



# **The role of events and cultural tourism strategies for Urban Destinations. The case of Paphos**

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## **Abstract**

This dissertation was written as part of the MSc in Environmental Management System, Sustainable Tourism Management Stream, at the International Hellenic University.

In this paper, it is examined the importance of events and the cultural tourism for the development of the destination. It is presented the sustainable strategies and policies needed to be followed in order to generate positive impacts and how creativity is embodied in cultural events. Particular emphasis is placed on Paphos, which is the European Capital of Culture 2017. Paphos was a city which had focused on tourism, neglecting its rich culture. Bu hosting ECoC, it has to change its orientation and develop strategies to expose its culture heritage to visitors. In addition, it had to overcome various obstacles in order to create a successful program of events, generate opportunities and positive impacts for Paphos and create a positive image for tourists. However, the main challenge of Paphos is to exploit this opportunity and create strategies for the future of the city.

The personal interview of Miss Vasou Terpsoula, enlightens unknown parts of Paphos 2017, and provides more information about the events and the difficulties Paphos faced during the organization and implementation of them.

Key words: events, culture, creativity, EcoC, strategies

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## **Preface**

I would like to thank Prof. Karachalis, supervisor of my dissertation, for the opportunity that he has given me to deal with such an interesting research topic and for the general guidance I have had. In addition, I would like to thank Miss Vasou, Chief Financial Officer (CFO) & Acting Administrative Director in the Organization of European Capital of Culture Pafos2017, who agreed to give me an interview and helped me to complete my dissertation.

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## **Introduction**

The main aim of the dissertation is to thoroughly present the importance of the events, as an inseparable part of the destination development, and the role and positions of cultural tourism, as one of modern tourism industry's most dynamically developing branch, in today's global tourism market both from the theoretical and the practical point of view, since both are global phenomena, which are gaining greater and greater importance in the tourism industry.

More detailed, in this paper it is presented the role of the events in contemporary tourism and is defined their origins, the classification, according to their size and theme and their impacts on society, environment and economy. Also, it is presented the management and planning of the events and how they contribute to the destination branding. In addition, the second chapter deals with cultural tourism. Beside its definition and impacts, it is presented its policies and steps needed to be followed in order to successfully develop it in a sustainable way. Further, it is mentioned the challenges that cultural tourism is faced. The text chapter has to do with creative tourism, as part of the cultural tourism, its role to the destination development and its policies and practices, since it is a complex segment of tourism.

So apart from the theoretical discussion, the paper aims to provide an insight into the role of cultural events of Paphos as an European Capital of Culture 2017. More detailed, it is discussed, the situation of Paphos before 2017 and the difficulties it faced in order to become a successful ECoC 2017. Also, it is presented the creative events developed based on its culture and the impacts derived from them and the opportunities generated. Additionally, it is mentioned the possible future plans of Paphos in order to maintain its position as an European cultural city. The dissertation ends with the interview of Miss Vasou Terpsoula, Chief Financial Officer (CFO) & Acting Administrative Director in the Organization of European Capital of Culture Pafos2017.

# **1. The role of the event in tourism development**

Events are of high importance for the tourism and if they are planned and managed correctly, they can lead to the positive development of the destination and differentiate them from other similar destinations. They also affect the economy, the local community and the environment of the place where they occur. Since, there are many categories of events, there are many and different management and marketing processes, all of which are based on the specific models. So, event managers and planners should carefully create the event in order to be successful and to minimize if it is possible its negative effects to the destination.

## **1.1 Definition**

Regarding previous literature reviews, there is a variety of universally accepted definitions of events, since every author uses different approaches to define them. Nevertheless, there is a small degree of agreement on specific terms and definitions to use. Most authors agree that events are part of the economic services and that their different approaches are the result of the variety of specific characteristics of the environment in which some of the authors work. Additionally, there are to specific pattern of events, leading to the suitability of definitions to fit in every event.

Prof. Donald Getz, who has been a leading scholar in the fields of tourism and event studies, firstly defined (1997) events as “special celebrations that are planned and organized in a place by different public institutions or private organizations and may contain a number of activities. One decade later, Getz (2008) modified its first definition and referred the events as “spatial - temporal phenomena and that each of them is unique because of interactions among the setting, people, and management systems, including design elements and the program”. Also, he mentioned that, guests in order to fully feel the experience they have to be present. Furthermore, he defined the events based on two different approaches, from the event’s characteristics, and from the perspective of tourists as an opportunity for leisure, social or cultural experience, outside the everyday routine (Getz, 1991a).



Concerning the key features of events, Getz (1989) mentioned five basic characteristics that every event should have: the need for the public to have access to it, to celebrate a fact that happens only once a year or less frequently, to be held on a specific dates, to have an organized program of activities and to be held in a tourist area. On the other side, Jago and Shaw (1998) suggest six features of special events. Firstly, special events should attract tourists or tourism development. Secondly, they should take place over a short time span and raise the awareness of local community and the image, or profile of the region. In addition, they need to be one-off or infrequent occurrence and to offer a social experience. Lastly, they have to be extraordinary and unusual, in order to offer a unique experience.

To conclude, if the characteristics mentioned above are combined, they can refer the event as “a one-time or infrequently occurring event of limited duration that provides the consumer with a leisure and social opportunity beyond everyday experience. Such events, which attract or have the potential to attract tourists, are often held to raise the profile, image or awareness of a region”(Jago and Shaw, 1998).

## **1.2 Classification of the events**

Categorization of events according to their common features is necessary in order to study them in a more efficient manner. Many authors offer various forms of categorization of events according to their characteristics and functions. Firstly, the events are classified as planned or unplanned. Planned events are the subject of study of event management and they require setup, management, executives and certain length of time. Unplanned events are episodes that are not expected to occur during normal construction and operational phase activities, such as accidents and natural disasters, and they will not be taken into consideration in this paper.

In addition, if events can be categorized based on their size and scope, we can distinguish four types, mega events, hallmark events, major events and local events. Firstly, mega events are the events which despite their small duration, they have

long lasting consequences and they attract a huge number of tourists (Roche, 2006). The size and the type of these events overdraw the economy of the city or even on a country. These events are generally associated to sports events, like the Olympic Games, the Paralympic Games, the FIFA World Cup, with exceptions like some Carnivals (Getz, 1997). These events can easily be part of tourism development strategies in many regions, in order to compete other similar geographic destinations (Getz, 2005).

These events have impacts on the overall economic activity of the host country, since they yield extraordinarily high levels of tourism, and they are globally covered by media. Additionally, event organizers are recognized for their work, when the events have a positive impact on the region's development, involving new trends of in strategy planning (Getz, 2007). Generally, organizing mega events generates high expenditures to the host country and city. So, it requires a high level of public and private financial involvement, and public commitment (Getz, 2005).

The other type of events, based on their size, is the Hallmark event. According to Ritchie (1984), hallmark events are *“major one-time or recurring events of limited duration, developed primarily to enhance the awareness, appeal and profitability of a tourism destination in the short and/or long term. Such events rely on their uniqueness, status, or timely significance to create interest and attract attention”*. The main purpose of these events is to give the opportunity to the host community to get high reputation in the tourism market place. However, the prominence will be gained with high cost to the society and the environment (Colin, 1989). Typical examples of hallmark events are the Carnival in Rio, the Oktoberfest in Munich. These events are highly interconnected with these places and their residents, and bring huge tourist revenue as well as a strong sense of local pride and international recognition.

In addition, major events are events that attract significant local interest, while they achieve good economic results for their organizers. They are of large scale with a significant number of participants with strong media coverage. These events are

mainly related to sports, with an international reputation, like the Formula One Grand Prix.

Lastly, local events have mainly as their target group locals and are staged primarily for their entertainment and social value. These events generate a variety of benefits, including enhancing locals' pride for their community and strengthening the feeling of belonging somewhere. Moreover, they can stimulate people to generate new ideas and encourage them to participate in sports and arts.

Another common way to classify events is according to their content or form. It is possible to distinguish the following types:

- Corporate events
- Sport Events
- Festivals and other cultural celebrations
- Entertainment
- Private

Corporate or business events are mainly used by business to promote their companies brand and work such as business dinners, conferences, seminars, meetings, product launches, etc. Nowadays, the interest of corporate events has been increased, that almost all cities have infrastructure to host exhibitions, along with agencies which sell the space for events. It is worth to mention that the first convention bureau in the USA was established in 1896 (Spiller, 2002). Bowdin et al., (2012) refer that business events support business objective, such as management operations and the increase of profits and income by promoting the product or business. Additionally, a business will organize corporate events in order to improve the relationships between the employees, which will benefit corporate communication to make a business expand. Moreover, they are used by companies to start up new business, expand their brand meaning and build loyalty with the already existed suppliers and clients. Lastly, they can be used to increase the employees' performance and produce teamwork among colleagues (Allen, 2009).

