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## **THE INTERRELATIONSHIP OF URBAN ECONOMIC AND CULTURAL DEVELOPMENT: THE CASE OF GREEK MUSEUMS**

**Submitted by:**  
**ALEX DEFFNER\* and THEODOROS METAXAS\*\***

\*Assistant Professor of Urban and Leisure Planning

e-mail: [adefner@prd.uth.gr](mailto:adefner@prd.uth.gr)

\*\*Economist, MBA, M.Sc, PhD candidate

e-mail: [metaxas@prd.uth.gr](mailto:metaxas@prd.uth.gr)

Department of Planning and Development, University of Thessaly  
Volos, Greece

### **Abstract**

The purpose of the paper is the pinpointing of the role and importance of museums in the cultural and economic development of cities. The starting point is a critical analysis of the international, mainly European, experience of the last decade. This analysis constitutes the basis of the attempt to respond to three fundamental questions: a) in what ways, and with what means, is museum management connected with the effective promotion and support of the ‘cultural image’ of the cities? b) in what ways is the effective promotion and support of the ‘cultural image’ connected with the construction of a competitive advantage for the particular city and its sustainable development? and c) does the ‘selling of the cultural identity’ of cities constitute an imperative need or a necessary evil that the cities cannot avoid in both cases?. The main hypotheses that are going to be tested are the enforcement by the tools of planning and management of the conditions of sustainability and competitiveness, and the contribution of their use to the increasing role of museums in the cultural and economic development of cities. The paper concludes with the case of public Greek museums through the presentation of a secondary data analysis and a first elaboration, based on portrait statistics, of the data of a questionnaire distributed to museum managers and executives.

*Key words:* urban development and competitiveness, cultural image, museums, strategic planning, Greece

## **Introduction: defining culture as a tool of urban economic development and competitiveness**

The examination of the relationship between culture, place and economy is a subject of growing interest in recent years, since the role of ‘soft’ or ‘intangible’ factors has become very significant in urban economic development (Wong 1998 and 2001). The ‘cultural economic’ goods and services may be analysed and evaluated in a multi-dimensional, multi-attribute and multi-value socio-economic environment (Mazzanti 2002). On the other hand, cities have always played a privileged role as centres of cultural and economic activity and have exhibited a conspicuous capacity both to generate culture in the form of art, ideas, styles and attitudes, as well as to induce high levels of economic innovation and growth, though not always, or necessarily, simultaneously (Scott 1997). Also, modern culture is increasingly produced in the commodity form by decentralized profit-making institutions operating under conditions of market competition (Scott 2000).

The identification of culture as an important factor in urban economic development constitutes a scientific research area with particular interest, especially in the last two to three decades, in the US and Europe (Barnett 2001; Kong 2000). In the eighties Europe was characterized by cultural development policies as the main strategies for urban regeneration. Furthermore, the development and the implementation of particular cultural policies and activities, connected with the necessity of the cities to face the socio-economical changes, affected their internal and external environment at micro and macro economic level. These socio-economic changes – e.g. the crises of the Fordist accumulation regime, the rapid development of the service sector, the specialization in a limited number of production sectors (Metaxas and Kallioras 2003), the human resources specialization and mobility – as well as the political dimension of the European integration (Barnett 2001), have influenced deeply the cities’ competitive profile, creating a powerful level of attractiveness.

The performance of cultural policies as tools for urban economic development expanded in several sectors such as tourism, sports, recreation, the arts and the media (Bianchini 1993: 29), creating, at the same time, powerful cultural industries, including a variety of activities such as fashion and design, architecture and townscape, heritage, local history, eating and entertainment, and generally a city’s identity and external

image (Deffner, 2000; Kong 2000). The role of cultural industries has been particularly vibrant to the development and the implementation of cultural policy initiatives that take place on a global scale (Lennon and Graham 2001).

Table 1: *Cases of cultural policies conformance and performance*

Case	Specific interest	Reference
Lexington (Kentucky)	Identification of the relationship between culture and local economic development, in order to develop urban policy actions	McCann 2002
Singapore	Communicating local cultures through global tourism & Negotiation of economic and socio-cultural agendas	Chang and Yeoh 1999 & Kong 2000
The Rocks (Australia)	Analysis of consumers needs and demands in the case of heritage tourism	Waitt 2000
Amsterdam	Role of museums in urban development & Cultural tourism and urban development	Van Aalst and Boogaarts 2002 & Dahles 1998
Bergen (Norway)	European City of Culture 1999: Culture as a strategic development device	Sjøholt 1999
Berlin	Role of museums in urban development	Van Aalst and Boogaarts 2002
Bilbao	Analysis of the relationship between culture, citizens and the quality of life (focus on the role of culture in strategic planning)	Gonzalez 1993
Bologna	Planning and development of cultural policies and actions: Culture as a production field of urban economic development	Bloomfield 1993
Glasgow	European City of Culture 1990 & Development and implementation of cultural strategies to promote urban regeneration	Booth and Boyle 1993 & Seo 2002
Hamburg	Identification of the role of culture in its economic development and the degree of its competitiveness	Friedrichs and Dangschat 1993
Lisbon	European City of Culture 1994 & EXPO 1998	Alden and Da Rosa Pires 1996 & Carriere and Demaziere 2002
Manchester	Development of film images as an alternative type of heritage tourism & Development and implementation of cultural strategies to promote urban regeneration	Schofield 1996 & Seo 2002
Mostar (Bosnia – Herzegovina)	Reconstruction of the area's identity and its historical image	Grodach 2002
Prague region	Focus on the significance of the historic buildings and spaces especially in terms of tourist trade	Hammersley and Westlake 1996

It becomes clear from the cases of Table 1 that culture has been used extensively in a variety of initiatives that concern urban, and especially economic, regeneration, by using particular strategies and tactics. The existence of sustainable and effective cultural economy is based on the capacity and the knowledge of the cities' internal actors to create particular plans of action, by evaluating which fields of implementation of cultural policies could become a competitive advantage at a given time period. This argument is also reinforced by Kneafsey (2000; 2001), who claims that 'the cultural

economy consists of strategies that transform local knowledge into resources available for the local territory’.

The contribution of culture must be related to the conformance and the implementation of urban policy actions, the focus on the satisfaction of the needs and demands of the potential target markets, the enforcement and promotion of the cultural identity and image of the cities, the contribution of citizenship to achieving a better quality of life, and to the construction of a city’s competitive advantage.

