

Cultural Heritage Management. Case study “Tobacco Museum in Kavala”



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ABSTRACT: Cultural heritage in Greece is natural and also, sources from human activity. Thus, it needs to be protected as a whole by the state. For such a reason, local responsible authorities cooperate with the Ministry of Culture and with each other, in order to manage the cultural and natural heritage of the country. A remarkable number of monuments are included in the World Cultural Heritage list of UNESCO. The Tobacco Museum in Kavala is a unique of its kind and an industrial museum. It is located in the building of the National Tobacco Association and is a thematic museum, as it includes documents and material about tobacco and its history in the town. It shows the procedure of manufacturing tobacco, as well as its agricultural and industrial process. By applying the model of Organized Behavior for the visitor, it has been conducted that visitors’ intentions are strongly related to the communication with the personnel of the museum and the services provided.

KEYWORDS: Culture, Heritage, Management, Museum, Tobacco

INTRODUCTION

Greece is a country, which counts a cultural wealth for four and a half thousand years. Its monuments, obvious or not, are unique and must be protected. This culture has to be promoted, as it constitutes a part of the global heritage in many cases. So, the country, in order to emerge its heritage, has enacted a variety of legislative regulations and compliances with international provisions and conventions (Hellenic Republic- Greece in the USA, 2021).

In 2002, Greece made an effort to give a definition to its “intangible cultural goods”, which includes the whole the traditional and modern culture of the country (Ministry of Culture and Sports, 2021). As the provisions of the Law, 3028/2002 about the protection of antiquities and the cultural heritage in general define (Official Government Gazette 153 A/ 28.6.2002), the intangible cultural goods are the expressions, practices, and information (myths, dance, music, rituals, etc), which compose evidence of the traditional culture (article 2 of the Law 3028/2002).

In 2003, a Convention was enacted by UNESCO named the Convention for the Safeguarding of the Intangible Goods, based on the previous Greek effort. In this Convention, Greece has participated.

Cultural heritage in Greece is not only a natural treasure. It also concerns human activity. Thus, it needs to be protected as a whole by the state. Good management of cultural heritage can provide an improved quality of life to the Greek citizens. It needs to combine a complex procedure to protect such goods and preserve the cultural identity of societies of the past. Many documents, places, monuments, or activities must be enhanced by giving to them the appropriate care. So, the territorial management of cultural heritage is closely connected with the relevant natural management of it.

Furthermore, the Tobacco Museum in Kavala is an industrial museum. It is located in the building of the National Tobacco Association, which was constructed in 1957-1962. It is a thematic museum, as it includes documents and material about tobacco and its history in the town. It has lots of exhibitions about the production and cultivation of tobacco (Municipality of Kavala, 2021). It shows the procedure of manufacturing tobacco, as well as its agricultural and industrial processes. This Museum is unique. It exhibits the processing of Oriental tobaccos, which are not found in any other museum globally (Municipality of Kavala, 2021).

As it has been proved, the relationship between the services’ quality and the satisfaction produced by its supplying is close and especially, the quality of the service leads the satisfaction. The quality of service that every visitor receives depends on the interaction that he or she has with the staff of the museum and his/her total experience is influenced by the place and its natural

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characteristics (Laws, 1998). As a result of the qualitative service are the increasing satisfaction, the intention to visit the museum again, and the propagation of the museum, which is evaluated by using the relevant scale (Albacete-Saez, et al., 2007). Finally, by applying the model of Organized Behavior for the visitor, it has been conducted that visitor go to museums when they feel attracted by the behavior of the staff and comfort by the services provided.

CULTURAL HERITAGE IN GREECE

Greece is a country, which counts a cultural wealth since four and a half thousand years. Its monuments, obvious or not, are unique and must be protected. This culture must be promoted, as it constitutes a part of the global heritage in many cases. So, the country, in order to emerge its heritage, has enacted a variety of legislative regulations and compliances with international provisions and conventions (Hellenic Republic- Greece in the USA, 2021).