Sports events are interconnected with tourism, since sports tourism is one the fastest growing forms of special tourism internationally (Gibson et al., 2014). It is observed that sport events lead to the urban development. More detailed, Sports Business Research Inc. (2000) mentioned that in 80s and 90s, American cities “put heavy emphasis on sports, entertainment and tourism as a source of revenue for the cities”. Also, during the 90s, UK sports events had become the main source of economic regeneration in many cities (Gratton and Kokolakis, 1997). Nevertheless, sports events are controversial topic, since communities are facilitated with venues for sports for their locals, but, in order to compete major sport events and to employ sport tourism, additional cost is created. Generally, nowadays, there is a growing number of books available for sport tourism, both theoretical and applied in nature.

Cultural events, like festivals, religious events and art and leisure in general (e.g. concerts and theatre) often consist, according to literature, the cultural tourism, which will be examined analytically at the next chapter. Generally, “festival tourism” has been examined by quite a few researchers. For instance, the Travel Industry Association of America and Smithsonian Magazine (2003) mentioned that events about attractions and activities, attract historic tourist, since culture is part of the history. Lastly, is observed that cultural events don’t have a specific marketing orientation. For example, art festivals follow a path without taking into consideration customer needs and commercial realities (Getz, 2005).

Private events are used by individuals, for personal purpose, like weddings, birthday parties and social gatherings in general. Private events are organized by people who want certain guests to arrive at the venue, meaning that there is a guest list and if someone is not in the list, he will not be allowed to come in the event. It is worth to mention, that there is a huge number of private sector organizations, which are responsible for the commercial activities in the events management, like finding the appropriate venue for the event (Shone and Parry, 2004).

Last but not least, all the events can be classified as profitable or non-profit events. Non- profit events are organized to improve and enhance the image of the company or the organization. One type of non-profit events is the

charity/fundraising events, which are used for individuals to raise money for a charity of their choice by events such as society balls and charitable auctions. However, most of the events have as a goal the profit.

### **1.3 Event tourism**

As it is mentioned, events are significant contributors of tourism, and help prominently in the development and strategy planning of most destinations. The impacts and the importance of the planned event at the destination, have been well documented in tourism related literature. However, event tourism was dramatically analyzed as a research topic in the 1980s, since a number of studies had been focus on events and tourism (Getz, 2007). Before that, in 60s and 70s, there were few articles and studies about events from an anthropological perspective and the view that events studies were unnecessary. The take-off decade for the events studies was in 90s, when a huge number of papers and books about the events was published. All these steps lead to the recognition of the importance of the events sector and the development of event management, which can only be described as spectacular (Getz, 2007).

According to Getz (2008), event tourism is the set of interrelationships occurring at the nexus of tourism and event studies, consisting of both the marketing of events to tourists and the development and marketing of events for tourism and economic development purposes. Additionally, it tries to understand the event experiences and to manage them, as there are a lot of benefits to be gained from event tourism experiences, like those that can be realized through attending any events or pursuing other forms of leisure and travel.

Since event tourism has been a form of special-interest travel, it needs to be presented from both demand and supply side. On the demand side or consumer perspective, requires determining who travels for events and why, and also who attends events while traveling (Getz, 2007). Moreover, the demand side approach comprises the place marketing, the assessment of the value of events in creating a

positive destination image, and cobranding with destinations. On the other hand, in supply terms, destinations develop, facilitate and promote any type of events, in order to meet the multiple goals which are included in the demand-side approach (Getz,2008).

Generally, there is not enough evidence to consider event tourism as a separate field of study, since both tourism and event studies are necessary to understand and examine the event tourism experience (Getz, 2008).

## **1.4 Destination branding**

The concept of destination branding became apparent as a topic of examination in the late 1990's, when the Travel & Tourism Research association Annual Conference had it as a central topic, presenting various examples of applying the destination branding such as Canada, New Orleans, Hawaii among others (Marta & Babu, 2017). However the notion of tourism branding had been examined years ago under the subject of destination image studies (Ritchie & Ritchie, 1998).

This strategy was implemented by cities such as New York, through image marketing activities in which they launched its slogan "I love New York" (Morgan et al.,2011). Later, many destinations like Spain and Las Vegas adopted the strategic approach toward the development of the brand, in order to survive and compete more effectively other destinations (Marta & Babu, 2017).

There are many expert definitions which describe the destination branding. According to Ritchie & Ritchie (1998) destination branding is:

*"...a name, symbol, logo, word mark or other graphic that both identifies and differentiates the destination: furthermore, it conveys the promise of a memorable travel experience that is uniquely associated with the destination: it also serves to consolidate and reinforce the recollection of pleasurable memories of the destination experience."*

As it is noted, there are some extra elements in the definition regarding the “experience”. The first part of the definition has to do with the traditional role of brand’s differentiation. The second part deals with the importance of the destination branding and the unique experience, which is not available to any other destination (Ritchie & Ritchie, 1998).

In addition, important is the role of the events, since they are used as tools to create a destination’s brand (Getz,2005). Events attract tourists and for that reason they should be embedded into the destination’s branding strategy ( Jago, 2003). Further, events with good reputation can be used to improve the brand-identity of the destination by transferring their characteristics to the destination’s brand. Jayaswal mentions that (2009) *“the key to a successful destination-event co-branding strategy is to identify the associating network of competitive destinations and then host an event that can reinforce, change or add desirable associations”*. Regarding Marzano & Scott (2006), *“the challenge for events planners and managers is to consistently fit the events into the interrelationships among the elements of the marketing mix and therefore enhancing the destination brand equity”*.

In order to build a destination brand identity with the use of events, according to Johansson (2007), there is a process, which is divided in six phases when. More detailed, the process starts with the planning and coordination phase. At this stage the relevant stakeholders at the destination should together discuss the roles of each entity and the vision for the destination. After the research phase, the process enters the stage when the objectives and goals should be determined. Further, in phase 3, it is represented the use of events when shaping the brand identity. Moreover, Phase 4 is the entry to the circular process and signifies how the brand identity is established by linking the events to the brand essence, core values and personality of the destination. Additionally, the next stage represents the phase of bringing the identity to life with visual and verbal identity. Lastly, the process ends with the event’s evaluation.

## **1.5 Outcomes and Impacts of events**

Events are powerful platforms and when they are planned they can have lasting positive impacts. Often they are planned and produced with the solely objective of delivering social and economic impacts for the local community in which they are held. However, the impacts can take more forms than these two, mentioned before, like environmental impacts and political impacts. Impacts can also be positive or negative. So event managers have to understand the impacts, in order to have positive as opposed to negative impacts.

### **1.5.1 Economic Impacts**

Nowadays, there is so much literature available and several noteworthy articles published about the economic impact. More detailed, they present the positive contribution of the events to income/wealth, to the creation of employment and to other forms of economic and urban/rural development (Boissevain, 1979, Getz,2008). Also, the dedicated event tourist seems to be a high-yield visitor with specific consumption habits. Further, the government is the only who benefits at all levels of the new demand for events, because of the taxation (Turco, 1995). Additionally, the traditional reliance on multipliers (income, value, employment) to estimate total direct, indirect and induced economic impacts may be mislead for the benefits. However, studies have revealed that direct event-tourist spending accounts for the vast majority of income benefits (Getz & Page, 2016). Another negative outcome is that a cost benefit analysis is scarcely applied, because the event managers may not want a full accounting of cost or many costs may falsely be claimed as benefits (Burgan & Mules, 2001). It is worth to mention that externalities, like pollution and social problems, are ignored. Lastly, displacement effects (by types of visitor, by economic sector, and spatially) can be substantial and must be deducted from gross tourist income (Getz & Page, 2016).

### **1.5.2 Personal, social, and cultural outcomes**

Events generate an array of social impacts, both positive and negative. Firstly, they provide an opportunity to generate additional visitors and create and enhance a positive image and reputation nationally and internationally (Getz,2008). In addition,



events can have a significant effect on seasonality, as they can overcome this problem and attract tourists during the whole year (Getz,2008). Moreover, the social representation through media coverage influences the attitudes. So, it needs to be as attractive and positive as it can be (Getz, 2008). In addition, events can help preserve the traditional customs, boost civic pride and make citizens participate and support the events (Getz,2008). Further, events, in order to be organized, not only need the assistance of the event managers and the employees, but also of volunteers. This voluntarism and other types of engagement lead to personality development and the building of their identity. Also, the production of events can create social and cultural capital (Getz & Page, 2016).