The sustainability and effectiveness of culture policies is based on the development and implementation of particular and distinctive strategic actions, culture is acknowledged as a ‘production field’ of urban economic development (Bloomfield 1993), and cultural industries as ‘production systems’ (Pratt 1997). For these reasons attention must be given to the ability and ‘know-how’ of urban cultural development experts to ‘use culture as a tool’ through the cultural management process, by auditing the weaknesses and strengths of each city’s cultural environment, focusing on the analysis of each sector, in order to construct the appropriate development climate mainly through the evaluation of the anticipated profits for urban economic and cultural development.

The analysis focuses on the role of museums in urban economic and cultural development. The main hypotheses that are going to be tested are the enforcement, by the tools of planning and management, of the conditions of sustainability and competitiveness, and their contribution to the growing role of museums in urban cultural and economic development.

## **1. The role of museums in urban cultural and economic development**

In their attempt to define a museum, Ginsburgh and Mairesse (1997) examined the definitions of the International Council of Museums (ICOM), the Museums Association (United Kingdom) and the American Association of Museums, and they found that their common point had to do with the character of the activities that a museum can develop and that differentiate them from other institutions – these activities are conservation, research and communication. As an institution a museum also interprets and exhibits the material culture of a particular society (Weil 1990; Tufts and Milne 1999). Van Aalst and Boogaarts (2002) argued that the repositioning process of the operation of museums runs parallel to a change in their function. Thus, the museum is becoming more and

more an exhibition space, whereby its core activities (conservation, research and restoration of the collection) are now given less priority.

Consequently, the internal character of the museums as institutions and 'distinctive environments' receive a more complicated structure – including 'commercial function' (Van Aalst and Boogaarts 2002) – and the identification of their role in urban cultural and economic development which both demand a specialized analysis. The role of museums is important, since they support cities to promote themselves as cultural centers, both to the internal (residents and professionals) and external (visitors and investors) target markets, satisfying the demands and the perceptions of each potential target market. Thus, museums could become 'tools' for urban development and the degree of their effectiveness depends on the ability of planning and implementing the appropriate strategies and development actions, by actors and policy makers.

Referring to the role of the museums in economic development, Lehman (2001) argued that museums and historical sites find several ways to generate income stimulating economic activity from cultural content. Kinsey (2002), examining the economic impacts of museums and cultural attractions, noted some particular benefits, including: consumers of local goods and services, attraction poles for tourists, sources of jobs for local residents, incentive for new business or individuals to locate in these areas. The economic importance of museums in the local economy is much more complex than their ability to attract visitors, since they have been used as the main attractions drawing tourists into the cities: 'museums reflect an essential sense of a particular time and place unavailable elsewhere, and help to define the overall tourism product' (Tufts and Milne 1999).

The museum boom was set off in the mid-1970s and it was expressed in the great attention of many European cities to the construction of new museums and the expansion of the existing ones (Van Aalst and Boogaarts 2002). Kotler *et al.* (1999: 152), talking of a 'museum mega-wave', explained this phenomenon as an outcome of place competition and determination to improve their attractions. This phenomenon could also be linked to the attempt of the European Community to develop the first initiatives to put culture on the Community's agenda. Article 10 of the European Regional Development Fund (ERDF), which provides for infrastructural development, has been a source of extensive investment in cultural projects as part of broader urban regeneration programmes (Barnett 2001).

There are several examples of investments on museums, as recognition of their importance to urban economic and cultural development. A key factor in the development of the urban tourism product in the plan of Rotterdam's effort to become the 'European City of Culture' for the year 2000 was the examination of the potential role of the traditional local museums (Jansen-Verbeke and van Rekom 1996). In Amsterdam in the early 1990s the concentration of urban promotion was mostly set on the great works of arts such as Rembrandt in 1992 and Mondriaan in 1994 (Dahles 1998) and to museum clusters such as the Museumplein<sup>1</sup>, which exert a strong attraction for the individual recreation of local residents and visitors but also for mass events (Van Aalst and Boogaarts 2002). The Guggenheim Museum in Bilbao has received great attention in recent years (Gomez 1998; McNeil 2000; Plaza 2000), becoming an important factor for attracting tourists in Bilbao and for contributing to urban economic development (Plaza 2000).

Bradford designated as a tourism pole an area 15 minutes away from the city centre, which included a number of museums such as the National Museum of Photography Film and Television, the Colour Museum and the National Millennium Heritage Centre (Hope and Klemm 2001). In Berlin massive investment on reconstruction and re-imagination has taken place in the museum sector. Great attention was given to the transformation of the Hamburger Bahnhof into a museum of contemporary art, on the German Historical Museum, and on the creation of a new Jewish museum (Cochrane and Jonas 1999). A very characteristic example of museum contribution to local economic development is the case of the Museum of New Zealand's Te Papa Tongarewa, which at the end of the first year of operation welcomed more than 2 million visitors, more than three times the anticipated number of visitors (Tramosch 1998).

## **2. Museum marketing and management**

### *2.1. Why is marketing important for museums?*

The contribution of marketing to museums is based on the hypothesis that museums are 'goods' which are applied to specific potential target markets, contributing to urban cultural and economic development, as well as to the satisfaction of the needs, demands and perceptions of the target markets. According to Tobelem (1997), the introduction of

marketing to museums is related with the following four factors: the growth of museums, the question of financing, the competitive museum environment, and the necessity to know the visitors better. Each of these factors is related with particular strategies and tactics in the context of a museum marketing plan satisfying, at a given time period, the museum's objectives, in micro- and macro-economic environment.

The necessity for setting and satisfying objectives generates the implementation of specific strategic actions, such as the target market research and analysis, the segmentation of the potential and existing target markets, the positioning of the image and the development of the marketing mix plan (product, price, place, promotion). Kotler and Kotler (2000) present three strategies for building audiences: improving the museum-going experience, community service, and market repositioning toward entertainment.

## *2.2. For what reasons should a museum with high degree of attractiveness adopt and implement marketing policies?*

Marketing philosophy concerns the identification, through continuous investigation, of the conditions that lead to the construction of a competitive and attractive character of an organization. The implementation of marketing policies by museums is related to a variety of factors that have to be investigated in order that museums can remain competitive and attractive in a long-term basis. Consequently, the implementation of marketing policies reflects on the museums' necessity to secure their sustainable process of development, contributing positively to the local and regional economic development.

