLE

Flavio Tiago and Teresa Borges Tiago, University of the Azores, Portugal, on MANAGEMENT/RELATED ISSUES IN MARKETING AND HOSPITALITY

Sofia Asonitou, University of West Attica, Greece, and Natalya Totskaya, Laurentian University, Canada, on SKILLS AND COMPETENCIES

Pinelopi Athanasopoulou, University of Peloponnese, Greece, on BRANDING RELATED ISSUES

Spyridon Nomicos, University of West Attica, Greece, on SMART APPROACHES

Alexios-Patapios Kontis, University of the Aegean, Greece, on MOTIVATION IN TOURISM/SPORT/MARKETING

Aikaterini Stavrianea, National and Kapodistrian University, Greece, on COMMUNICATION/ADVERTISEMENT PERSPECTIVES.

Maria Lekakou, University of the Aegean, Greece, on BLUE DEVELOPMENT AND MARITIME TOURISM

Hatice Ulusoy, Sivas Cumhuriyet University, Turkey, and Maria Tsirintani, University of West Attica, Greece, on HEALTH MANAGEMENT/TOURISM RELATED ISSUES

Kostas Fouskas, University of Macedonia, Greece, on IT TECHNOLOGIES, MOBILE AND WEB APPLICATIONS

Dorothea Papathanasiou, Hellenic Open University, Greece, on ENTREPRENEURSHIP PERSPECTIVES AND INNOVATION IN ORGANISATIONS, COMPANIES, COUNTRIES

Chara Agaliotou, Loukia Martha and Maria Vrasida, University of West Attica, Greece, on SUSTAINABLE TOURISM

Dorin Coita, University of Oradea, Romania, on BLOCKCHAIN AND RELATED ISSUES

ASLI D.A. TASCI, UCF Rosen College of Hospitality Management, USA, on BRAND MANAGEMENT

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Agrinio, Greece

Androniki Kavoura

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Topics

Marketing, Social Media Marketing, e-Branding and Brand Experience Management, Digital marketing, Marketing Analytics, Marketing Research, Services Marketing, Integrated Marketing Communications, Consumer Behaviour, New Product Design and Development, Sports Marketing, B2B and B2C Marketing, Pricing Strategies, Art and Cultural Marketing, Mobile Services, Gaming, Gamification and Augmented Reality, Location-based Services, Internet-of-Things, Heritage and Museum Management in the Digital Era, Cross-cultural marketing, Tourism and Destination Marketing, Enogastronomic Tourism, Event Tourism, Health Tourism, Transport Industry Marketing, Social Media, Experiential and Sensory Marketing, Customer Relationship Management and Social CRM, Collaborative Marketing, Safety Marketing, Economics of Business Strategy, Accounting Marketing, Global Business, Marketing Finance, Healthcare Management, Accounting Education, Skills and Competences, Higher Education, Retail Marketing, Sales Management, Public Relations and Crisis Management, E-commerce, Marketing Strategy, Sectoral Marketing, Safety Management and Marketing, Entrepreneurship.

Conference Details

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Anthony Gortzis, President, European Business Ethics Network (EBEN)

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Contents

European Works Councils in the Airline Industry	1
Stephen J. Havlovic	
From a Smart City to a Smart Destination: A Case Study	7
Sónia Avelar	
Smart Tourism Approaches Through Intelligent Print Media	15
Panagiota Konstantinou, Spyridon Nomicos, and Androniki Kavoura	
Smart Tourism Prospects: A Descriptive Sample Survey on a Sample of Potential Tourists	23
Panagiota Konstantinou, Spyridon Nomicos, Georgios Stathakis, and Athina Mountzouri	
Intelligent Packaging as a Dynamic Marketing Tool for Tourism	31
Athina Mountzouri, Apostolos Papapostolou, and Spyridon Nomikos	
Intelligent Ticket with Augmented Reality Applications for Archaeological Sites	41
Dimitrios Panagiotakopoulos and Konstantina Dimitrantzou	
Visualization of Folk-Dances in Virtual Reality Environments	51
Iris Kico, Milan Dolezal, Nikos Grammalidis, and Fotis Liarokapis	
Internal Customer Satisfaction from an e-Procurement Information System: The Case of Greek Electronic Public Procurement System (ESIDIS)	61
Nikolaos Bitzidis, Sotirios Dimitriadis, George Karavasilis, Evangelos Kehris, and Vasiliki Vrana	
Mapping Island Tourism Research	71
Flávio Tiago, Cristina Oliveira, Ana Brochado, and Sérgio Moro	
Human Resources Role in Hospitality Service Quality	81
Flavio Tiago, Teresa Borges-Tiago, and João Couto	