On the other side, events may have negative outcomes, too. For instance, events contribute to the increase of prostitution, drugs and crime phenomena. Additionally, the commodification through event tourism is a threat to cultural authenticity, since globalization starts to become part of the events (Getz & Page, 2016). Lastly, as events are highly covered by media, they can be used for protests, demonstrations and antisocial behavior (Henderson, 2007).

### **1.5.3 Environmental impacts**

The environmental impacts of events are increasingly gaining traction, the responsibility for which are generally perceived to lie with event and festival organizers and managers. As intermediaries, event management agencies have to manage events according to their clients' requirements and budget, while their operations are environmental friendly, in order to leave no trace, after the events on which they work (Andersson and Lundberg, 2013, Getz & Page, 2016 ). Nevertheless, events have negative effects to the environment if they are not organized carefully. For example, event-tourism is a major consumer of energy and other resources, generating high ecological and carbon footprints, since they have to satisfy visitors' needs. Also, reliance on private automobile access is a major issue. Some events change the consumption patterns, such as spending on travel, food, accommodation (Getz & Page, 2016).

Generally, there should be strict environmental policies in place that oblige event management companies and those involved in events to take environmentally-friendly approaches to their work.

## **1.6 Event management**

The term “event management” can puzzle some people who have never thought about its meaning and role in modern society. In fact, event management is the planning and management of an event, project or activity, which aims at messaging and connecting people ([www.slideshare.net](http://www.slideshare.net) )

As it is already mentioned, events act as important motivators for tourism (Getz, 2007). Every year numerous tourists are attracted by various kinds of events throughout a huge variety of destinations around the globe. In short, the development of tourism in a particular destination is directly concerned with the development of event management. For that reason, the event manager should carefully plan and execute the event. In order to accomplish his mission, his strategic planning needs to follow many different steps (Pivac and Stamenković, 2011). The first task for the event planner is to select an event, to develop the concept (timing, skills) and to determine contextual factors, such as budget, economic, social, political, technological and environmental factors ([www.wildapricot.com](http://www.wildapricot.com)). The next step is the planning. Firstly, they develop the work breakdown structure: analytical determination of tasks, list in correct sequence and the establishment of the timetable. After, they develop the operational and contingency needs and they assess their available resources by developing a swot analysis (Pivac and Stamenković, 2011). Lastly, they determine the budget for the event by identifying the income and the expenditures. It follows the implementation of the planning process, which involves the schedules, checklists and people management. After this step, they control and monitor the process by setting benchmark and standards and using tools. The last task is the evaluation of the event process (Johansson, 2007).

After the event planning process, the planner needs to develop a marketing strategy to promote the event. Firstly, he has to identify the target market:

exhibitors and participants. Then, he has to set the objectives, like the number of the participants and the gross and net profit. Lastly, he has to segment the event markets based on geographic, demographic, socio-economic and other criteria.

However, the event needs to be promoted, in order to inform target markets, to enhance its positive image and to generate demand for it. Promotion can be occurred through a variety of means, such as advertising, publicity, sales promotion, direct marketing and personal selling ([www.slideshare.net](http://www.slideshare.net)).

It is worth to mention that before the event, the event manager has to develop a risk management process, to help him identify and resolve the risks that could result in accidents, injury or damage. To start, he has to identify the risks, what can happen. Next, he needs to analyze and evaluate the risks. Lastly, he has to identify the options, create an action plan to treat the risks ([www.slideshare.net](http://www.slideshare.net) ).

## **2 Culture and Tourism**

### **2.1 General Information**

The emergence of cultural tourism in research practice as an object of study dates back to the beginning of the 20<sup>th</sup> century, but in the 00s the International Council for cultural and historical monuments publish a formal definition as follows: "The cultural and cultural-cognitive tourism actually is this form of tourism, which focuses on the cultural environment, which in turn may include cultural and historical sights of a destination or cultural-historical heritage, values and lifestyle of the local population, arts, crafts, traditions and customs of the local population" (Bujdosó et al., 2015 , Smith & Robinson, 2005).

Cultural tourism aims to combine the economic growth of the destination and the values' preservation. Cultural tourism is an independent tourism product, whose goal is to raise awareness of the importance of the conservation of values and the cultural heritage, which can strengthen the identity of the built and natural environment (Rácz, 1999).

However, it is important not to make compromise with the preservation of cultural values and to balance the socio- cultural needs and economic benefits. For that reason, culture is depicted in two concentric circles (Bujdosóa et al., 2015, European Travel Commission on City Tourism and Culture, 2015):

- Inner circle, which represents the cultural heart, i.e. more traditional or basic elements of culture, understood as what people do or produce as a culture
- Outer circle represents the way of life or the style of living of the population in a particular place.

It is noted that in many countries the two circles tend to gather to form a single cultural offering in which both aspects are mutually complementary.

## **2.2 Impacts**

During the 90s, the culture and tourism were examined as two unrelated aspects regarding the destination, since cultural assets were viewed as part of the cultural heritage and tourism was seen leisure-related activity. That view had been gradually changed, since it was obvious that cultural resources attracted tourists and became a comparative advantage for the destination, leading to the creation of cultural tourism. Cultural tourism, now, is seen as a quality tourism, whose demand is continuously increasing, leading to a variety of benefits for all the factors related to it ( Gnoth & Zins, 2013 ).

First of all, cultural tourism contributes to income and employment increase, since the tourism flow leads to the creation of more accommodations and facilities ( hotels, restaurants, gift shops ) in order to cover tourists' needs ( Canavan, 2016, Boissevain, 1979, OECD, 2009). Additionally, the economic development of the Cultural destination has stopped inner emigration, meaning that residents who used to visit their hometown during the summer (like islanders), now they don't abandon it ( Tsartas, 1992 ). Further, the choice of the destination for the "historic/ cultural travellers" is influenced by a specific art, cultural or heritage event, having as a result the increase of tourist flow. Also, the cultural tourism generates local investment in

historic resources not only from locals but also from foreign investors (Canavan, 2016, OECD, 2009)

Another important benefit generated by the cultural tourism is the maintenance of the local traditions and culture, as visitors not only bring money to the destination, but also sustain their traditional languages and livelihoods. In addition, the combination of tourism and culture leads to mutual learning, for both locals and visitors. More detailed, visitors learn about the local traditions and customs, and locals learn to understand the different communities and cultures. Furthermore, culturally-interested tourists visit destinations, where other types of tourists usually do not prefer to go, helping to spread tourism to new areas and combating seasonality. Also, in order to maintain its current and attract new visitors, the local authority and community preserve and conserve the cultural resources. Lastly, it builds community pride in heritage (Canavan, 2016, OECD, 2009).

Nevertheless, many negative effects can be caused or worsened by the development of cultural tourism. More detailed, the high demand for cultural tourism has increased not only the prices and shortages of goods and services, but also the value of the land (Tsartas, 1992). Additionally, it has introduced new models of entertainment, such as clubs, which may help for the destination's development, but they also lead to the erosion of the indigenous cultures and the cultural displacement (Canavan, 2016, Boissevain, 1979). Moreover, cultural sites attract many tourists, leading to traffic, congestion and other problems like noise, air pollution, litter and the destruction of the physical environment (Sigala & Leslie, 2005). In addition, in some regions, residents complain that even if tourism has brought money without "development," the government does not establish a better economic infrastructure (especially hospitals, schools, and transportation) for their region. Lastly, the relationships among the residents and the visitors have worsened, as tourists have inappropriate behavior (Canavan, 2016).

It is worth to mention that local community develops a complex of strategies to increase the benefits of the connection of culture and tourism and tries to minimize the negative effects which derive from the cultural tourism.

## 2.3 Policy for Culture and Tourism

Cultural tourism is developing as one of the most successful industries in different countries of the world, which gains more and more power and recognition through the passage of time. Since, it has to face a variety of socio-economic challenges, its policies tend to be more instrumental. The main challenges for developing culture and tourism policies are the heritage preservation, the economic development and regeneration, population retention. For some places, there is also the challenge of physical accessibility. Even if the destination has potentials to develop cultural tourism, if it is not accessible, its cultural assets will not be part of the tourism product ( OECD, 2009, Sigala & Leslie, 2005).