The first parameter that has to be tested concerns the reasons for which a museum presents a high degree of attractiveness. What are the main criteria of selecting to visit a museum? Is a museum a top destination by itself, or is the high degree of its attractiveness is influenced by the fact that the city where the museum belongs is an attraction pole? In other words, is the museum a 'brand-name museum' or is the city/ a 'brand-name city'? Also, which services are provided by the museum? Do these meet the demands and the perceptions of the potential target markets? What are museum target markets and what is the relation between museums and their audience? What is the character of the city (industrial, rural, service and financial center)? Is the city a metropolitan center or a medium/small size city?

### 2.3. *How 'bad' is marketing for museums?*

Marketing has a negative influence on an organization when it is not oriented towards its actual needs and perceptions of the target markets. The implementation of a marketing plan requires internal and external situation audit analysis of museum environment, in order to identify the main strengths or weaknesses of a museum, as well as the opportunities and threats that exist in the competitive environment. The implementation of marketing policies does not mean the denaturing, or the reduction, of the historical or cultural value of museums, nor the distraction of a city's traditional cultural identity. Kotler and Kotler (2000) in their presentation of the 'market repositioning strategy' argue that museum market repositioning is related to their role on satisfying the community's needs, contributing effectively to community development. It is possible to transform the character of a museum so that this museum can become more attractive, and to contribute even more effectively to urban development.

This process raises a question: how easy is to transform the traditional character of a museum or to use alternative museum concepts? The answer depends on what the particular museum represents for the city and for the target markets. Stephen (2001) argues that 'among its primary functions, the museum serves as a collector and preserver of objects, but among its boarder cultural roles the museum serves as a symbol of community pride and generally, as an institution which contribute to civic enlargement'. It also depends on the capacity and flexibility of the city's decision makers and planners to provide alternative and innovative solutions without denaturing the city's cultural environment. Museums, as distinctive environments and distinctive goods, have to serve a number of primary traditional objects (conservation, research and communication). On the other hand, the commercial function is already present in the museum environment and cities use museums as 'tools' in order to become more attractive. The role and significance of museums in urban development have dramatically changed. Each museum has something to offer to its visitors, its community, and to itself. A crucial question is: how easy is it to concentrate on these three dimensions (target markets) so that the provided services will satisfy the needs and perceptions of each dimension separately?



#### *2.4. Museum management*

The introduction of management, and particularly of the concept of 'strategic management', in museums has received much attention in the last fifteen years. Reussner (2002) presents a theoretical model of strategic museum management, trying to explain the shift from strategic planning to strategic management. She argues that strategic thought must be oriented towards the implementation of a flexible and comprehensive management, in relation to all management functions and the staff of an organisation. Strategic management is presented as a method that helps museums to satisfy their objectives and enforce their roles in two dimensions: to fulfil their public duties and to achieve their primary aims in a more systematic way. Griffin and Abraham (2000) claim that the effectiveness of museums as organisations should be considered in the context of strategic thinking and long-term planning encouraging creativity and risk.

The fundamental role in the effectiveness of museums is played by a leadership that must be cohesive: this implies the existence of executive and skilled staff. In the context of strategic planning and goal setting, Kotler and Kotler (2000) point out some important questions referring to the role and decisions of museum managers, i.e. the identification and character of objectives, the internal analysis of museum environment, the development of particular strategies per goal, the optimal program mix (which can be promoted in order to satisfy visitors' needs), and the indicators that managers use in order to measure goal achievement. These questions represent strategic planning process as a whole, and its effective implementation requires highly specialized and skilled human resources. Suchy (1999) argues that, in the case of art museum directors, passion, energy and creativity are baseline competencies for leadership roles. These factors help directors to increase their effectiveness under pressure, to develop trust relationships, and to construct the museum future.

What must be pointed out is the difference of the introduction of strategic management in public and in private museums. According to Frey and Meier (2002), the main actors that determine the level of the quality of the provided services are the directorate and the professional staff. In the case of public museums the directors have no incentives in order to achieve the goals or to improve the existing services, considering the demands of the visitors. Thus, the directors limit their contribution to the satisfaction of the core museum activities, without participating in the planning or the implementation of strategic actions and decision-making processes. Consequently,

the introduction of strategic management in public museums is mainly dependent on the capability of the city/ community to adapt 'planning and implementing strategically', since most cities concentrate on cultural development, focusing on the positive contribution of the museum sector – e.g. the Public Archaeological museum of Bologna: 'Arheologico' (Zan 2000). On the other hand, private museums operate in the context of business management and use executives and skilled human staff as primary factors of the achievement of their objectives. Their focus is the increase of museum attractiveness through visitor animation, and on the planning and implementation of innovative activities.

### **3. Analysis of secondary data for Greek museums**

The top 13 public museums and archaeological sites in Greece are presented in Table 2. The data refer to the number of visitors and receipts for the period 1992-1998 – data for the years 1994 and 1996 were not available. With the exception of the Acropolis museum in Athens, all the other museums and archaeological sites have less than 500.000 visitors. As far as the receipts are concerned, all the museums have less than 500.000 thousand drachmas (approximately 1.467.352 euros), with the exception of Epidavros and the National Archaeological Museum, in which cases the receipts for the period 1997-98 were over 500.000 thousand drachmas (Statistical Year-book of Greece 1992-1998). Furthermore, the percentage of visitors' growth is lower than 10%, while the percentage of receipts' growth is over 30%. Thus, while visitors' growth is limited, and in some cases it has decreased, the receipts present an increasing trend, concluding that the prices of tickets have increased. What seems important is that the correlation between visitors' growth and receipts growth is strong, without claiming that a visit to the museums and the archaeological sites is expensive.

Table 2: Visitors and receipts in the top 13 public museums and archaeological sites in Greece (periods: 1992-93, 1995, 1997-98)