The Role of Fellow-Feelings and Organisational Harmony to Organisational Performance: A Comparative Analysis Between Two National Contexts	91
Jashim Khan, Vivi Maltezou, Eddy M. Sutanto, and Meng Tao	
Cultural Identity, Innovation and Entrepreneurship	101
Efharis Mascha and Stavros Apostolakis	
A Model of Brand Cocreation, Brand Immersion, Their Antecedents and Consequences in Café Brand Context	111
Fulya Acikgoz and Asli D. A. Tasci	
City Branding: Proposal of an Observation and Analysis Grid	121
Ezzohra Belkadi	
City Branding of Casablanca in Morocco	129
Ezzohra Belkadi	
Gender Differences in Satisfaction from Hotel Room Attributes and Characteristics: Insights from Generation Z	139
Aikaterini Stavrianea, Irene Kamenidou, and Evangelia Zoi Bara	
Renewable Energy Matters for Tourism Industry in BRICS Plus Turkey Countries	149
Elma Satrovic, Adnan Muslija, and Eda Yasa Ozelturkay	
Determining of Customer’s Kansei Needs and Product Design Attributes by Rough Set Theory	159
Emel Kizilkaya Aydoğan, Esra Akgul, Yilmaz Delice, and Cem Sinanoglu	
Transformative Role of Work-Integrated Learning in Industrial and Post-Industrial Society: The Russian Experience	169
Natalya Totskaya and Natalia A. Bogdanova	
What Competencies Should Be Developed in Citizenship Education in the Twenty-First Century? Analysis of Being Active Citizens in Europe and the US	179
Josélia Fonseca and Teresa Borges-Tiago	
Technologies to Communicate Accounting Information in the Digital Era: Is Accounting Education Following the Evolutions?	187
Sofia Asonitou	
Environmental Sensitivity of Business School Students and Their Attitudes Towards Social and Environmental Accounting	195
Stamatios Ntanos, Sofia Asonitou, Grigorios Kyriakopoulos, Michalis Skordoulis, Miltiadis Chalikias, and Garyfallos Arabatzis	
A Comparative Approach of E-Learning Accounting Programs in Greece and China	205
Sofia Asonitou, Chara Kottara, Sijia Duan, and Linlin Yuan	

The Influence of the Big Five Personality Traits and Risk Aversion on Entrepreneurial Intention 215
 Alexandros G. Sahinidis, Panagiotis A. Tsaknis, Eleni Gkika, and Dimitris Stavroulakis

Redefining City Experiences and Thematic City Walks: The Case of “Thessaloniki Walking Tours” 225
 Christina Mavini

Setting the Ground for Successful Film Tourism Practices in Greece: A SWOT Analysis 235
 Sofia Gkarane and Chris Vassiliadis

Selective Key Studies in Seasonality Tourism: A Literature Review 247
 Sofia Gkarane and Chris Vassiliadis

Importance of Teacher Training Incorporating Sustainability in their Subjects from the Life Cycle Approach in Higher School of Computation (ESCOM-IPN) 257
 Valery Viridiana Garibay Huerta, Juan Jesus Gutiérrez García, and Mónica Martínez Zamudio

Tourism in Mexico and the Use of Cultural Heritage as a Commodification’s Product 265
 Lilián Marisa Méndez Ravina, M. Gabriel Alberto Aviña Solares, and Hilda Solís Martínez

Proposal of Training in Topics for the Curriculum Sustainability of the Program of Engineering in Systems of the Escuela Superior de Cómputo of the Instituto Politécnico Nacional, México 273
 Jessie Paulina Guzmán Flores, Benjamin Cruz Torres, and Miguel Ángel Maldonado Muñoz

Customer Based Brand Equity Models in Hotel Industry: A Literature Review 281
 Kevser Çınar

Determinants of ICT Integration by Teachers in Higher Education in Morocco 289
 Mounir Elatrachi and Samira Oukarfi

Experiential Development and Cultural Tourist, Through the Example of the Settlement “Katomera” in Trikeri in the Prefecture of Magnesia 301
 Dionysia Fragkou and Garifallia Gerogianni

Sense of Place, Identity and Memory as Elements of the Design for Tourism 311
 Anna Efstathiou

Analysis of Human Motion Based on AI Technologies: Applications for Safeguarding Folk Dance Performances	321
Nikos Grammalidis, Iris Kico, and Fotis Liarokapis	
Higher Education and Innovation in the Non-profit Sector	331
Marcela Göttlichová	
Marketing Decisions of Young Product Designers: A Study in the University Environment in the Czech Republic	341
Dagmar Weberova and Lenka Lizbetinova	
Attractiveness of Small Cities in Rural or Abandoned Regions	349
Lenka Lizbetinova and Vladimir Nyvlt	
Mental Maps and Their Potential for Tourism: A Case Study of Czech Municipality	357
Vladimír Nývlt and Lenka Ližbetinová	
Online Engagement Factors on Posts in Food Facebook Brand Pages in Greece	365
Ioannis Antoniadis, Symeon Paltsoglou, Georgios Vasios, and Panagiotis Kyratsis	
Blockchain Applications in Tourism and Tourism Marketing: A Short Review	375
Ioannis Antoniadis, Konstantinos Spinthropoulos, and Stamatis Koutsas	
Comparisons of Health Tourism Within the EU Countries	385
Hatice Ulusoy and Nurperihan Tosun	
Contemporary Telemedicine Applications in the Provision of Mental Health Services in Greece	393
Maria Tsirintani, Lamprini Andrikopoulou, and Spyridon Binioris	
Perceptions of Hospital Quality: A Case Study from Greece	403
Spyridon Mamalis, Irene Kamenidou, Stavros Pavlidis, and Athina Xatziaggelou	
The Wine Lab Project Exploring the Views from Experts	411
Spyridon Mamalis, Alessio Cavicchi, Cristina Santini, Gigliola Paviotti, and Irene Kamenidou	
Impression Management Through Websites: An Analysis of the Romanian Banking Industry	417
Victor-Alexandru Briciu, Arabela Briciu, and Ștefania-Maria Găitan	
Participatory Culture and Tourist Experience: Promoting Destinations Through YouTube	425
Arabela Briciu and Victor-Alexandru Briciu	