However, despite the challenges, the connection of tourism and tourism policy generates externalities, which benefit the development of local economy. In order to implement successful policies, the role of the government in the cultural tourism is important. As the scope of cultural policy widens to include more assets of the intangible culture, it is vital the collaboration of the government with the private and public sector. More detailed, building partnerships in the public-private sector helps to develop local support. Also, the contribution of not the commercial but also the voluntary sector is essential for the development and execution of effective policies. It is noted that all stakeholders are involved in the development process ( Canavan, 2016, OECD, 2009).

In order to create and implement the policies and programs for the development of the cultural tourism, the use of funding and investments is vital. More detailed, as cultural assets are part of the public sector, most of the funding for the programs comes from the public sector. Nevertheless, there are some limitations for some cultural institutions regarding their activities. For that reason, administrations encourage cultural institutions to develop other funding sources.

In addition, part of the investment in culture depends on the private sector, which supplies the bulk of the tourism product. However, little resources are transferred from the tourism sector to the culture sector and versa, leading to barriers in

developing privately-funded programs. Last but not least, EU, in order to accomplish the concept of “unity in diversity: and stimulates the travelling to European cultural regions, provides many funding programs to European countries (Vanaa & Malaescu, 2016, OECD, 2009, Smith & Robinson, 2005) .

## **2.4 Cultural tourism product development**

The development of cultural heritage product implements a series of activities. The main steps, which are identified in the OECD case studies, the planning, the market analysis, restoration, tourism product development, marketing and promotion.

### **2.4.1 Planning and market analysis**

The process of planning starts with a deeply analysis of the current situation of the destination, its strengths, weaknesses, opportunities and threats ( SWOT Analysis) and the definition of the key elements of its cultural identity, leading to the uniqueness of the destination. After this identification, a series of statutory procedures, are organized and implemented by planning authorities, respecting local capacities to sustain tourism. In order to be effective, the planning process should involve a variety of stakeholders, who need to cooperate to accomplish much more (OECD, 2009, Sigala & Leslie, 2005).

### **2.4.2 Tourism Product Development**

Cultural tourism products are the link between culture and tourism sector, and contribute to the destination’s image improvement. For that reason, experts have developed a variety of strategies, like the creation of themed products and souvenirs, which are available to the shops for the visitors. Additionally, several projects attempt to develop tourist routes, which include a number of attractions ( archaeological sites, museums, monuments ). According to Pyczko and Ratz (2007), cultural route is a themed route that has a cultural value or an element of cultural heritage as its focus and that assigns a key role to cultural attractions. The creation of them has as a result the attraction of international and local tourists and the spread of tourists to less popular destinations.

Further, themed destinations are interconnected with specific cultural events. These events differentiate the destinations and enable them to survive and thrive at the competitive environment. Moreover, cultural events lead to the increase of the economic value of the destination.

For a successful cultural event, the involvement of the local community is important, since it is a motivator factor and the main source of visitor satisfaction. Its role, nowadays, is not only to host an event, but also to define the place and its identity (OECD, 2009, Lusetyowati, 2015).

### **2.4.3 Marketing**

Cultural products have to be presented to the national and international markets through marketing activities. Some of them are the following:

- Branding and image development
- Internet platforms
- Joint promotions with tour operators
- Themed products and events
- Cultural clusters
- Discount cards

However, it is common to see in most of the destinations a variety of different cultural products, in order to attract as many tourists as they can. But tourists prefer more specific experiences. For that reason, managers have to identify their target segment and adapt and offer their products to cover visitors' needs, while they cover the needs of the residents. So, the cultural heritage tourism will benefit everyone (OECD, 2009).

## **2.5 Sustainable Cultural Tourism**

Cultural tourism has a stronger positive effect to the region and the local, when sustainability guidelines are implemented in the social, environmental and economic



sector. In order to create the right balance between the welfare of tourists, the needs of the natural and cultural environment and the development of destinations and businesses, it is required an integrated and holistic approach where all stakeholders share the same objectives (European association Historic Towns and Regions, 2009, Ioan-Franc & Iştoc,2007).

In many regions, the strategies for the tourism development comply with the Agenda 21. Even though there are a variety of principles, the European association Historic Towns and Regions has developed twelve principles, which should guide an integrated approach to the development of the sustainable cultural tourism and are presented above.

- i. Priority should be given to forms of cultural tourism that reduce carbon emissions, conserve rare and precious resources, in particular water and energy, and avoid waste production.
- ii. Municipalities should attach an intrinsic value to the culture and heritage of historic towns and cities over and above their importance as tourism assets.
- iii. Cultural tourism should maintain authenticity and distinctiveness and respect the dignity, rights and beliefs of local cultures.
- iv. Tourism is an economically important activity and cultural tourism should contribute to an overall program of sustainable development.
- v. Cultural tourism should contribute to conservation of the cultural and heritage assets.
- vi. Cultural tourism should be agreed and owned by the host community and the aspirations for it communicated to visitors.
- vii. Cultural tourism should aim to provide benefits equitably to the local community.
- viii. All local stakeholders, including municipal governments, local communities and businesses must be involved in the development of cultural tourism.
- ix. Cultural tourism must respond to the needs of visitors and aim to deliver a high quality visitor experience.
- x. The impact of tourism should be reflected in the prices to consumers and producers, prices reflecting the real cost to society and the environment.

- xi. Cultural tourism will be built around more sustainable transport both to and within the place.
- xii. Cultural tourism will evolve continually and its management and development should be responsive to change (European Association Historic Towns and Regions, 2009).

It is noted that, cultural tourism is a very complex sector, where rarely complies with all the principles. Nevertheless, the implementation these principles has a positive attitude on tourism, which recognizes that new culture and heritage are being grafted sustainably onto more ancient roots. In order to design the sustainable tourism activities, it is needed to considerate the components. More detailed, they have to take into account the needs, aspirations and wellbeing of visitors and the need for tourism businesses to increase their profits and have a long-term future. Lastly, during the planning process, planners should respect the values, needs and the quality of life of locals, while they conserve the cultural and physical environments ( European Association Historic Towns and Regions, 2009).

## **2.6 Long term challenges**

Nowadays, cultural tourism has an important role in communicating the core values of intercultural dialogue, preservation and promotion of the cultural heritage, whose assets constitute the major part of the cultural identity. Nevertheless, in order to exist, regions have to deal with some challenges.

Firstly, funding plays a major role to the development of the cultural tourism, as culture is seen as a necessity to which the access is for everyone. So, the price of the cultural products and service is low. This entails, the low economic benefits for the society, which is not sufficient to cover the expenditures derived from the cultural tourism. For that reason, societies have to fulfill the requirements of funding for culture along with all other public goods.

In addition, regions need to create sustainable relationships and avoid tourism from damaging the cultural resources. Even though “cultural tourists” as perceived

as elite and good tourists, because of their cultural interest and high education, this interest may cause problems to the society. In order to prevent these problems, tourists and local community have to cooperate to maintain the culture and to perform in a more sustainable way ( Sigala & Leslie, 2005).

The last challenge that cultural tourism has to face is the multicultural societies and the intercultural dialogue. More detailed, regions are daily visited by multicultural tourists. This may seem as a problem, since there is a stereotypical relationship among tourists and locals. Nevertheless, a high percentage of regions recognize diversity as the main resource for cultural tourism. So, this should be viewed as a creative and innovative source, which not only adds value to cultural attractiveness, but also creates new relationships among regions ( OECD, 2009).

### **3 Creative Tourism**

#### **3.1 General information**

The constant increase of the number and quality improvement of the cultural attractions in the global tourism market lead to the development of new, differentiated elements of the tourist product, in order for the tourism destinations to distinguish themselves from their increasingly numerous competitors (Stipanović & Rudan, 2014, Richards, 2001 ). For this reason, destinations replace heritage-based cultural strategies and considerations with new models of development that meets the creativity demands of the contemporary tourist market ( Richards & Wilson, 2007 ). In modern life, creative tourism, which is part of the cultural tourism, is high of importance and complexity regarding both the supply and the demand (Stipanović & Rudan, 2014). The benefits generated, are largely based on the collaboration between the tourism and creative industries, as well as between the public and private sectors ( OECD, 2014 ).

Creative tourism is one of the major themes in tourism development and marketing in recent years. Richards and Raymond were the first who defined the creative tourism as tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are taken. In addition, UNESCO provides a more contemporary definition, which says that “Creative tourism is travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture” ( UNESCO, 2006 ).