Moreover, the country makes good use of its culture by establishing its position in tourism. It incorporates local planning, trade; promotion of antiques, touristic sites, as well as promotes the local life of specific traditional places and small societies (Hellenic Republic- Greece in the USA, 2021). Many of these places have, due to their beauty and cultural rare value has been characterized as European Capitals of Culture, such as Athens, Thessaloniki, or Patra. There are various monuments to be visited dated from the prehistoric, classical, Byzantine, or modern times, which present a remarkable part of Greek culture and civilization (Hellenic Republic- Greece in the USA, 2021). Special beauty appears to the monuments of Central Macedonia, where Thessaloniki places, Southern Aegean, such as Cyclades, Dodecanese, and Crete, and Southern Peloponnesus, where Argolis, Elia, et other places are (Hellenic Republic- Greece in the USA, 2021).

Many programs and initiatives have been created to promote Greek cultural heritage. For example, the Acropolis Restoration project is a powerful program that motivates volunteers from all over the world, while it is combined with the campaign for the return of the Parthenon Marbles and the creation of the Acropolis Museum (Hellenic Republic- Greece in the USA, 2021).

Many Greek archaeological monuments, which date from two and a half thousand years ago, attract every year thousands of visitors. A remarkable number of them are included in the World Cultural Heritage list of UNESCO. These monuments have a rare and unique beauty and constitute a part of the global culture, such as the Acropolis of Athens is, or the archaeological sites of Olympia and Delphi appear.

In 2002, Greece, during its effort to protect its cultural heritage, used the phrase “intangible cultural goods”, which includes the whole the traditional and modern culture of the country (Ministry of Culture and Sports, 2021). As the provisions of the Law, 3028/2002 about the protection of antiquities and the cultural heritage in general define (Official Government Gazette 153 A/ 28.6.2002), the intangible cultural goods are the expressions, practices, and information (myths, dance, music, rituals, etc), which compose evidence of the traditional culture (article 2 of the Law 3028/2002).

In 2003, a convention was enacted by UNESCO named the Convention for the Safeguarding of the Intangible Cultural Heritage (Ministry of Culture and Sports, 2021). This Convention protects additionally the bearers of the elements of the intangible cultural heritage in the communities (Ministry of Culture and Sports, 2021). In this Convention (article 2), intangible cultural heritage is defined the practices, expressions, knowledge, and skills, which are recognized by the communities as part of their cultural heritage. Greece penetrated this Convention in 2006 (Ministry of Culture and Sports, 2021).

The responsible authority in Greece for the implementation of the International Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003) is the Hellenic Ministry of Culture and Sports and especially, the Directorate of Modern Cultural Heritage, which belongs to the General Directorate of Antiquities and Cultural Heritage (Presidential Decree No 104 about the organization of the Ministry of Culture and Sports, Official Government Gazette 171/A/28.6.2014). This body is also responsible for the implementation of the provisions of the National Inventory of Intangible Cultural Heritage of Greece (Ministry of Culture and Sports, 2021).

Thus, cultural heritage in Greece is an important part of its civilization, tourism, and economy. Many activities have been based on its protection and promotion. Soon, the international organizations and authorities have recognized the importance of Greek monuments worldwide by organizing initiatives and advertising their utility to tourists and visitors. So, Greek cultural heritage is a part of the country’s history and characterizes its existence in the world.

MANAGEMENT OF CULTURAL HERITAGE IN GREECE. CARRIERS AND STRATEGIES

Cultural heritage in Greece is not only a natural treasure. It also concerns human activity. Thus, it needs to be protected as a whole by the state. For such a reason, local responsible authorities of every city or village cooperate to manage the cultural and natural heritage of the country, as it constitutes a significant part of its development and economy either locally or nationally.

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Moreover, the good management of cultural heritage can provide an improved quality of life to the Greek citizens. It needs to combine a complex procedure to protect such goods and preserve the cultural identity of societies of the past. Many documents, places, monuments, or activities must be enhanced by giving to them the appropriate care. So, the territorial management of cultural heritage is closely connected with the relevant natural management of it.

The management of cultural heritage in Greece is regulated by an institutional framework, national, European, and international legislation, as well as policies and projects in progress (Beriatos, et al., 2001). These ways of management include every kind of monument, site, traditional settlements, archeological and historic buildings, etc. as they are presented in the administrative units and districts (Beriatos, et al., 2001). The responsible authorities have created specific departments and services for such an aim. These initiatives of cultural heritage management play a catalytic role in the implementation of several strategies for the protection of cultural resources (Beriatos, et al., 2001). They also are the base to create new ones and constitute the natural guidelines to the spatial planning of heritage in Greece (Beriatos, et al., 2001).