Designing the Virtual Product Experience: Learnings from Shenzhen, China and the ESUN Solutions	435
Arabela Briciu and Victor-Alexandru Briciu	
Social Networking Sites: The New Era of Effective Online Marketing and Advertising	443
Christos Papademetriou, Andreas Masouras, and Avgoustinos Ioannou	
Winery Visitors’ Experience, Emotional Stimulation, Satisfaction and Behavioral Intentions: The Role of Age and Previous Experience	449
Ifigeneia Leri and Prokopis Theodoridis	
Factors That Influence Tourist Satisfaction: An Empirical Study in Pafos	459
Michailina Siakalli and Andreas Masouras	
Cyber-Citizenship: A Challenge of the Twenty-First Century Education	467
Josélia Fonseca and Hugo Bettencourt	
Turkish Gen Y Customers’ Visit Intentions and Word of Mouth Activities Regarding Online Travel Agencies	475
Yigit Sebahattin Bozkurt and Emel Yarimoglu	
Exploiting Human Cognitive Architecture to Design a New Cultural Narrative for Non-captive Audiences: The TOURiBOOST Project	483
Dorothea Papathanasiou-Zuhrt, Aldo Di Russo, and Kevser Cinar	
Creating a Personalised Experience for Libraries’ Visitors	491
Anastasios Giannaros, Konstantinos Kotsopoulos, Dimitrios Tsolis, and George Pavlidis	
Strategic Planning to Promote the Cultural Heritage. The Business Model Canvas for the Kapodestrian Buildings of the Island of Aegina, Greece	499
Kiriaki Alyfanti	
Social Media Activism on Cultural Tourism: A Proposal for Paleochora in Aegina, Greece	511
Konstantina Chatzina	
The Role of Market Segmentation and Target Marketing Strategies to Increase Occupancy Rates and Sales Opportunities of Hotel Enterprises	521
Kevser Çınar, Seda Yetimoğlu, and Kaplan Uğurlu	
Climate Change and Cultural Heritage Case Study: The Island of Chios	529
Olga Tsakirides and Sofia Theofanidi	

Relationships Among National Tourist Destination Arrivals, Effective Governance, Environmental Performance, and Human Development 541
 Barry A. Friedman and Merve Yanar Gürce

Industrial Design in Event Tourism Marketing: The Case of Thessaloniki International Film Festival Pavilion 549
 Athanasios Manavis, Nikoleta Kapakiari, Ioannis Antoniadis, and Panagiotis Kyratsis

Keep It Smart and Sustainable: A Bibliometric Analysis 557
 Sónia Avelar

Sustainable Tourism in Europe from Tourists’ Perspectives 565
 Teresa Borges-Tiago, Osvaldo Silva, and Flavio Tiago

Employer Branding: Innovative Human Resource Practices in Tourism Sector 575
 Christina Chalimourda and Nikolaos Konstantopoulos

Optimal Feature Selection for Decision Trees Induction Using a Genetic Algorithm Wrapper - A Model Approach 583
 Prokopis K. Theodoridis and Dimitris C. Gkikas

Analyzing the Brand Personality of Athens 593
 Pinelopi Athanasopoulou, Apostolos N. Giovanis, and Spyros Binioris

Sport Motivation in Outdoor Sport Activities 601
 Pinelop Athanasopoulou and Krinanthi Gdonteli

Residents’ Perceptions of Tourism Impact on Local Economic Development During the Economic Crisis: The Case of Kavala 609
 Alexios-Patapios Kontis, Maria Doumi, Anna Kyriakaki, and Konstantinos Mouratidis

Taxonomy of Supervised Machine Learning for Intrusion Detection Systems 619
 Ahmed Ahmim, Mohamed Amine Ferrag, Leandros Maglaras, Makhlouf Derdour, Helge Janicke, and George Drivas

A Detailed Analysis of Using Supervised Machine Learning for Intrusion Detection 629
 Ahmed Ahmim, Mohamed Amine Ferrag, Leandros Maglaras, Makhlouf Derdour, and Helge Janicke

Multispectral Monitoring of Microclimate Conditions for Non-destructive Preservation of Cultural Heritage Assets 641
 Nikolaos Bakalos, Nikolaos Doulamis, and Anastasios Doulamis