It is noted that the cultural industries transformed into creative industries during the 90s, when some sectors of the cultural production, like the software production, the architecture and design sectors were hard to be encompassed in the cultural industries (Ratzenböck et al. 2004). This transformation doesn't mean that new sectors are added to the tourism. This shift is an attempt to overcome the 'instrumental–intrinsic divide' in approaches to culture (Belfiore and Bennett, 2006 ). This approach was followed by many countries, but not all of them were satisfied with the shift from culture to creative (Richards & Wilson, 2007).

### **3.2 The role of creative tourism in the development of tourist destinations**

Nowadays, there is an increasingly trend for the tourist destinations to develop innovative tourist products, bringing the idea of 'creative industries', which are popular in the 'experience economy' 'entertainment economy' or 'educational tourism' context. Regarding all forms of tourism, creative tourism can be developed really quickly and easily. It is worth to mention, that it is important to understand the value of the cultural assets, in order to produce positive results (Stipanović & Rudan,2014, OECD, 2014 ).

The comprehensive planning for creative tourism development is crucial for assuring positive impacts for local residents and tourists. First of all, every destination creates creative products and services to attract tourists who want to add value to their experiences. In addition, the careful and sustainable destination development and management can minimize adverse impacts and guarantee success in the increasing competitive environment between the destinations. Furthermore, creative tourism allows a more active participation of tourists in the local culture, and supports the growth of smaller, specialized service providers (Stipanović & Rudan,2014).

Moreover, the relationship between tourism and creativity offers interesting opportunities to develop and diversify tourism products and experiences, and revitalize existing tourism products to create new cultural and creative content and experiences (OECD, 2014 ). Also, creative industries which are knowledge-based economies, generate value for the destination, since they strengthen the cultural identity and diversity, while they support economic restructuring and the employees' education and training ( UNESCO,2009b).

It is worth to mention that the creative tourism contributes 4% to 6.5% of GDP in three-quarters of countries worldwide. While this contribution can vary significantly across countries, the creative sector accounts for a greater share of GDP in countries that have experienced rapid economic growth (OECD, 2014, UNESCO,2009b).

Generally, a review of available information on the size and impact of the creative sector in the destinations reflects that government and local authorities adopt and implement specific policies for the development of the creative tourism, since it stimulates a broadly range of benefits for the society, the environment, the economy and the tourists ( OECD, 2014).

### **3.3 Creative Tourism Policies and Practices**

Every destination has to strengthen its competitiveness on the contemporary tourist market, meaning that it should not copy other destinations, but rather

develop a distinctive, authentic and successful tourism product. For that reason, experts should carefully demonstrate policies for the creativity in the destination to link theory and practice and to prevent possible negative consequences for the destination's development ( Richards & Wilson, 2007).

First of all, it is important to develop a coordinated and integrated governance approach between tourism and creative industries. Creative tourism is a complex sector, which requires the coordination of government agencies and the private sector, as well as between the private sector actors. Only then, can a variety of benefits be generated, such as the positive image creation by promoting the creative industries along with tourism. It is noted that, partnerships, which are of vital importance in order to capitalize on the possible impacts of the tourism product, sometimes are not obvious for all stakeholders (OECD, 2014).

In addition, consumers' demand becomes more and more fragmented, leading to new innovative tourism products and experiences, which are mainly supported by the government. Creative industries are characterized as an important area of product and experience innovation, but their input also creates innovation in other area of tourism. Generally, technology and media become major part of tourism experiences, while a high percent of consumers uses Smartphones and tablets (OECD, 2014).

Furthermore, entrepreneurship is also a policy issue for creative tourism and industries, since both sectors are dominated by SMEs. The business models among creative industries and traditional economy usually are different, leading to the attraction of less income. This is mainly a challenge for small size enterprises with limited financial means. However, SMEs are able to support innovative tourism products only if possible barriers have been removed (OECD, 2014).

Moreover, networks and clusters play major role to the interaction between tourism and creative actors. The clusters can be developed in a bottom-up or top-down fashion, while networks can be either formal or informal. Network development is important, as it helps regions to create their creative economy, with emphasis on various sectors like design and music. The government tries to

stimulate the cluster development and to boost the already existing clusters, since they are the driving forces for the development of the creative tourism. Generally, in order to maintain their creative energy, clusters have to develop a series of creative activities. It is worthy mentioned that there has to be a balance between top-down direction and designation of creative districts and the bottom-up creative process (OECD, 2014 ).

Lastly, creative industries significantly contribute to place branding and tourism marketing programmes, because of their symbolic content. Creative regeneration strategies are interconnected with place branding, since they are the centres of creative consumption and production. Generally, place branding is an effective tool in the destination's development, which connects images and cultural assets into the visitors' experience, leading to the creation of a unique destination (OECD, 2014).

## 4 The case of Paphos

### 4.1 General information

Paphos, whose name derives by the eponymous daughter of the Goddess Aphrodite and Pygmalion Paphos, is a coastal Mediterranean city in the southwest of Cyprus and the capital of the homonymous province. The city is divided into two levels: In the Ano Paphos, also known as “Ktima”, which is the commercial center of the city and Kato Paphos, which is a coastal area and is the premier tourist destination of the island. The economy of the island is exclusively based on tourism and the service provision, while in the past the island was characterized by productive autonomy, since it had developed the agricultural and craft economy. Paphos, also, is included in the official UNESCO list of cultural and natural treasures of the world's heritage for its ancient assets, and is the European Capital of Culture for 2017, along with Aarhus in Denmark (Wikipedia, Maragkou, 2003, Georgi, 2014).

Paphos has existed since the Copper Age (2300-1050 BC) and up until then it has faced periods of decline and prosperity, because of strong earthquakes and raids. However, conquerors (Romans, Arabs, Venetians, Turkish, British), despite the destruction that may cause, brought their customs and culture, rebuilt the city based on their standards and, in some cases, they developed new economic activities (about agriculture, shipping, silk, Turkish bazars), leading to the increase of Paphos' wealth. During the 20 century, locals adapt the Greek architecture into theirs, creating the first neoclassical buildings. This has as a result the great cultural heritage that left nearly 4000 years of existence in the city and the Paphos area, which is characterized by Christian temples, Roman villas and palaces, British squares and many other impressive buildings, making Paphos a large, open museum. For this reason, UNESCO simply added the whole city to its world cultural heritage list.

However, it is worth to mention that the Turkish invasion in 1974 led to the development of Kato Paphos as a tourist destination, as they wanted to counterbalance it with the other damaged tourist destinations in Cyprus. This may lead to the cultural flourishing of the city but also to the loss of the essential



direction for the creation of the cultural and artistic base of the inhabitants (Maragkou, 2003, Christou, 2008, Theodosiou and Pitta, 1996).

## 4.2 Paphos' situation before ECoC

On May 17, 2013, Paphos and Aarhus were selected as the European Capitals of Culture for 2017. Generally, getting the title of ECOC, means that the cities are chosen on the basis of a cultural program that must have a strong European dimension, engage and involve the city's inhabitants and contribute to the long-term development of the city (ec.europa.eu ). It may sound strange, but until recently, there was no worthy cultural infrastructure. However, since 2013, when Paphos won the title of the Capital of Culture, everything had changed. In fact, using the Open Culture Factory as an umbrella, the candidacy of the Cypriot city proposed the activation and exploitation of public spaces, displaying three themes: The first "Myths and religion" was based on the myth that wants Paphos to be born of union Pygmalion and Galatea. The second "Travelers of the World" was intended to promote its multicultural character, while the third "Stages of the Future" would be the legacy of the organization in the city. This proposal gave the opportunity to Paphos to be the first Cypriot city to host European Capital of Culture. The theme of the year is 'Linking Continents, Bridging Cultures', since Paphos reflects the experiences of multiculturalism and its geographical proximity to the Middle East and North Africa (<http://www.pafos.org.cy>, <http://riknews.com.cy>, <https://issuu.com>, <http://www.kathimerini.gr> ).

Nevertheless, the year that Paphos was chosen as an ECOC was characterized by withering. More detailed, Paphos developed short-term strategies, which may have led to the increase of tourist flows and the flourish of Paphos' economy, but they couldn't have prevented the society from the economic collapse, which led to financial crashes. So, the economic crisis and the non-long-term planning actions of the tourist development season have now created a picture of misery and withering,

as they disappointed tourists who wanted not only luxurious hotels, but also a cultural atmosphere in the city.

In addition, the projects that had done in the past to improve the destination's tourism, had as a result the unified structure of its image and the cohesion of society, which was presented in the past. Also, the extension of the city did not respect or harmonize with the surrounding area. Integral elements have been combined in an effort of impressing and originality, destroying the natural environment and consistency in everyday life (Georgiadi, 2017).