	Visitors					Receipts (thousand drachmas)				
	1992	1993	1995	1997	1998	1992	1993	1995	1997	1998
Acropolis of Athens*	1.063.997	1.063.997	1.086.761	1.200.880	1.248.469	1.535.383	1.545.148	2.011.704	2.307.502	2.414.211
Mykines*	344.987	343.497	299.458	346.403	284.403	337.541	336.906	428.958	505.920	415.303
Epidavros*	369.081	358.853	360.384	385.282	386.616	358.506	350.905	513.578	557.172	562.514
Ancient Korinthos*	125.221	131.759	126.320	133.090	136.980	122.096	129.108	145.591	151.164	159.618
Dilos*	70.097	82.532	81.203	101.816	101.487	69.362	81.921	96.489	120.417	119.872
Palace of Great Magistros	163.536	177.062	175.684	206.500	240.200	128.675	139.544	205.263	240.300	279.540
Ancient Olympia	225.986	221.317	265.003	249.952	237.783	222.459	218.854	310.575	291.213	277.657
National Archaeolog. Museum	300.938	280.845	266.936	294.587	325.002	413.180	395.685	490.521	564.515	627.429
Mystras*	94.418	95.790	101.209	123.720	118.395	93.339	94.841	118.797	143.898	136.137
Delfi	284.500	327.800	341.438	294.200	300.200	280.210	323.860	396.640	364.440	353.100
Iraklio	382.800	397.800	368.289	332.900	341.300	374.440	390.570	525.822	482.550	495.150
Thissio	74.201	70.245	71.600	92.300	85.900	54.362	52.055	75.570	102.300	96.000
Thessaloniki	72.800	78.519	89.497	126.126	67.073	71.385	76.972	128.460	177.100	96.236
<b>Total</b>	<b>3.572.562</b>	<b>3.630.016</b>	<b>3.633.782</b>	<b>3.887.756</b>	<b>3.873.808</b>	<b>4.060.938</b>	<b>4.136.369</b>	<b>5.447.968</b>	<b>6.008.491</b>	<b>6.032.767</b>
	Average of visitors growth (1992-1998)		7,77 %			Average of receipts growth (1992-1998)		32,68%		

Source: Archaeological Resources and Exportations Fund – Statistical Year-book of Greece (1992,1993,1995,1997,1998)

(\*) Archaeological sites that also include a museum

The top museum in Greece is the Acropolis of Athens, and its comparison with the top 13 public museums as well with the total number of visitors and receipts (in thousand drachmas) of the public museums (123 in number) is presented in Table 3 and Figures 1 and 2. It is characteristic that the Acropolis Museum occupies the 30,4% (average 1992-98) of the total number of visitors in the 13 top museums and archeological sites and the 13, 7% (average 1992-98) of the total number of visitors in the public museums and archeological sites in Greece. The dominance of the Acropolis

Museum is also reflected in the number of receipts, since it represents the 38,0% (average 1992-98) of the total receipts of the 13 top sites in Greece and the 21,7% of the total receipts of the 123 museums in Greece.

A second important characteristic is that while an increase in number of visitors in the 13 top museums is noticeable (7,7% between 1992 and 1998), the visitors' change rate in the 13 top museums has decreased (-2,5%) in comparison to the total number of the museums in Greece, while the change rate of the visitors in Acropolis has not presented a significant change. It becomes clear that the demand of visiting the Acropolis Museum presents increasing trends, while the demand of visiting the other top museums and archeological sites has decreased. This is reinforced by the fact that the change rate of the receipts in the 13 top destinations has decreased (-3,6%) in comparison to the number of the receipts issued in Acropolis.

Table 3: *Visitors' and receipts' change rates (in thousand drachmas) in Greek museums (periods: 1992-93, 1995, 1997-98)*

<b>Visitors</b>	<b>1992</b>	<b>1993</b>	<b>1995</b>	<b>1997</b>	<b>1998</b>	<b>% change rate (1992-98)</b>
Visitors of Acropolis	1.063.997	1.063.997	1.086.761	1.200.880	1.248.469	14,7
Visitors in 13 top archaeological sites and museums	3.572.562	3.630.016	3.633.582	3.887.756	3.873.808	7,7
Total visitors in all the archaeological sites and museums in Greece (123)	7.720.847	7.977.055	7.802.161	8.968.140	8.844.742	12,7
Visitors of Acropolis / visitors of 13 top sites	29,8	29,3	29,9	30,8	32,2	2,4
Visitors of Acropolis/ total visitors in 123 sites in Greece	13,8	13,3	13,9	13,4	14,1	0,3
Visitors of 13 top sites/ total visitors in 123 sites in Greece	46,3	45,5	46,6	43,3	43,8	- 2,5
<b>Receipts (thousand drachmas)</b>	<b>1992</b>	<b>1993</b>	<b>1995</b>	<b>1997</b>	<b>1998</b>	
Receipts of Acropolis	1.535.383	1.545.148	2.011.704	2.307.502	2.414.211	36,4
Receipts in 13 top archaeological sites and museums	4.060.938	4.136.369	5.447.968	6.008.491	6.032.767	32,2
Total receipts in all the archaeological sites and museums in Greece (123)	6.896.199	7.116.148	9.403.664	11.007.787	10.893.227	36,7
Receipts of Acropolis / receipts of 13 top sites	37,8	37,3	36,9	38,4	40,0	2,2
Receipts of Acropolis/ total receipts in 123 sites in Greece	22,2	21,7	21,4	20,9	22,1	-0,1
Receipts of 13 top sites/ total receipts in 123 sites in Greece	58,9	58,1	57,9	54,6	55,3	-3,6

Source: Archaeological Resources and Exportations Fund – Statistical Year book of Greece (1992-93, 1999) – own calculations