Ancient Digital Technologies Using ICT Tools	647
Anastasios Doulamis, Nikolaos Doulamis, Ioannis Rallis, and Ioannis Georgoulas	
Greek Traditional Dances 3D Motion Capturing and a Proposed Method for Identification Through Rhythm Pattern Analyses (Terpsichore Project)	657
Efthymios Ziagkas, Panagiotis Stylianidis, Andreas Loukovitis, Vasiliki Zilidou, Olympia Lilou, Aggeliki Mavropoulou, Thrasylvoulos Tsiatsos, and Styliani Douka	
Greece, Tourism and Disability	667
Maria Poli	
Turning a Problem into an Opportunity Through Tourism and Marketing: The Case of Wild Rabbits in Lemnos Island, Greece ...	677
Georgios K. Vasios, Ioannis Antoniadis, Yiannis Zevgolis, Costantinos Giaginis, and Andreas Y. Troumbis	
A Systematic Literature Review on E-Commerce Success Factors	687
Konstantinos Fouskas, Olga Pachni-Tsitiridou, and Chrysa Chatziharistou	
Influencer Versus Celebrity Endorser Performance on Instagram	695
Deniz Zeren and Nilüfer Gökdağlı	
Displaced Due to Conservation and Tourism in the Heart of India: A Review of the Relevant Policies	705
Zilmiyah Kamble, Pragati Kelkar, and Abhishek Bhati	
Review of Social Media’s Influence on Airbnb Accommodation’s Booking Intention	715
Zilmiyah Kamble, Suchitra Namnuad, Nguyen Hoang Phuong, Nguyen Dinh Tuan, and Nguyen Hong Hanh	
Blockchain Technology: A Case Study from Greek Accountants	727
Stamatios Ntanos, Sofia Asonitou, Dimitrios Karydas, and Grigorios Kyriakopoulos	
University Pedagogy in Greece: Pedagogical Needs of Greek Academics from Ionian University	737
Georgia Rotidi, Katerina Kedraka, Efrossini-Maria Frementiti, and Christos Kaltsidis	
Experiencing a Museum After Dark: The Practice of ‘Lates’ in the Industrial Gas Museum of Athens	745
Anastasia Doxanaki, Katerina Dermitzaki, Kali Tzortzi, Maria Florou, and Despoina Andriopoulou	
Culture as an Instrument of Mass Construction	755
Dorothea Papathanasiou-Zuhrt, Aldo Di Russo, and Kevser Cinar	

Travel and Tourism Competitiveness of Economies Around the World Using Rough SWARA and TODIM Method	765
Emel Kızılkaya Aydoğan and Mihrimah Özmen	
E-commerce Success Factors: A Taxonomy and Application in the Fashion Industry	775
Konstantinos Fouskas and Chrysa Chatziharistou	
Linking Luxury Brand Experience and Brand Attachment Through Self-Brand Connections: A Role-Theory Perspective	783
Eirini Koronaki, Prokopis K. Theodoridis, and George G. Panigyrakis	
Revolutionizing Marketing in Tourism Industry Through Blockchain Technology	789
Dorin C. Coita and Olimpia Ban	
Consumers' Perceptions of Gender-Neutral Advertising: An Empirical Study	799
Aikaterini Stavrianea, Antonios Theodosis, and Irene Kamenidou	
The Contribution of New Construction Technologies to Interactivity, Flexibility and Personalization in Hospitality Design, as Explored in Student Projects	805
Stavros Vergopoulos and Anna Efstathiou	
Exploring the Mediating Role of Interactivity Between Content Engagement and Business Performance in a Mobile-Marketing Strategy: A Quantitative Research in a Business-to-Business Context	815
Gerasimos Ntarlas and Despina A. Karayanni	
The Strategic Use of Social Media in the Business-to-Business Context. Two Social Media Users' Clusters	825
Gerasimos Ntarlas, Athina Ntavari, and Despina A. Karayanni	
Examination of the Current Literature on How Robots Can Contribute on Hotel Service Quality	835
Dimitrios Belias	
Teaching Critical Thinking Through Tourism Advertising	843
Georgia-Zozeta Miliopoulou	
Analysis Based on the Hotel Industry, the Lodging Market in Mexico: The Posadas Case	853
José G. Vargas-Hernández, Elsa Patricia Orozco Quijano, and Kurt Tonatiuk Winkler Benítez	

The Implementation of Internal Marketing in Public Sector Organizations: The Case of Job Satisfaction at Chios Police Department 861
 Maria Salamoura, Viktoras Ntamposis, and Eleni Gaki

Tourists’ Perceptions and Intended Behavior Thanks to Celebrity Endorsement: Antetokounmpo Invites You to Santorini with Aegean Airlines 871
 Maria Salamoura, Antonios Giannopoulos, and Foteini Moumouri

National Heritage as a Resource for Tourism Marketing 881
 Aline Rebeca Silva Medina, Roberto Galán Galán, and Consuelo Guadalupe Blancarte Godínez

Strategic Management and Art Museums: The Case Study of the Historical Museum of the University of Athens 889
 Evangelos Papoulias and Theoklis-Petros Zounis

The Importance of the Training of Professionals Related to Tourism with Full Knowledge of the Heritage of Mexico: Case Study of the Higher School of Tourism of the National Polytechnic Institute 899
 Marissa Alonso Marbán, Hilda Solís Martínez, María Belén Solís Mendoza, and Mauricio Igor Jasso Zaranda

Nautical Tradition and the “Aquaman” Case: The “Hidden” Source of Inspiration from the Greek Cultural Heritage of the Sea 909
 Olga Tsakirides

Determinants That Influenced Mexican Cocoa Beans Exports During 1996 –2016 917
 Rubén Molina Martínez and María Fernanda Ramos Martínez

MIT Start-Ups Ecosystem and Greek Start Ups Reality: An Ecosystem Comparison 925
 Theocharis Spyropoulos

Analysis of Factors for the Increase Foreign Tourism to Michoacán, México 931
 Rubén Molina Martínez and Amparo Guadalupe Chávez Chávez

