

Ioannis Poullos presentation note

Ioannis Poullos,

Associate Professor focusing on Living Heritage and Business, Ahmedabad University, India; and Adjunct Faculty, Hellenic Open University

PhD University College London; and MBA electives, London Business School

TOPIC: CCI (cultural and creative industries) in Greece

A. INTRODUCTION: CCI environment in Greece

-late 2008 onwards: global economic crisis, with a heavy impact on Greece

-2019 onwards: global pandemic crisis:

(i) physical distancing – no conduct of (physical) activities

+(ii) economic crisis.

This means, practically: the economic crisis, which started in 2008, is still evident because of the pandemic crisis.

HOWEVER, the key issues that we will discuss are not the result of the economic and pandemic crisis. They are inherent issues (rooted in decades, and even centuries), yet they have been increased during economic and pandemic crisis.

B. THE KEY ISSUE: emphasis on (Classical) heritage sites and museums

-Huge emphasis on the (Classical) heritage sites and museums at the expense of the other CCI.

And, both theoretically and practically, separation between heritage-museums and contemporary cultural forms.

For two key reasons:

(i) for political reasons / policy / on the part of the state. Emphasis on the Classical past, since the formation of the Greek state (1832) until today.

(ii) This is even more important. Because of the strong connection of (Classical) sites/museums to tourism. This phenomenon (with reference to the mass tourism) has been evident since the 1980s until today.

This phenomenon has been enhanced during the economic crisis. On the part of the private sector /entrepreneurs. A lot of entrepreneurs (mostly younger people) got involved in the tourism industry.

C. THE SITUATION of contemporary CCIs in Greece

In categories:

-The so-called traditional crafts (shoe-making, jewellery etc.): emphasis on protection (National Inventory of the Ministry of Culture for their inscription in the National List of Intangible Heritage and, in some cases, also in the UNESCO List of Intangible Heritage); yet, increasingly out of the market.

In some (rather a few) cases, they have managed to connect to the tourism industry.

-Theatre, music, films etc.: standard, but with problems:

(i) too many – increased competition on a local level; and

(ii) hit by coronavirus crisis. Despite their attempts, they did not find a sustainable response to the coronavirus crisis. During the coronavirus period, they were supported by the state (funding) – but this is temporary.

-Architecture: standard, affected by real estate developments

-Video games, Greek cinema, design: increase, because of digital technologies.

D. MORE SPECIFIC ISSUES

-high rate of unemployment

-or limited employment, yet in elastic/informal forms such as freelancers, project-based

-difficult to map them (also because of these elastic/informal forms of employment)

-many small companies/individuals – increased competition

-operating mainly in Athens, and not in other local areas – increased competition mostly in Athens

-clustering; working together, sharing offices

-very good professionals in their technical field, but lacking sufficient business knowledge

-lacking long-term strategic vision

-heavily emphasising on marketing especially through social media (yet not based on a long-term strategic vision) – temporary gains

- digitisation
- a rather introverted approach: not sufficient international collaborations
- a problem with copyright issues
- ‘me too’ movement’s impact on CCIs in Greece
- +demographics: aged population
- +increased urbanization

E. SUGGESTIONS

-PUBLIC:

(i) Link contemporary cultural forms with heritage sites/museums and tourism; and focus on areas outside Athens:

through the Ministry of Culture and especially through HOCRED

(“Hellenic Organization of Cultural Resources Development) i.e. the body that manages sites and museums (and their cafes and shops).

The sites and museums (and their cafes and shops) can become vehicles on a local level (also far from Athens) for the development of local cultural forms such as jewellery, pottery, shirts and publications. Based on local sustainable material, know-how etc.; targeting younger customers with increased awareness of sustainability issues and ethics.

In this direction, an EU capacity-building project is in process, on “Re-engineering the operations of HOCRED”.

(ii) Provide business knowledge to CCIs: better through online sessions

(iii) Support CCI professionals with copyright issues.

(iv) Develop code of ethics regarding equality, ‘me too’ etc.

-PRIVATE:

(i) Linking contemporary cultural forms to tourism: development of alternative tours such as food, graffiti.

(ii) CCI professionals should better partner with business professionals (and rather not with other CCI professionals)

(iii) Address AI – develop capacities that will not be affected by AI and the coming of the robots. This is not in the distant future!

(iv) Develop regional and international cooperations (e.g. on issues of shared interest such as the Mediterranean Diet)

F. REFERENCES

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-On the impact of the economic crisis; and crafting strategies beyond the crisis:

Poulios I. & Touloupa S. 2019, **Museums and Crisis: the Imperative to Achieve Strategic Agility in the Current Instability. A Case Study of the Major Archaeological Museums in Greece**, *Public Archaeology*, 1–33, doi.org/10.1080/14655187.2018.1553127

-On alternative tourism tours:

Touloupa S. & Poulios I., **Re-branding Athens and its Culture through ‘Alternative’ City Tours: Beyond an ‘Authorised Heritage Discourse’ and Towards an ‘Authorised Crisis Discourse’**. In: N. Karachalis & I. Poulios (eds.), *Athens, Modern Capital and Historic City: Challenges for Heritage Management at Times of Crisis*, PHAROS (Netherlands Institute of Athens), XXI.1, 73–95, www.academia.edu/26261918