Figure 1

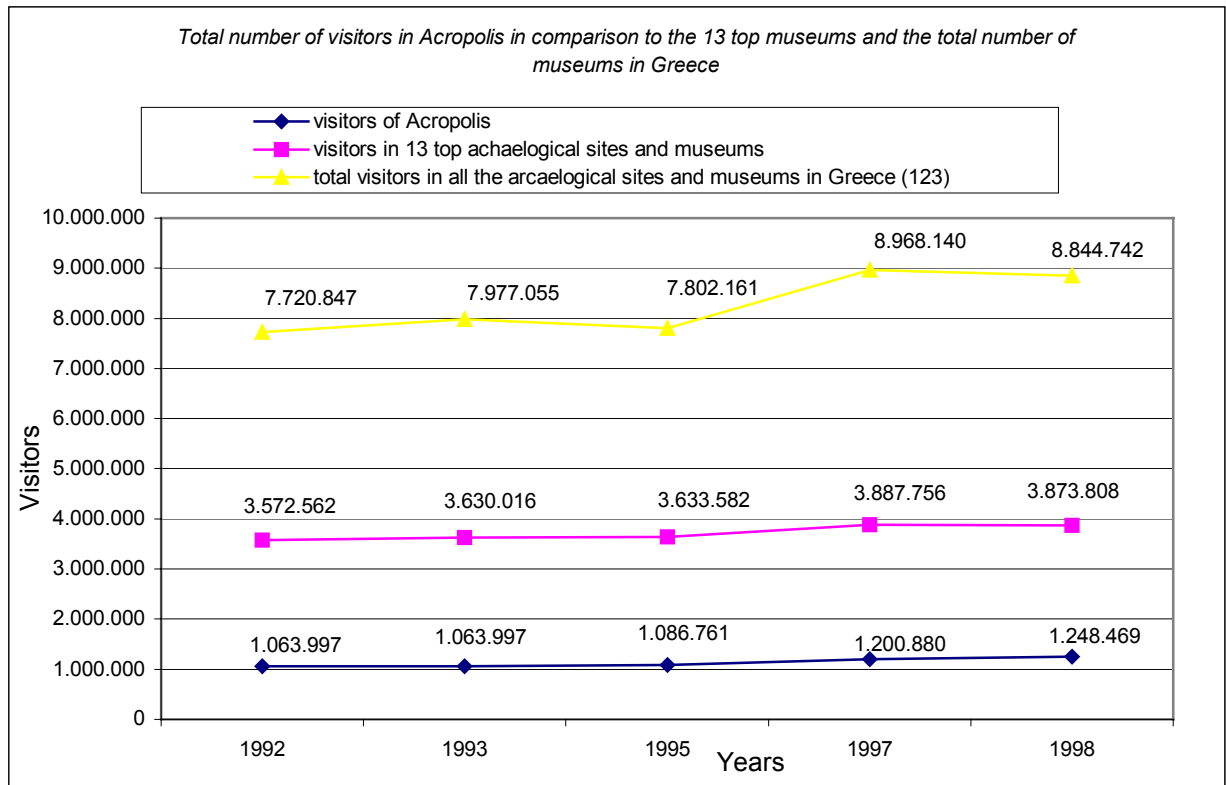
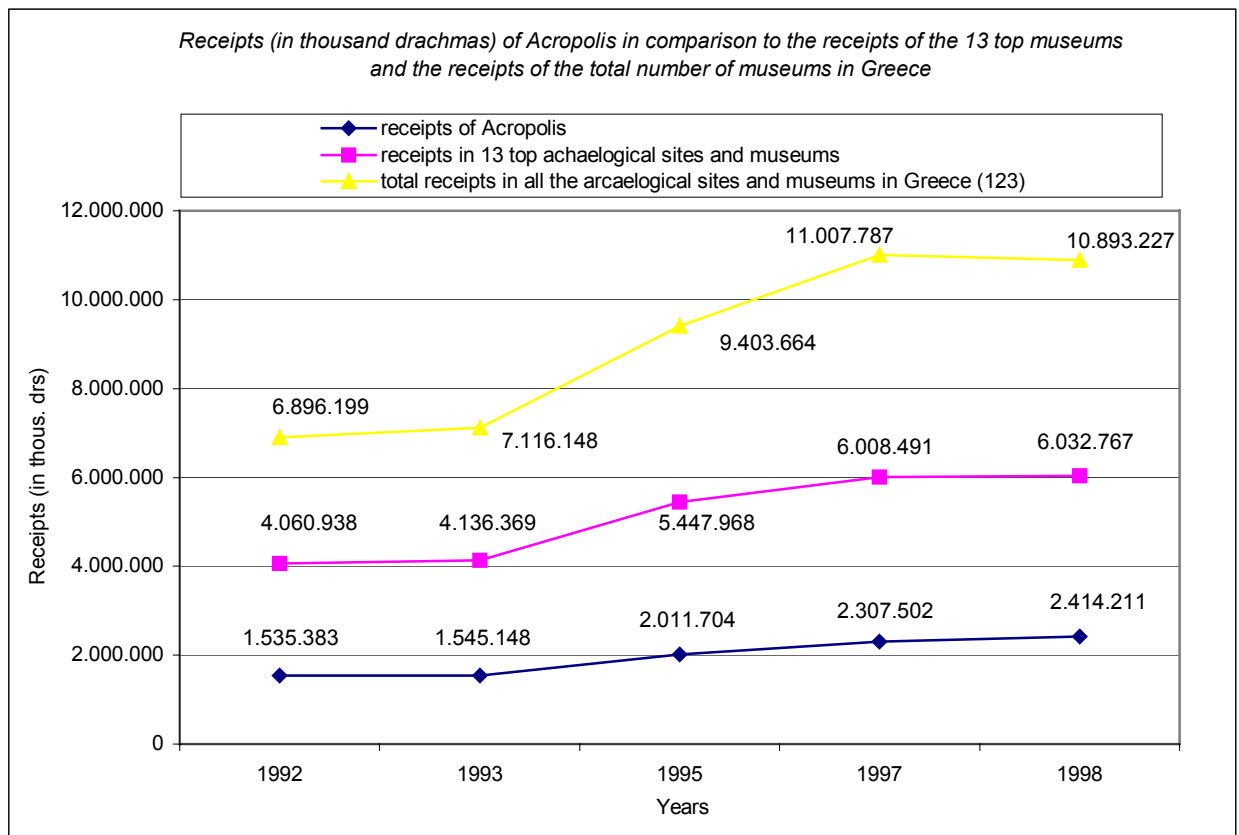


Figure 2



As a conclusion, two tendencies of visiting are observed. The first is the stable and increasing demand for the Acropolis Museum, something that can easily be explained by the fact that the Acropolis and Athens have an internationally recognisable historical and cultural background. Furthermore, Athens is the capital of Greece as well as a metropolitan centre with a variety of facilities and cultural infrastructure. Thus, it is easy to satisfy the demands and perceptions of the visitors, tourists and the other target markets. The second tendency concerns the other top museums and archaeological sites in Greece: despite their recognised historical character, and although a slight increase of visitors is noticed, there seems to be a decrease in the visitors' change rate between 1992 and 1998. This may be attributed to two factors: a) a tendency for the diversification of visitors' demands and needs, something which is related to the level of the museums' capability to satisfy these demands, and b) the existence of new museums in other cities in Greece, which, because of the improvement of their competitiveness, try hard in order to attract more visitors and other potential target markets.

#### **4. The questionnaire research**

##### *4.1. Research methodology*

In order to define the role of museums in the urban economic and cultural development, the paper investigates some basic questions and constitutes the first attempt to provide relevant explanations. Research is focused on the analysis of seven groups of questions concerning subjects as: a) visitors' choice criteria, b) services provided by museums, c) ways and means of museum promotion, d) visitors' characteristics, e) museum contribution to local economic development, f) target markets' attraction strategies, and g) the 'selling' of the cultural identity of cities. The selection of these questions is based on the analysis of relevant empirical research (Table 4) that has been conducted in recent years when museums have become an important research subject in a variety of scientific fields.