Research Methods on the Contribution of Robots in the Service Quality of Hotels 939
 Dimitrios Belias

The Contribution of Wine Tourism in the Development of Rural Areas in North Greece 947
 Spyridon Niavis, Dimitrios Belias, and Dimitrios Tsiotas

Assessing the Competitiveness of Greek Coastal Destinations 957
 Spyros Niavis and Dimitrios Tsiotas

Internal Marketing on the Tourism Sector: Examination of How the Staff Can Develop on Greek Hotels 963
 Dimitrios Tsiotas, Dimitrios Belias, and Spyridon Niavis

Exploratory Study of the Impact of Significant Ecotourism Experience on Voluntary Carbon-Offset Behaviour of Young Travellers in Their Long-Haul Air Travel Choices 971
 Alan Lee and Tay Koo

Greek Embassies on Twitter and the Quest for a Strategy 981
 Georgia-Zozeta Miliopoulou and Eftychia Papaioannou

Knowledge Management on Hotels: The Case of Greek Hotels 991
 Lambros Vasiliadis, Dimitrios Belias, and Evangelos Zaftis

What Can the TripAdvisor Tell Us About the Complaints Management Strategies? The Case of the Greek Hotels 999
 Dimitrios Tsiotas, Spyros Niavis, Dimitrios Belias, and Labros Sdrolias

Towards an Understanding of Temporary Exhibitions Through Visitor Research 1007
 Katerina Koukouvaou and Kali Tzortzi

The Touristic Upgrade Through Preservation and Respect of Environmental and Cultural Heritage: The Ayasi Project 1017
 Emily Papapetrou and Ioanna Chatzistamatiou

Visual Communication, the Evolution of Greek Tourism Development as Represented by GNTO Posters 1025
 Chara Agaliotou, Loukia Martha, and Maria Vrasida

The Use of Social Media on Board: A Comparison Study Throughout Deck and Engine Cadets of Merchant Marine Academy of Macedonia, Greece 1035
 Maria G. Vassiliadou and Charalampos G. Yakinthos

Impact of Seasonality on the Management of Tourist Accommodation Establishments in the Azores 1043
 Flavio Tiago, João Couto, Diana Verissimo, Sandra Faria, and Teresa Borges-Tiago

Exploring the Relationship of Physician Practice Characteristics with Patient’s Therapeutic Experience: An Exploratory Quantitative Research 1053
 Dimitrios Apostolopoulos, Despina A. Karayanni, and Christina C. Georgi

The Effects of Workplace Well-Being on Individual’s Knowledge Creation Outcomes: A Study Research Among Hotel Employees 1063
Maria Koutiva, Dimitrios Belias, Ilias Flampouras Nietos, and Athanasios Koustelios

The Value of Cultural Routes in Greece: Examination of the Current Situation 1073
Lambros Vasiliadis and Dimitrios Belias

Developing a Tourism Destination Through Gastronomy Branding 1083
Maria Vrasida, Magda Peistikou, and Natasa Iliopoulou

Personality Type and Career Preferences Among Young Adults in Post-Recession Greece 1089
Alexandros Sahinidis, Eleni Gkika, Panagiotis A. Tsaknis, and Dimitris Stavroulakis

Dominance of Tourism Marketing Channels in the Global Travel and Tourism Industry: A Financial Market Perspective 1097
Alexios-Patapios Kontis, Ioannis Tsakalos, and Theodoros Stavrinoudis

Culture as an Instrument of Mass Construction



Dorothea Papathanasiou-Zuhrt, Aldo Di Russo, and Kevser Cinar

Abstract In the Programming Period 2007–2013 cultural heritage has always been defined as an emerging market, however from the total sum of 47 billion euros Structural Funds, only 6 billion (1.7%) are allocated to culture, as culture is thought to be an issue of national interest. Given the fact, that only few fields of application require such a vast integration of different skills, the question is: why culture is considered a trans-European market but remains heavily subsidized at national level. This paper builds an attempt to shed light on how do we measure the return on cultural investment; if it is correct to measure only direct returns; what does it exactly mean to invest in culture rather than investing in construction or in the production of ice cream; if we use should the same criteria or is it necessary to proceed differently. We argue that the understanding that the social value of any investment is far more important than the actual income: the sums for example governments can save health services, if violence is decreased, are substantially higher than the sums invested for culture to regulate social behavior. We further argue that in order to achieve this goal, the cultural sector needs to transcode contemporary impressions into emotion by employing art and artists, while economists need to demonstrate the social balance and the social profit of a market such as culture.

Keywords Culture · Violence · Regression

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1 Introduction

The title of the paper *Culture as an instrument of mass construction* is a phrase taken from a banner advertising the work of filmmaker Feo Aladag for the film *When we leave*, winner of the European Parliament Film Prize 2010. It's a sad film discussing intercultural conflicts, violence and lost opportunities of integration. Transcending the film and its deeply social topic, we would like to focus on the ad: *culture as an instrument of mass construction*: what does it exactly mean to construct through culture and how is this different than the production of ice cream or a pipeline? Can we use the same criteria or is it necessary to proceed differently? Why culture is considered *a market* in the first place: may be because of tourism, or because of the number of existent museums and the rising numbers of visitors or the increasing demand of digital media industries which have succeeded to attract the youth market? The purpose of this paper is mainly to figure out the intention embedded in the policymaking declaration about *culture*, and to look for the rational and pragmatic body in the statements affirming the principle. In an effort to investigate and define the possible advantages, the application fields shall be analyzed one at a time, being aware of the necessary structures that will allow the forecasts to be realized. We are formulating a hypothesis, that the purpose of the cultural investment is to increase the knowledge of a particular phenomenon, of a particular time period, a particular work of artistic or historical value and that this, precisely because knowledge is the amplifier of critical consciousness and of the intrinsic ability of humans to establish individual collocations in the interconnected and interdependent world. For precisely these reasons Stuart considers the investment in knowledge advancement [1]. We will attempt to make explicit the extent of this indirect gain in the cultural investment towards a numerical index able to weigh the social contribution of culture and translate it in the only yardstick that for now society understands: money.