So, the title of ECOC, gives the opportunity to the city of Paphos to develop its new image, become a bridge of reunification and understanding between Greek and Turkish Cypriots and improve its economy through its publicity on an international level and its acknowledgment as a quality cultural and tourist destination.

### **4.3 Events of Paphos 2017**

In order to make Paphos a European Capital of Culture worthy of the history, the reputation and range of this great institution, planners developed a program full of various cultural events, to satisfy every expectation of the tourists and the locals. In order to plan successful events and to outstand, planners tried to "explore" tourism trends, to rebrand Paphos and to create a competitive advantage against Aarhus. Since the central theme of the institution is culture, planners focused on cultural creative events, at which visitors would be part of the events, not only as viewers but also as members of the events, in order to differentiate from other ECoC (see Appendix). During the planning and the implementation, planners tried to develop sustainable strategies, without harming the environment.

The opening ceremony took place on 28 January, and it was inspired by the foundation myth of the city which tells of the birth of Paphos through the union of Pygmalion and Galatea. Greek-Cypriot and Turkish-Cypriot sang along with the Aarhus' chorus. At the ceremony, beside the politicians, were 40 delegates from other Capitals of Culture. Also, the central concepts of the Open Culture Factory

were presented, such as the "opening" of Paphos at the crossroads between cultures and continents ([www.ekirikas.com](http://www.ekirikas.com)). The closing ceremony will take place on 30 December, reflecting the end of an extremely important holiday and at the same time the beginning of a new one. The title of the ceremony is "All for this city". At the events will perform many actors, singers and school chorus (<http://pafosdaily.com>, <http://www.philenews.com>, <http://www.kathimerini.gr> ).

In the meantime, the city hosted more than 350 events. Concerning the art sector, many exhibitions have been planned, which are closely associated with Paphos visual artists, such as Michalis Kakogiannis and Stas Parasxos. Also, some art events were about street art, cementography and textile. Some of the events that were outstanding, are the "Let's move: Bodies in Urban Spaces", which is about body formations at central locations in the city, and the "Ikebana", an event about the Japanese flower art. In addition, many music events took place in Paphos, at which various local and foreign singers, instrument players and orchestras performed. One of the most important was the Archaeomusica, at which music and archaeology met to present a spectacular show.

Furthermore, a variety of theatrical performances based on the ancient and the contemporary theatre were held, like Lysistrati, Vakhes, etc. by famous and non-famous actors. Also, musicals and shadow theatre attracted visitors. Moreover, the most creative and out of the box events had to do with dance. Some of the events that outstand were the "Mind your step", where the dancers combined the contemporary dance with the urban landscape, by performing in hidden spots, making visitors to follow a path, and "Out of the skin", which is an educational project aimed at education and social inclusion of teenagers with different national and social backgrounds.

Additionally, various events about photography were planned, giving the opportunity to famous and non-famous, amateur and professional, foreign and local photographers to present their photographs about Paphos, immigrants, social life, etc. Also, visitors and locals could watch social, romantic and animated movies about contemporary social phenomena like immigration and wars.

Moreover, Paphos has given particular importance to the environment, aimed to raise environmental awareness. More detailed, meetings about the sustainable development of the city were organized. Also, planners gave the opportunity to guests to explore the city through walking paths and to learn more about the climate change through eco films. Lastly, study symposium were planned in order to inform visitors about Paphos revolution (<http://www.pafos2017.eu> ).

It is noteworthy that some events stood out against others and created positive impressions. One of them was the event of Peace2Peace of the Social Participation Program where a group of Women from all the communities of Cyprus met there and celebrated peace and friendship at Chani of Ibrahim. There was a bazaar with handcrafted creations, constructions and sweets from women from all over Cyprus, was organized, while students from preliminary schools participated at various theatrical shows. The great participation of the women-artists who presented their creations as well as the massive flow of visitors, gave the clear message that actions like these deserve to become institutions that will remain in the years to come and keep the center of Paphos live. In addition, a great success was the European Capital of Culture event "The Letters of Others", at which three writers from Paphos spoke through correspondence with their Danish counterparts, exchanging information on their creative work and the artistic expression of their diversity (<https://studentlife.com.cy> ). Further, the Berlin Philharmonic which was held on May 1, 2017, attracted many visitors, giving the opportunity to them to learn more about its rich culture and history (see Appendix).

Generally, the events took place in different areas-buildings throughout Paphos, creating many "honey spots", spreading the tourists and giving the opportunity to them to explore Paphos and its culture. Tourists and locals were integral part of the events, since they actively participated to them. It is worthy mentioned that Paphos cooperated with different countries to carry out the events, among them previous and future ECOC, reflecting equity between countries.

#### **4.4 Short-term and long-term effects connected with the status of European Capital of Culture**

Paphos, Cultural Capital of Europe - 2017 is a great conquest, marking the city's new impetus to international culture and creating new conditions for co-operation and understanding. It is maybe the only ECOC, which had to ultimately change and start from the scratch in order to succeed as ECOC.

Firstly, it has become very common for cities to specifically link their ECoC to a range of physical developments of the cultural and/or wider city infrastructure (see Appendix). Like the previous ECoC, Cyprus focus on the renovation of existing assets for cultural purposes, including the restoration of existing cultural spaces or heritage sites, like the renovation- regeneration of the Kennedy square, the old mall, Chani of Ibrahim and the Attikon cinema ( [www.pafos.org.cy](http://www.pafos.org.cy), [www.newsit.com.cy](http://www.newsit.com.cy) ). Also, the improvement of pedestrian made easier the mobility of the visitors and locals. However, even if the physical development is part of the long-term effects, the most crucial issue with new physical assets appears to be their ongoing use. Since Paphos is still ECoC 2017, there are no available data for the future use of the buildings ([www.newsit.com.cy](http://www.newsit.com.cy)).

However, their implementation of the projects was the responsibility of the shareholders of Paphos 2017 Organization and the Cypriot state, and not of the European Union. The initial calculation for the projects was 22 million euros and for the infrastructure was 40 million euros, but they recalculated from 22 to 8,5 million euros, less than any ECoC until now. Many believed that the projects' implementation affected negatively Paphos economy, since there was an economic crisis in Cyprus, but it is not true. In fact, 5 million were funded by the state, 1 million from shareholders and i.e. 5 million euros from winning the "Melina Mercouri" Prize. Some projects about the environment were funded by E.U. Also, the participation of volunteers and students minimized the events' cost and in some events visitors had to pay ticket fee. So, Paphos didn't spend directly money to organize the events ([24h.com.cy](http://24h.com.cy), [www.sigmalive.com](http://www.sigmalive.com) ).

In addition, Paphos saw a rise in tourism in the year of the ECoC designation whilst the rest of Cyprus saw an overall increase in tourism. More detailed, during the first 8 months, the occupancy was up to 90% and in some cases 100%. Also, there was an increase of the spending by tourists and the number of overnight stays. So, the increase of income stimulated hotel development, greater bed number availability and the upgrade the products and services ([www.mof.gov.cy](http://www.mof.gov.cy) , <http://www.cyprushighlights.com>, [pafospress.com](http://pafospress.com), <http://www.sigmalive.com>, <http://politis.com.cy>, <http://gr.euronews.com> ). Moreover, the number of tourists staying for at least one overnight stay in Paphos rose approximately 12% compared to previous years when the city did not hold the title of ECoC (see Appendix). So hotel owners were more carefully about the quality of their tourism products and services (see Appendix).

Also, the ECoC year led to the increase of media coverage for Paphos, which had a limited profile pre-ECoC, and resulted in a sustained legacy of image change within national and international media discourse. That gave the opportunity to Paphos to use the ECoC as a platform to overcome preconceptions about the cultural value within mainstream media discourses. Moreover, the voluntary participation of locals and students in the development of the city, rose their awareness and the sensitivity about their culture and their city. Additionally, the brand title chosen for Paphos, aimed the city's rebranding. ECoC led to the establishment of a new brand that moved away from some of the negative associations that the place had developed (as a site of declining tourism and economic crisis), whilst retaining the notion of the city as a cultural city ([www.philenews.com](http://www.philenews.com), see Appendix).

Furthermore, in some beaches in West Paphos, there was an increased number of drowning. To prevent any bad accidents, the beaches redeveloped, creating the first upgrade beaches. The primary concern of the upgrade was to provide more protection for the bathers, which could be ensured through the increase of lifeguards and the construction of construction projects, such as arms in the sea, which would prevent any currents leading to the beach and possibly affecting the safety of the bathers. At the same time sand beaches were created ([www.airnewsgr](http://www.airnewsgr)).