Table 4: *Examples of empirical research focusing on museums*

Case	Main goal	Methodology	Main conclusions
Montreal (Tufts and Milne 1999)	Examination of the importance of the 'supply-side' operational context in Montreal of the 90s, focusing particularly to the changing role of cultural institutions in urban economic development.	Data are drawn from open interviews held with professionals (directors and curators) from 26 Montreal museums. The sample was drawn from 61 institutions in the Greater Montreal Area.	Small museums face a difficult future, concerning their inability to reach access to the new media such as Internet. There are also problems for smaller museums in attracting multi-skilled professionals. On the other hand, larger museums will also continue to face challenges in their environment concerning mostly the increase of their earned revenues and the limitation of their operational cost.
Amsterdam (Jansen-Verbeke and van Rekom 1996)	Examination of the relationship between the 'cultural' tourist and the 'museum' visitor as the first step in the process of assessing the potentials of the 'museumpark strategy' in view of the urban tourism development policy.	Laddering technique was chosen as an appropriate research tool to assess the actual meaning of a museum visit as a cultural tourism activity. Factor analysis, seven point scale, hierarchical value map and the additive tree (Quantitative survey)	There is a strong tendency among urban tourism developers and promoters of urban cultural tourism to refer to museums as principal attractions for visits. The intensive for many museums visitors seems to have been 'food for thought', to 'learn something' and to 'enrich their life'. The most important point concern to the investigation between museum visit, urban tourism and individual learning opportunities.
Terezin Memorial (Czech Republic) (Munk 1998)	Examination of the future policies, considerations, projects and vision that the Terezin Memorial plans for it self. In addition the investigation of the external conditions and the most important problems that influence the continued existence of the town of Terezin itself.	Collection of basic information, using questionnaires	There is a strong dependence between Memorial and the town of Terezin. People visit the town of Terezin motivated by the prospect to visit the Memorial. The most important is that any future activity in the area of tourism should include the planning and the implementation of specific museum activities, satisfying the needs and the perceptions of Memorial visitors.

The main research questions are the following:

Q1: *in what ways, and with what means, is museum management connected with the effective promotion and support of the 'cultural image' of the cities?*

Q2: *in what ways is the effective promotion and support of the 'cultural image' connected with the construction of a competitive advantage for the particular city and its sustainable development?*

Q3: *does the 'selling of the cultural identity' of cities constitute an imperative need or a necessary evil that the cities cannot avoid in both cases?*

The sample of the research is 62 public museums and archaeological sites (which also include museums). As it was mentioned before, the total number of the public museums and archeological sites is 123. Thus, the sample of the research represents the 50,4% of the total number. The number of responses received (primarily by post and secondarily by fax) is 37 – this represents the 59,6% of the sample and the

30,0% of the total number. In addition, evidence is provided for seven (Acropolis, Delphi, National Archeological Museum, Ancient Olympia, Palace of Great Magistros Archeological Museum of Thessaloniki, and Archeological Museum of Iraklion), of the top 13 museums – these represent the 71,9% of visitors in the top 13 museums and the 75,2% of the receipts (for 1998).

The research mainly used questionnaires, which have been answered by the museum managers and executives. The research started in February 2003 and will be finished in August 2003. In the first phase, which corresponds to the data presented in this paper, portrait statistics were used. In the second phase, some more specialised techniques, such as factor and econometric analysis, will be used. As far as the type of the museums sample is concerned, 81% are archaeological, 5% Byzantine, 5% maritime, and 9% historical museums.

## **4.2. Answers to the research questions**

### *4.2.1 The connection of museum management with the effective promotion and support of the 'cultural image' of cities*

The distinctive character of the museum (83,8%) is the most significant visiting criterion irrespective of the historical character of the city (Table 5). This criterion connected with the historical character of the city (75,6%) and the combination of museum visits with visits to other sites (67,6%), reinforces the argument that visitors seek to combine their visit to a recognizable museum, which is located in a recognizable city, with an easy access other sites. This combination mostly represents the choice in a metropolitan centre like Athens. Furthermore, criteria such as an easy access to the museum and the fact that a museum already constitutes an attraction pole seem to be highly significant for visitors' decision-making. Criteria such as the quality and the level of the provided services as well as the organized and continuing promotion of the museum image are less significant. The following two conclusions are drawn: a) visitors are attracted by the specific character, and not by the management, of the museum, b) management activities seem to be less significant on the final decision of the visitors. It must be reminded that these observations refer to public museums and to the appreciations of museum managers.



Table 5: *Choice criteria of visiting museums*

Choice criteria	Degree of significance *			Total
	Sum 1+2 (% ratio)	Medium 3 (% ratio)	Sum 4+5 (% ratio)	
Historical character of the city	13,6	10,8	75,6	100
The distinctive character of the museum regardless of the city's character	5,4	10,8	83,8	100
Accessibility to visit other city sites	16,2	16,2	67,6	100
Combination of the visit to the museum with other activities in the museum environment	35,1	35,1	29,8	100
High degree of provided services	56,7	24,4	18,9	100
Easy access to museum	24,4	13,4	62,2	100
The continuous promotion of the museum image	51,3	16,2	32,5	100
The fact that the museum is already an 'attraction pole'	16,2	24,3	59,4	100

\* [1+2: very low and low degree of significance, 3: medium and 4+5: high and very high degree of significance]

The two previous conclusions are reinforced by the data shown in Tables 6 and 7. The promotion of the museum image takes place through organized cultural events by the museums at the local and regional level (67,5%) and through museums' participation in cultural events (67,3%) – it also takes place through the internet (66,4%). Promotion activities which require more management orientation, such as the development of partnership with foreign museums, or the promotion of museum image through planning and organizing cultural events at the national and international level, seem to have a lower degree of implementation.

This fact can be explained, since these promotion activities, to the degree that they are effectively implemented, operate exclusively in the context of an administration conglomerate, which represents the main internal view of public museum environments in Greece (70,2%). The existence of marketing department in museums (29,7%) concerns the large museums in the larger urban centres (Athens and Thessaloniki).