2 Literature Review

The development of the cultural heritage sector has reached a crossroads, and has become strategic for the times we are living. Studies demonstrate that economic contribution of Cultural and Creative Industries (2.1%) is higher than that of the sector of food, beverages and tobacco manufacturing (1.9%), the textile industry (0.5%) and the chemicals and plastic products industry (2.3%) [2, p. 6]. In 2017 around 8.7 million people found cultural employment across the EU (3.8% of total employment), while nearly all EU countries, jobs in cultural field were held predominantly by people with tertiary education [3]. The EU's cultural goods trade balance grew from 6.3 billion euros in 2012 to 8.6 billion euros in 2017: jewelry, works of art and books represented three quarters of EU cultural exports; in terms of value added the AV sector came first [4]. Still the market of culture, to its inherent characteristics,

is not a market that can be traditionally understood. A market economy is an **economy** in which decisions regarding **investment**, production, and **distribution** are based on **supply and demand**, and prices of **goods** and **services** are determined in a **free price system** [5]. At the beginning of the supply-demand mechanism, there is a need that must be met: it must be produced in order to satisfy the need. The easiest way is to buy products with set prices. While market surveys precisely define, through established patterns what are the preferred tastes of consumers to define products that may have the widest possible demand, we wish to confute this thesis in the domain of art and culture. To expose the mercantile view of art assessment, we refer to the Chase Manhattan Bank project, *The most wanted paintings*, that offers deeper insight for the argument of the experience being realized in the sphere of the unexpected. The artists, Vitaly Komar and Alex Melamid have investigated, using traditional methods of market research, the preferences of users for paintings, treating them as customers of the consumer society. Selected for each country in terms of individual preferences, colors, backgrounds, sizes, have been processed as data. According to the results, paintings have been produced exactly as if they were potato chips for the evening entertainment [6]. However although the paintings are made according to the average preference of the country selected, no one wants them. We further assume that the extent of this indirect gain in investing in culture towards a numerical index able to weigh the social contribution of culture and translate it in the only yardstick that for now society understands: money. Well established studies demonstrate that intellectually active seniors are less prone to be frequent hospitalized and therefore spending money on culture, means to substantially save on the huge health care costs [7, pp. 287–230, 8]. The above mentioned literature leads us to think that the cultural market continues to be the driven by the market economy, but market laws do not work if applied to the chain of cultural production. By examining this precarious phenomenon we attempt to subvert the dominant market view that is currently regulating the production and distribution of culture.

3 Research Methodology

We suggest that the income of today cannot be separated from the problems of tomorrow and vice versa: a cost of a culture-driven, socially and civilly virtuous activity today that benefits another sector must be reflected within the budget depicting the benefits and be allocated as the right measure to the actual generator. Well established studies demonstrate that intellectually active seniors are less prone to be frequent hospitalized and therefore spending money on culture, means to save on health care [7, 8]. Knowledge is embedded in everything we do and every product we use and in this vein any innovation become progress only if it is followed by public and intensive use infiltrating the society as a whole. If the encounter of artworks is indeed knowledge acquisition, the investment purpose would be a noble one and the direct benefit of those who had an active part in that

encounter, immediate and fruitful. In the spirit of the Aristotelian logical grammar, by imagining the world as result of critical consciousness, culture becomes the social glue, the cohesion of the substrate itself. This leads us into the world where the desire to discover is measured on the ability to understand, a world where opinions are formed on the basis of awareness and self-awareness and not on undigested suggestions of others [9, pp. 9–25]. In order to define a strategy that invokes the utility of a cultural investment, we have evaluated three public-private sector partnerships in the Programming Periods 2007–2014 and 2014–2020:

- (a) The SEE/B/0016/4.3/X Project SAGITTARIUS (2,596,480.00 €): the Project has created a Roving Museum in GR/IT/RO/BG/HU/MD/SI/HR accessible via QRCS in the territory and an mobile app for iOS and Android operating systems [10];
- (b) The MIS/ETC2617/BSBJOP Project ALECTOR (1,065,894.30 €): the Project has created an open source cultural heritage infrastructure in GR/RO/BG/MD/GE/TR working with local actors at grass roots level to co-create place-driven local projects with high cognitive and emotional value [11];
- (c) The COS/TOUR/699493 Project DIVERTIMENTO (312,129.00 €): the Project has launched an iBook collection exploiting the powers of the Cultural and Creative Industries to internationalize tourism SMS in peripheral destinations in GR/IT/ES/BG/RO/SI/TR and inspire policy makers towards new cultural investments [12].