Nevertheless, the city center before and during the early of 2017 (until March), was like a construction area, in which the chaos and the absolute suffering were dominated because of the prolonged road and other works that took place throughout the city center, with economic and other serious consequences especially for shopkeepers and other small and medium-sized professionals, who were characterized by desperation and anxiety about their professional continuity and survival. This led to the tourists' discouragement of visiting the city, since there were a lot of noise and no pavements and signs. Moreover, security issues had arisen, as the lighting were removed and weren't replaced, which had resulted, among other things, in daily burglaries and vandalism in shops and other premises. This situation led locals and business owners to protest and subsequently to the defamation for the city ([www.dialogos.com.cy](http://www.dialogos.com.cy))

In addition, the theatrical play "Uniting the Mediterranean Sea" would have taken place in Peyia bay, near the impasse of Edro III, which is a protected area Natura 2000, but the four competent authorities (Department of Forests, Department of the Environment, Department of Thera, Department of Fisheries) didn't allow it. The three main reasons for answering negatively were: 1) the sea caves in which the Monachus monachus monk seal is reproduced, 2) the sea caves are a refuge of the Myotis blythii species, 3) the pace is used from sea turtles for feeding. So, the event was held on a private land of Photos Estates Ltd, near the areas Natura 2000, without causing light-pollution and noise (<http://www.philenews.com>).

Generally, Paphos2017 had no negative impact to society, economy and environment. It actually stimulated the economy, created opportunities for new jobs and helped locals to be "opened" through cultural events (see Appendix).

It is noteworthy that the event planners successfully collaborated with the competent authorities in order to prevent any undesired effects to the environment or society.

## 4.5 Paphos' 2017 evaluation

In order to evaluate Paphos as a Capital of Culture, the use of the Swot Analysis is important, in which the strengths, the weaknesses, the opportunities that have to take advantage and the threats that have to cope with are presented.

### Strengths **S**

- Perfect location (crossroad of Europe, Asia & Africa)
- Mediterranean climate
- Valued monuments from different eras
- Easily accessible by sea and air
- Variety of events
- Attracts all categories of visitors
- Events were hosted in historic renovated buildings
- Developed facilities & services
- High percentage of volunteers

### Weaknesses **W**

- Low budget
- Insufficient number of employees
- Incomplete infrastructure projects during 2017
- No plan for the development of the city center
- Non-completion of the road linking airport to city center

### Threats **O**

- Competitors from E.U., having the same concept
- Downturn in economy, less money spend
- Destruction of environment
- The increase of fuel price

### Opportunities **T**

- Common currency in E.U
- Terrorism attacks to other European Countries
- Cheaper tickets to Paphos than to Aarhus
- Technology development
- High demand for cultural tourism



According to data that have presented up until now, since the year hasn't been finished, it is estimated that over 80,000 visitors have visited the actions in Paphos, more than the previous year, meaning that the Paphos 2017 succeeded as a Capital of Europe. Paphos, despite its weaknesses, exposed its strengths and took advantage of the external trends, while it tried to overcome threats and developed a new creative tourism product based on its cultural assets, which hopes to last through the passage of time and change Paphos' image from tourism destination to cultural destination.

More detailed, Paphos was the only ECoC up until now, which had the lowest budget to develop its strategies ( 8.5 m), leading to only 17 employees. However, the participation of the volunteers was of high importance for the implementation of the events. It is worth to mention that the European Commission has reportedly mentioned in its report after its assessment that Paphos is now an example of how small towns can have a rich cultural program with a small budget (see Appendix). Also, because of its geographical position, Paphos enjoys a strong Mediterranean climate with long dry summers from mid-May to mid-October and mild winters from December to February, periods separated by a very short autumn and equally short spring. That gave the opportunity for several events to be held in open areas.

Nevertheless, there were many factors which affected the tourists' demand for Paphos 2017. More detailed, it should be taken into account the other ECoC 2017, Aarhus in Sweden, which mainly focused on creativity. Additionally, the terrorism attacks in Europe, presents Cyprus as a safer place to visit, despite its location (near Middle East). Also, the common currency among European Countries (except Great Bretagne) attracted European citizens, as they used for their transaction the same currency (euro). Further, the economic crisis which is prevalent worldwide, has generally decreased the number of visitors. However, that didn't happened to Paphos, as, based on statistics, the number of visitors had increased according to previous years. Moreover, the increase of fuel's price, affected the price of transportation to and in Paphos. However, the lower price air tickets than other European countries, attracted tourists who wanted to experience the feeling ECoC. Also, there is a high demand from visitors to cultural tourism, giving the opportunity

to Paphos to attract more visitors through creative cultural events. Last but not least, the technology development played a major role to Paphos demand and the development/creation of events. Even if tourists have decided to visit Paphos, before they make any move, they will search on Internet to have a multi-faceted knowledge about the event and the town where it takes place, like the average expenditure per person, city's program, other activities and comments from visitors (positive or negative) about Paphos (i.e. accommodation, locals behavior to tourists). Also, they can book their holidays and through comparisons they can create the most suitable package for them. Lastly, many events combined culture and technology, having as a result creative programs.

#### **4.6 The day after Paphos2017**

The end of 2017 marked the end of an extremely important year for Paphos and at the same time the beginning of a new one, while the Cultural Capital of Europe celebrated all that the city has achieved by transforming it and making its people proud, which was a huge challenge for Paphos, that was successfully accomplished, since there wasn't enough budget to plan and implement more than 300 actions/events. However, Paphos has to face another challenge, maintaining the positive image it has acquired through Paphos 2017 (<http://24h.com.cy>).

Miss Vasou mentioned that since Paphos has now entered the cultural map, it will attract many tourists to visit Paphos so they can see the change brought about by the institution. And if they exploit this opportunity properly and smartly, Paphos will also attract different tourists. Already it is planned by the shareholders of the Organization, a model for the continuation and exploitation of all this knowledge, know-how and skill that was created through Paphos 2017, so that Paphos can pursue dynamically this cultural journey that has begun (see Appendix).

Mr. Patsalidis mentioned that planners have already sought ways to exploit all this experience and knowledge gathered. He, also, said that the European Capital of Culture proposal was also about making use of the benefits gained throughout the

project. As he said, many things that have been done, “are not to finish in 2017 but will provide a basis for the continuation”. He explained that within the economic crisis in Cyprus, the Board of Directors of Paphos 2017, having made enormous efforts for savings, left an important asset to be the basis for a new effort to continue the success which Paphos experienced as the cultural capital of Europe (<http://dialogos.com.cy>).

According to Mr. Koutsolambros, the vision behind the cultural strategy is to reposition Paphos further as a node of European culture and as an inspiration for citizens and visitors at the crossroads of Europe, Near East and North Africa. He, also, said that “Paphos’ vision is to establish its cultural identity in 21st century Europe by tackling immigration and interculturalism, while protecting its own cultural heritage so as to preserve European diversity and European values in the furthest possible future”. He mentioned the goals for the cultural strategy, which are the following:

1. Empower local artists through favorable working conditions and contacts with foreign artists from abroad as an additional inspiration leading to primary cultural production in Paphos.
2. Enrich the cultural heritage of Paphos through modern cultural and artistic interventions and link art and heritage with an interactive and participatory approach for citizens of all ages and ethnicities.
3. Create new forms of tourism by adding a strong cultural proposal to visitors and promoting eco-tourism to increase (self) respect for people and nature - and thus protecting biodiversity for all Europeans.
4. To make culture a top priority for the city, linking different social groups as well as linking the city and its citizens and reconnecting the city with its wider area.
5. Make culture the catalyst for urban planning and revitalization of the city and link culture to business by offsetting the negative social impact of the crisis.

6. To create an open minded culture and diversity of cultures that will make all Paphos citizens identify with the city as well as with Europe as a wider context in terms of culture and values ( <http://pafosnet.com> ).

It is noted that, the city, with justified pride, looks at tomorrow with confidence and optimism, since the city has finally entered a course of economic growth. As Mr. Faidonos said that «it is responsibility of the Local Authority, society and the State to ensure the continuation of the progress, which is of over-the-top importance. The Municipality of Paphos can and must guarantee the continuation of this course in the light of the good of Paphos, Cyprus and us of the citizens» (<http://24h.com.cy>).