Table 6: *Implementation of promotion activities*

<b>Degree of promotion activities implementation</b>		
Promotion activities	Degree of implementation (average)	% ratio
Partnerships with tourist agencies	3,0	30,8
Partnerships with foreign museums	4,4	44,6
Promotion through public cultural organisations	6,1	61,0
Partnerships with Local Authorities	5,6	56,2
Promotion through internet	6,6	66,4
Promotion through cultural development events organised by the museum at the local and regional level	6,7	67,5
Promotion through cultural development events organised by the museum at the national and international level	4,9	49,4
Promotion through museum's participation in cultural events	6,7	67,3
Partnerships with scientific research centres	5,6	56,2

Table 7: *Promotion activities and promotion executives' types*

<b>Promotion activities implementation per executive type</b>	
Type of executive	% per executive type
Particular marketing department	29,7
Internal PR department	10,8
MAR and PR depts corporation with external advisors	5,4
Exclusively to external advisors	0
Exclusively to museum administration	70,2
Partnership with Local Authorities	24,3

Marketing (MAR) or public relations (PR) departments in museums are limited and in most of the cases (mainly the museums in peripheral regions) they are absent. This also reinforced by the data shown in Table 8. The departments of marketing and public relations have a small number of executives (14 persons, 1,7%). The picture is the same in the computer department and the departments of training and museum material. These departments receive very low attention in compared to the department of conservation of monuments and arts or to the security department. This fact is explained by the nature of the museum as an institution. Departments such as conservation of monuments and arts, security and scientific staff (mainly archaeologists) are highly significant for museum operation. The issue is that the departments of marketing, public relations, training and museum material are equally significant.

Table 8: Educational level of museum staff per department

Department	Museum staff educational level					% per dept
	ELEM	HIGH-S	BA	PGS	Total	
Marketing – PR	0	9	2	3	<b>14</b>	1,7
Computer	0	3	6	0	9	1
Finance	0	20	31	0	<b>51</b>	6,1
Museum guides-Interpreters	3	11	1	1	16	1,9
Human Resource	0	50	24	3	<b>77</b>	9,2
Conservation of monuments and arts	3	80	56	21	<b>160</b>	19,3
Museum material	0	0	3	2	5	0,6
Scientific staff	0	0	92	45	<b>137</b>	16,5
Training staff	0	0	3	6	9	1
Technical support	20	17	0	0	37	4,4
Security	21	274	18	0	<b>313</b>	37,8
<b>Total</b>	47	464	236	81	828	100
% per educational level	5,7	56	28,5	9,8	100	

An important issue is the level of staff education, especially in the departments of marketing and public relations, the human resource department and the department of conservation of monuments and arts. The majority of the employees have a high school degree, but there are also a big number of executives with bachelor and postgraduate degrees. This means that museums do recognize the necessity of having specialized staff, however they do not realize the necessity of having specialized departments. This is reflection of the way that public organizations operate in contrast with the private sector.

The main conclusion of this section is that the contribution of museum management to the effective promotion and support of cities' cultural image is limited. The ways that promotion activities take place have no strategic orientation and no particular tactics or alternative scenarios. The promotion of museum image constitutes, as a crucial part of cities' cultural image, a section of a generic administration museum plan in order to construct or to improve their image in the external target markets, satisfying both their development objectives and visitors' demands and perceptions, as well as creating a competitive profile.

4.2.2. *The connection of the effective promotion and support of the 'cultural image' with the construction of a competitive advantage for the particular city and its sustainable development*

The construction of a competitive advantage for the city in the cultural sector is based on the degree of cultural image promotion effectiveness. Since the latter is dependent on the capacity of local authorities to plan and to implement successful promotional policies, something that is limited in the case of Greek museums, the construction of a competitive advantage is difficult to be achieved. The construction of a competitive advantage for the city depends also on the role of museums managers and executives who should evaluate the environment of museums, in order to identify those characteristics that, under specific conditions, could shape a competitive profile for the city and the museum.

Table 9: *Degree of significance and of implementation of marketing strategies*

Strategies of attracting the potential target markets	Degree of significance*			Total	Implementation	
	Sum 1+2 (% ratio)	Medium 3 (% ratio)	Sum 4+5 (% ratio)		Number of implemented marketing policies	Implementation of policies (% ratio)
Analysis and research of visitors' needs and demands	42,4	12,1	45,4	100	18	54,5
Analysis and research of visitors trends at the international level	60,6	21,2	18,1	100	6	18,1
Analysis and research of the provided services of other museums at the national and international level	48,4	21,3	30,3	100	11	33,3
Development of a museum' marketing plan with relevant budget for the implementation of marketing activities	66,6	3,0	30,4	100	10	30,3
Development of annual public relations programme	72,7	12,1	15,1	100	4	12,1
Development and programming of museum participation in EU programmes	72,7	3,0	24,2	100	3	9,0

\* [1+2: very low and low degree of significance, 3: medium and 4+5: high and very high degree of significance]

According to the data presented in Table 9, only the analysis and research of visitors' needs and demands are highly significant (45,4%) for museum managers (executives). This explains the high implementation ratio of the relevant policy (54,5%), although this policy also has a quite high ratio of low significance (42,4%). This contradiction

leads to the conclusion that for some museums this policy represents a primary necessity, while for others it draws limited attention. On the other hand, the analysis and research of visitors' trends at the international level shows a low degree of significance (60,6%). In addition, policies such as the analysis and the research of the provided services of other museums and the development of a museum marketing plan showed a quite high degree of significance (30,3% and 30,4% respectively) and also a quite high degree of implementation (33,3% and 30,3% respectively) – however in real life terms they continue to be neglected from the museum administration.

The main conclusion is that museum managers and decision-makers focus their planning on the museum's microenvironment without paying the necessary attention to the analysis of museum environment at the macro level. However, the construction of a competitive advantage for the city, as well as for the museum, presupposes a micro and macro analysis, research and evaluation. For instance, museums cannot claim that they can meet the demands and perceptions of their visitors if they focus their analysis and research on the people that visit these museums. Consequently, any effort concerning the diversification or the improvement of the provided services, without taking into serious account the visitors' trends at the European and international level, is an unfinished effort. And this is crucial, since visitors are distinguished in different categories, with their particularities and characteristics (Table 10).

Table 10: *Visitor nationalities and age groups\**

Nationalities	WEU	SEU	SCAN	EAST EU	BALK	GR	GRI	ASIA	TUR	US- CAN	AUS - NZ	Other	Total
% per nationality	<b>26,7</b>	<b>9,6</b>	4,9	3,3	4,5	<b>40,2</b>	3,5	2,4	0,5	3,1	1,1	0,2	100
main age group	B-C	B	B-C	B-C	B	B	C-D	A	B	C	C	B	

\*Age groups: **A**: 18-30, **B**: 31-45, **C**: 46-56, **D**: 56-65, **E**: > 65

Greek visitors represent the 40,2% of the total. Visitors from Western Europe (26,7%) and Southern Europe (9,6%) occupy a very high percentage. Other nationalities, and particularly Scandinavian (4,9%), Balkans (4,5%), Greek Immigrants (3,5%) and US-Canadian (3,1%), show a noteworthy percentage. The main age groups are B (31-45) and C (45-56). This picture implies that Greek museums should base their strategic thinking and planning mainly at the European level, but also pay serious attention to other international visitors. The fact that Greek culture and history is recognizable

internationally is reinforced by this data. The only way for a “brand-cultural good” to fail is the inability of the managers, planners, decision makers and promoters to keep the attribute of ‘brand’.