In the time period 2014–2018 a Scope Survey with 240 stakeholders and a Satisfaction Survey with 610 randomly selected users of cultural services has been conducted in the intervention area of the three projects aforementioned.

The Stakeholder Survey has revealed a series of outcomes independently of the country and participant age. Stakeholders in GR//IT/ES/HR/SI/HU/ME/GR/TR/-MD/GE have clearly formulated their wish to:

- make wise use of public money tailored to cultural goods and services and reform the public procurement procedures, which they currently view as inadequate to respond to cultural contents
- lift and skills-gap mismatch that dominate public heritage institutions;
- identify the needs of the audience in the twenty-first century in particular the youth
- enhance the cultural capital of young people, decreasing delinquent behaviour

The Visitor Survey, mainly targeted to millennials, has identified a clear need for:

- large scale cultural investments with sites, museums and collections that exploit the technology intense experience at the maximum to communicate heritage
- digital communicate that create the authenticity in the heritage experience both onsite and offsite
- understanding and appreciating heritage in the new world order of pervasive media.

4 Content Analysis

To explore, if culture can ensure the investment return in cultural goods and services, we change for a moment, but only apparently, the topic: in recent years we witness an increase on violence eruptions of all kinds. The UN has professionally studied the phenomenon also from the economic point of view and the following are the criteria of analysis and conclusions which researchers have come to in regards to the costs that the company incurs as a result of the increase in this phenomenon (UN Women Facts and Figures 2017) [13]. Day, McKenna and Bowlus discuss three categories of costs [14, pp. 6–7]: (a) **Direct tangible costs** are actual expenses paid, representing real money spent, like taxi fare to a hospital and salaries for staff. They costs can be estimated through measuring the goods and services consumed and multiplying by their unit cost; (b) **Indirect tangible costs** have monetary value in the economy, but are measured as a loss of potential, like lower earnings and profits resulting from reduced productivity. They are also measurable, although they involve estimating opportunity costs rather than actual expenditures; (c) **Direct intangible costs** result directly from the violent act but have no monetary value, like pain and suffering, and the emotional loss of a loved one through a violent death. They may be approximated by quality or value of life measures; (d) **Indirect intangible costs** result indirectly from the violence, and have no monetary value, like negative psychological effects on children who witness violence which cannot be estimated numerically. The authors conclude that the costs of violence against women are enormous and that the economic costing literature indicates that the whole of society pays for the costs of not addressing this pressing social concern [15, p. 45].

Scholars argue that the inability to reduce violence is often due to an empathy gap [16, pp. 120–128, 17, pp. 480–484, 18, pp. 150–164, 19, pp. 1–2, 20, pp. 1–14]. Galimberti uses the term *regression* explaining that the power of the reason, character and thought are dramatically diminished against a single specimen with instinctive behaviors of animal species [21]. Regression is indeed the right word, because humans in their evolution have gone a long way from gestures to word and language, from confrontation to dialogue, from nature to culture. Reason and thought are achievements of culture that are forming the basis of our democratic society. The aphasia, inherent to the digital Dark Age, is putting the human evolution into reverse. Bullying and violence are clearly indicators of regression. Merely listing the number of assaults without reflecting on the recession of the human evolution underestimates the danger and is obscuring the answer. Thus we are being led into a world, a society where the animal instinct leads the strong to appropriate the weak for reasons of physical strength. By accepting this, we forget that the identity of the sapiens human species is a cultural one, and not natural. And here it is imperative to quote Charles Darwin: “The very essence of instinct is that it is followed independently of reason” [22, p. 405].

Sentimental education that alone banishes violence against the weak is a lesson that comes from ancient literature, the theater, the cinema, thought to represent

and disseminate human achievements. In the remote past, constructing artifacts, which we now call archaeology, was the symbolic message of our ancestors to represent human achievements. If the sentimental model, e.g. love, compassion, solidarity, that is to say the code used by artists for millennia, is our distance from the animal world, then the widespread and conscious use of culture reinforces our awareness and evolutionary growth. This alone is enough to give practical meaning to the adjective “strategic” continuously used about the culture. The sentimental and behavioral model, dialogue and mutual understanding are life contexts alternative to bullying and opposed to violence against women. A society regulated by culture leaves no room for aggression; it is easy to understand how an investment in culture is generating a clear reduction of these phenomena and therefore spectacular economic growth.

5 Findings

Twenty-five culture-driven Pilot Projects have been analyzed within the framework of the regional investments by the (a) SEE/B/0016/4.3/X/SAGITTARIUS; (b) the MIS/ETC2617/BSBJOP/ALECTOR and (c) the COS/TOUR/699493/-DIVERTIMENTO in GR/IT/HU/TR/HR/SI/ES/RO/BG/MD/GE in regards to a cultural heritage agency’s communication with the public. Major findings include (a) inability of heritage institution to understand audience needs independently of the country; (b) inability of the audience to perceive the values of heritage in the short time budget of a visitor independently of the origin; (c) inability of the public sector to implement attractive cultural investments independently of the national rules for procurements. All 25 cases have revealed miscommunication between heritage institutions and their audiences. All 25 cases have revealed a clear wish requirement: the information architecture offered to the public visitor in sites museums and collections has to be entirely redesigned in order to attract and retain the attention of the audience: it must be “administered” through a narrative structure that is capable to activate the cognitive and the motivational component, both essential to the assimilation of data necessary for the construction of the information environment, essential to allow the interpretation of the artwork. The narrative, the language of cinema and that of the theater, born thousands of years ago, helps to decode the symbolism behind which artists conceal the reality. It is the narrative that brings with it all the emotion and emotionality assisting the public to navigate in their wealth of ideas and thus reconstruct the meaning of the artwork itself. This process provokes the chain reaction that multiplies the results. If a story is written and performed so compelling, it increases interest and curiosity. It thus encourages the structural integration supporting the cognitive approach. It is the latter that allows knowledge to be processed and assimilated in the aforementioned context. This is the kind of knowledge that regulates behavior, preventing it of being delinquent, let alone to nourish violent acting. The awareness of having understood influences strongly the motivation to keep going, offers satisfaction and reinforces