To conclude, Mr. Koutsolambros said that although his experience in the PPE course allows him to have a clear picture of the requirements and the best manners, it is time for society to be involved. This must require the continuity of growth that has been achieved with great effort. In addition, the groups, individuals and bodies that have played a leading role in this effort must be strengthened to continue their offer alongside the central planning that should be governed by professionalism and effective procedures. The experience of other capitals shows that the space that follows the capital's own year is extremely important for maintaining the momentum forwards by vehicle the culture that is the demand of society. Paphos 2017 cannot be a flare that will gurgle (<http://pafosnet.com> ).

## Conclusion

Every destination that wants to upgrade its tourist attractiveness needs to make detailed plans for the tourism development. These plans have to focus on strategic planning of events if they want to realize the full potential of event tourism. These events need to be under the same umbrella, having the same theme. One of the most famous and promising types of tourism is the cultural tourism, which attracts more and more tourists, since they want to learn about different cultures, while they are on holidays. By combining its cultural assets and events, several advantages are gained by the destination. First and foremost, cultural events have a positive economic and social impact, while they establish and reinforce identity. Additionally, they build positive image of the destination, while they preserve the cultural and historical heritage. Lastly, they help renew tourism and improve the place's image.

However, the cultural events which take place in the destination, should be systematically and carefully planned and developed, in order to successful, while they attract tourists and are a catalyst for further development. It is noteworthy that the events are developed in a way that they are unique, considering that well established tourism product or service, offered by the cultural events, is recognized in the tourism market and has a competitive advantage over other places, having as a result higher satisfaction of visitors and their loyalty, which is important for continuing the events. So, successful cultural events may lead to the destination's rebranding, by promoting a positive cultural image.

The opportunity of developing cultural tourism was given to Paphos, since it was chosen to host the European Capital of Culture 2017 along with Aarhus. Paphos was maybe the only European Capital of Culture, which hadn't the ideal background to host the institution, since it had focus on tourism and neglected its culture, losing its identity. However, because of its proposals presented in its Bid Book, the institution gave it the opportunity to become the Capital of Culture in 2017. So, Paphos developed a creative program of unique and differentiated events, by implementing the European Dimension requirements. According to data collected and several interviews, Paphos succeeded as an ECoC 2017, despite its financial constraint, the

limited number of employees and other difficulties it faced. During the planning and implementation of the events, managers tried to minimize the negative effects to society, economy and environment. Some of the important positive impacts of the Programme ECoC for Paphos were the increase of income, the awareness of Paphos' culture and the revitalization and rebranding of Paphos.

The next big step for Paphos after the Programme, is to develop a series of policies and strategies in order to maintain its recognizability as a European Cultural city. Nevertheless, even if they are developed, they are not specific. This may happen because there are no available data for every event, as the Programme hasn't been finished.

In my opinion, Paphos has the basic knowledge and the infrastructure to host cultural events and maintain its new image as a European cultural city. So, what has to do, is to:

- continue hosting events, which are based on local artists, low budget and high flow of visitors.
- invest the money collected to expand its activities/to improve the already existed or to build new infrastructure to host various events.
- exist volunteering programs, as they are a platform, which strengthens local citizenship and broadens engagement in city issues after the ECoC year.
- hire an executive manager and his team, who is specialized in cultural events and has many years of experience, to develop a creative program of events.

It is worth to mention that the contribution of volunteers, local community, students and other stakeholders not only for the creation, the implementation and the existence of events, is important.

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## Appendix

Miss Vasou Terpsoula, Chief Financial Officer (CFO) & Acting Administrative Director in the Organization of European Capital of Culture Pafos2017, made an account of this difficult route through the following interview, despite her busy program, since Pafos2017 hasn't finished.

❖ **Do you think that Paphos, through the program of events, managed to be worthy of the title given to her?**

*The takeover and organization of the most important cultural institution in the history of Europe is, for the small but historic Paphos, on the one hand, a great honor and recognition, and on the other hand a huge responsibility and prospect. It is a great opportunity, because after difficult times, after long and long periods of upheaval, Paphos is now following the pace of progress, culture and development. The institution of the European Capital of Culture is the landmark, goal, motivation and opportunity for our city and province to become a modern and dynamic city for Cyprus and Europe.*

*It is also an excellent opportunity for Paphos to change its image, to show, to attract more tourists and to re-examine its development through culture.*

*It is also an excellent opportunity for Paphos to change its image, to show, to attract more tourists and to re-examine its development through culture.*

*This title has a long-term impact not only on culture, but also on social and economic levels, both for the city and for Cyprus. For example, according to a study, the number of tourists staying for at least one overnight stay in a cultural capital of Europe is rising by about 12% compared to previous years when the city did not hold the title.*

*The importance of this institution is great, because through the development of culture, it gives inspiration for creating, improving infrastructure projects and developing skills. Paphos and therefore Cyprus, has now entered the Map of Culture and Development.*

❖ **Which event do you think most contributed to raising the tourist value of Paphos?**

*One of the events that certainly attracted many tourists, was the Berlin Philharmonic which was held on May 1, 2017. Apart from the fact that many foreigners came to Paphos to see the Berlin Philharmonic live, Paphos had the opportunity to show its wealth in history and culture to millions of viewers as they broadcast live from the First State Television Channel of Germany (ARD) as well as from many European and Asian countries, and they were also broadcast online throughout the world.*

❖ **Did the events have any negative impact on the society, the economy and the environment of Paphos? If so, was it predicted? And how was it treated?**

*They had no negative impact ... they actually helped both the economy, as they created jobs and infrastructure, and society to be more "open" through cultural events, and at the same time develops skills.*

❖ **Which was the reaction of the local community about tourist activities and the arrival of tourists?**

*Paphos has always been a tourist destination. The increase in tourism due to the Cultural Capital contributed positively to local community. For the first time in several years, hotels are not closed in winter due to tourists' arrival. Nowadays, hoteliers take care of the quality of their services and, taking advantage of the fact that Paphos is a Cultural Capital, they promote Paphos through the events and as a cultural destination. So I think that all these cultural events in 2017 helped entrepreneurs to do their best.*

❖ **The selection of Paphos as a cultural capital has helped to improve the image of the city?**

*Paphos had a great challenge as a cultural capital. Surely the challenge was great for a small town like Paphos, which did not have the necessary infrastructure, knowledge and skills to develop the culture it had in the past.*

*There was a lot to be done ... such as building infrastructure, finding financial resources to enable a small city, like Paphos, to organize and implement a cultural year and to look worthy of the title. We believe that after the Opening Ceremony in January 2017, we have achieved through much work to implement everything we planned, with success and pride.*

*It is no coincidence that the European Commission, in its report after its assessment, has reportedly mentioned that Paphos is now an example of how small towns can have a rich cultural program with a small budget.*

❖ **At many events the visitors actively participated in the event (creative tourism). Was it difficult to plan and implement these events?**

Many of our events were characterized by "social participation". Our goal was not to increase tourism, although we contributed to this goal. Differentiation in the design and implementation of these social participation events was that we had to do in order to increase the interest to the expecting visitors. It wasn't difficult ... but it had to be creative in finding ways to attract them, choosing events that would interest them to participate but also targeted.

❖ **After the Cultural Capital are expected more or different tourists to Paphos?**

*I think there will surely be an increase in tourism. Paphos has now entered the cultural map and will encourage many tourists to visit it so they can see the change brought by the institution, like in the infrastructure (new squares, parks, theaters, etc.). Surely if we exploit it properly and smartly, we will also attract different tourists. In other words, if Paphos continues to create culture through the organization of theaters, music concerts, exhibitions, etc., I believe there will be a new wave of tourists who will be for the cultural character of Paphos and not just the sun and the sea.*

❖ **Do foreign tourists appreciate cultural activities or do they visit Paphos for the sun and the sea?**

*So far they have visited Paphos for the sun and the sea !! As I mentioned above, it is likely to change ....*

❖ **After the end of the events, what feeling left you as an experience Paphos 2017?**

*I do not think I can describe this in words ... Paphos 2017 was for me a lifetime experience. The difficulties and obstacles we had to deal with were many in both economic and social terms. The feeling that I feel is pride and excitement that we have managed to overcome all expectations and to deny all the Cassandras!*

❖ **Which are your plans for the future of Paphos? Will you preserve the image it created as a cultural capital?**

*It will surely have to maintain and continue this image ... Otherwise, all these, will be a bubble that will break and destroy all the effort and personal sacrifices we have made. Already it is planned by the shareholders of the Organization, a model for the continuation and exploitation of all this knowledge, know-how and skill that was created through Paphos 2017, so that Paphos can pursue dynamically this cultural journey that has begun.*

**December 27,2017**