The construction of cities’ competitive advantage is related to urban economic development and economic sustainability. Museums managers appreciate that the existence of a museum does not contribute effectively to urban economic development (Table 11). This is true, since local economic development depends on each city's production sectors, such as culture. Encouragement of cultural events and the creation of a high level quality of life are very important parameters, but they could not shape urban competitive profiles and could not secure urban economic sustainability. With the exception of these two parameters, all the others present a very low and low degree of contribution on urban economic development. Two very important questions arise: a) how difficult is for public museums to contribute effectively to urban economic development?, and b) since the museum sector represents the primary axis of cities’ cultural image, and since the cultural sector represents a primary axis of urban economic development (especially for cities with strong historical background, such as the Greek cities), why is the contribution of museums so limited?

Table 11: *Museum contribution to urban economic development*

Contribution to local economic development	Degree of contribution*			
	Sum 1+2 (% ratio)	Medium 3 (% ratio)	Sum 4+5 (% ratio)	Total
Support of the creation of new small and medium tourist and culture/arts enterprises	54,0	21,6	24,4	100
Support of local and regional competitiveness through museum's image promotion	40,5	27,0	32,5	100
Encouraging cultural activities and events in the area	13,5	18,9	67,6	100
Provision of specialised services to the community	59,4	27,1	13,5	100
Contribution to the quality of life	18,9	35,2	45,9	100
Increase of GDP per capita	48,6	21,7	29,7	100
Contribution of the reduction of local unemployment	45,9	16,3	37,8	100
Contribution to become the city/ place an 'attraction pole' for the potential target markets	51,3	16,2	32,5	100

\* [1+2: very low and low degree of contribution, 3: medium and 4+5: high and very high degree of contribution]

The answers to the above questions refer to the analysis of urban development objectives, and the relevant role of culture. Public museums in Greece constitute an

important factor of urban cultural and economical development. The degree of museum contribution to the local economic and cultural development of cities, depends on the recognition of museums' importance for the local communities. Public museums need to identify their strengths and each local community should invest on museum strengths. Furthermore, national policies should focus on the museums development, museum finance and museum transformation.

#### 4.2.3. 'Selling the cultural identity' of cities: an imperative need or a necessary evil?

Place marketing procedure is not the 'promotion' or the 'selling' of a place as a tourist destination: promotion is one step before the selling. Thus, in order to elaborate an effective place promotion strategy, it has to be initially supported through place marketing procedure. Place promotion development requires Place Marketing Strategic Planning. On the other hand, 'selling' is the main aim of place marketing, and particularly it is the final objective of the promotion phase (Metaxas and Kallioras 2003). The 'selling of the cultural identity' of cities initially requires the effective promotion of cultural identity. The effectiveness of the promotion of cultural identity requires strategic planning and ability to evaluate the distinctive characteristics of each sector in order to develop specific and appropriate actions per sector.

Table 12: 'Selling' the cultural identity of cities

<b>Selling cultural identity</b>	% per question
an imperative need in the context of international competition	70,2
necessary evil in order that the cities become competitive	0,0
both, since the cities cannot avoid in both cases	29,7
Total	100
<b>Promotion and 'selling' of cities' cultural identity constitute:</b>	
A project that requires specialization and skilled human staff	62,1
A project that could be programmed in the context of a generic city development plan	37,8
Total	100
<b>Bases of effective and sustainable management of cities' cultural heritage</b>	
ability and 'know- how' of specialized executives groups	18,9
ability of Local Authorities to plan and implement cultural policies	2,7
ability of both sides to work together	78,3
Total	100

Museum managers and executives realize that the ‘selling’ of cultural identity is an ‘imperative need’ for the cities in the context of international competition between cities (70,2%) – however, this need is also a ‘necessary evil’ that cities cannot avoid in both cases (Table 12). Promotion and ‘selling’ of cultural identity requires a high degree of specialization and know-how (62,1%), while promotion procedure – and strategic planning as a project – constitutes a collective and participatory work (78,3%). The local public sector is unable by itself to perform and to administrate promotional policies (2,7%). The contribution of local authorities as well as museum executives is crucial, since the effective and sustainable administration of cities’ cultural heritage based on strategic planning and management principles – these presuppose the identification of the contributors’ role, the delegation process, the controlling of the implemented actions, and the evaluation of feedback procedure.

## 5. Conclusion

The interrelationship between urban cultural and economic development is strong, since many European cities plan and implement cultural policies in order to become attractive and competitive. This interrelationship has been studied in the case of museums, since they constitute one of the main axes both of cultural and economic development.

The public museum sector in Greece seems to be not able, yet, to face the challenges of its competitive environment. The role of museums has not identified and international policies such as museum management, marketing focusing promotion procedure, the construction of a competitive and powerful cities’ cultural image are almost unknown in Greek reality.

The concentration to the satisfaction of the needs and perceptions of the potential target markets is recognised from the part of museum environment, but several policies as such research and analysis focus only to the museum microenvironment without paying attention to the macro environment. Specialised and skilled human staff seems to have no incentives in order to offer the appropriate knowledge and ‘know-how’, since its role is limited to the traditional activities of each museum.

Museums are not ordinary public organisations, but their role has not been clarified yet. The necessity for their role diversification runs parallel with their effective contribution to urban economic development. Museums are distinctive environments,



and goods, and the identification of their role in urban development must be based on the recognition of this distinctiveness. Public museums in Greece should become one of the central axes of cultural development, and, combined with congresses, the central axis of tourism development. Museum development, competitiveness and sustainability – mainly in the periphery – depends on the development of cultural policies at the local and regional level.

The promotion of Greek cultural identity is a major issue since Greece, however not Greek cities, have been internationally recognised in cultural terms. Museums should become ‘effective tools’ on urban cultural and economic development. The degree of their effectiveness as ‘tools’ depends on the ability, the capacity and the knowledge of those who decide to use them as such in the process of urban development.

### Footnotes

1. Museumplein is the site of three museums: the Rijksmuseum, the largest museum for art and history in The Netherlands (1885), the Stedelijk Museum for modern art (1895) and the Rijksmuseum devoted completely to the works of Vincent van Gogh (1973) [Van Aalst and Boogaarts 2002]

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