the focus in all future processing activating the chain reaction-cognition-motivation releasing new energies to real learning and citizenship objective. The process of alignment between symbolic signals deriving from the past and the context capable to deliver the tools to decipher them, we call *cultural communication* and has to be part of the overall cultural investment.

The human brain develops concepts learned throughout life and acquires a new experience based on previous experiences and incorporates the active higher functions, such as memory and judgment, which are the key for comparison [23, p. 49]. Without deepening into the perception that is beyond the scope of this paper, it is critical to understand that in the world of culture is the supply that is creating the demand and not vice versa. By being confronted with the unexpected, a cognitive imbalance is created, which through the redeployment of the previous experience, produces a new balance in a new frame of reference: the *new experience*. Experience exists only as a function of the fact that it appears in front of something unknown, something that has the potential of upsetting the procedure, the status quo. Cultural experience can take place only if it becomes the production of new artworks in the hands of present day artists [24, pp. 204–217]. The work of art should not be giving everything to the senses, but just what is required to put imagination on the right path. This is the spirit of Voltaire's much quoted phrase *the secret to being boring is to say everything*. Along the lines Schopenhauer declares that in art the best is too spiritual to be offered to the senses; it must be born from the imagination of the viewer, generated by the work of art [25, pp. 1883–1884]. Very often the sketches of great masters are more effective in being understood by the public than their completed, finite paintings. In Rhapsody C, Homer deals with Helen's beauty in the teichoscopia incident [26, pp. 141–244]: she approaches the part of the wall, where the aged Trojans are watching their sons die in battle for her sake. But her divine beauty urges the aged fathers take their eyes away from the dying sons. This is how Homers immortalizes Helen's beauty: by shaking the audience. In other words, experience happens only if we meet the unexpected.

6 Conclusion

The cultural market continues to be the driven by the market economy, but market laws do not work if applied to culture and the promotion of cultural heritage. We need a new approach, as by applying the old procedures, we are damaging the goods. The Gross Domestic Product (GDP) has lost its ability to be an indicator of quality of life of the society that generates it, including its ability to attract new capital since the choices of citizens attribute a constantly increase to the social quality, a dimension that is beyond the mere economic calculation, but has a devastating indirect effect on the economy [27]. In the classic representation of the mathematical model whose balance is determined from the intersection of supply and demand, when as a result of an advertisement, a fashion, the demand grows, more people wish to satisfy their need to possess that good or make use of that service willing

to pay a higher price. The supply adjusted to this demand, the assumption is, that to satisfy my need to acquire an asset that I clearly want: all this has little to do with the cognitive activity.

Public authorities would learn from the artistic and cultural mechanisms that the latter naturally tend to the maximum possible quality, while continues unabated the destructive work of those seeking only the lowest economical level. This practice with which we still live, does not lead to saving the public money, on the contrary it allows choices without implications on the civic responsibility of commissions and produces tenders without any expertise on the subject. EU funds taking into account the social impact of culture and national fiscal incentives could present favorable conditions to those organizations and institutions that contribute more than others to the brake of “regression” to growth. The recent destruction of globally valued heritage in Syria and the Iraq, urges to underline that scientific research, heritage conservation, landscape preservation, the protection of historical-artistic past are characteristic of nations with conscious awareness, that results from the daily production of culture, used as a social regulator and cohesive social glue [28, pp. 1–5, 29, pp. 1–3, 30, pp. 229–233].

Culture is a strategic sector by definition, we took some practical examples and demonstrated how this sector can address the quality of the social life of a nation and that cultural and creative industry cannot exist without the production of new culture. All the sector needs is to rewrite market rules and representations of market incorporating the impact on society and clarifying the strategic importance through the emergence of growth of other sectors that culture allows. The involvement of sectors of society interested in the effects of the lack of culture, the effects of regression: the police hospitals, from schools to religious institutions. For years, we study systems of integrated budgets, for years enlightened economists claim the idea that the value of a company is no longer is its material assets, but the intangibles are the real frontiers of integration and then small museums continue to complain about budgets at a loss just because the business management is not able to address and measure the social impact.

The creative cultural industries are the pinnacle of the development of culture in the economic sense. But creativity puts a new perspective: its use to increase social quality. The challenge is to align the discipline to this revolution, becoming part of the linguistic turn, override the tendency to try to represent the new within the fossilization of the traditional thinking. We need new rules and new economic indicators that are applicable in the practice of public government and the economy. We should be managing with new rules, or else to create a management culture for culture is a useless occupation.

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