Furthermore, the management of the cultural heritage in Greece is accomplished by the sites, which have become a part of UNESCO's world heritage (Papageorgiou, 2015). They also are a part of presenting spatial planning and protection. Although many monuments are elements of multiple protections, some of them need to be added locally protected (Papageorgiou, 2015). This problematic implementation of the protection strategies of cultural heritage must be so either due to the lack of long acceptance of cooperation of zoning and spatial planning by the Ministry for the Environment or due to the disagreement between zoning and planning regulations (Papageorgiou, 2015). So, the Ministry for the Environment makes an effort to elaboration of the local spatial plans for the protection of monuments especially in rural places, while simultaneously, the Ministry of Culture processes the revision of Protection Zones A and B and the provisions that regulate their function (Papageorgiou, 2015). Thus, law 3028/2002 tries to fill the legislative gap about the regulation of these two elements, so that spatial restrictions and regulations cannot be an obstacle to the protection of cultural heritage. However, to be achieved this aim, it is necessary that spatial planners and archaeologists have to collaborate (Papageorgiou, 2015).

The protection and preservation of the cultural heritage have always been a priority of the Greek state since 1830 (Kokra, 2014). There is a rich legal framework that provides guidelines about the management of antiquities and every part of cultural heritage. The management of Greek tangible and intangible heritage is administrated and controlled by the state. Its protection is also based on several programs. For example, the MA in Heritage Management is a program that combines the sectors of archaeology and business (Athens University of Economics and Business, 2021). It is created in Athens at Eleusina and focuses on teaching the skills required for the management of heritage sites globally and the communication with archaeologists, and general specialists (Athens University of Economics and Business, 2021). It also organizes fundamental projects.

As the program above is many other protective programs. All of them promote the high education of managers of archaeological sites. This education concerns financial, managerial, and administrative skills (Athens University of Economics and Business, 2021). In this way, these people contribute to the preservation of these sites, assisting local communities to present their heritage. As the country has the greatest number of monuments of cultural heritage according to UNESCO, the impact of these programs is important. They exploit cultural heritage and develop relevant strategies in management, so that Greece can become one of the most exemplary countries for the management of its archaeological culture all over the world.

Ostensive are referred AUEB and DMST, which participate in the programs for Human Resources Management in Tourism Marketing, as well as the promotion of Cultural organizations (Athens University of Economics and Business, 2021). These practices present the special needs of archaeology and the areas of rural heritage, so that every interested visitor can learn about their characteristics and history.

However, the management of cultural heritage in Greece is an important activity, as it deals with historical monuments and documents of the country, concerns a great touristic part of the country's economy, and builds the country's image internationally.

TOBACCO MUSEUM IN KAVALA

The Tobacco Museum in Kavala is an industrial museum. It is located in the building of the National Tobacco Association, which was constructed in 1957-1962. It is a thematic museum, as it includes documents and material about tobacco and its history in the town. It has lots of exhibitions about the production and cultivation of tobacco (Municipality of Kavala, 2021). It shows the procedure of manufacturing tobacco, as well as its agricultural and industrial processes.

The need for its foundation has its roots in the 19th century when many tobaccos companies were set in Kavala (Dimofelia, 2021). Then, many residents from the villages around Kavala started moving to the city, increasing its population. In 1896, the economic conditions were suitable for the development of tobacco production. It was then that the first strike took place. In 1906, the first tobacco Union was created (Dimofelia, 2021). During 1930-1960, tobacco processing was forced by foreign workers for

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the reduction of the costs and the change of labor relationships. Tobacco workers were disappeared. The city experienced deterioration (Dimofelia, 2021).

Tobacco production is one of the main means of living in Kavala, especially during the 19th and 20th centuries. The creation of this museum in Kavala was accomplished due to its neighboring regions, where the exceptional variety of tobacco named “basmás” was grown, as well as the natural port, which had the opportunity to serve many commercial ships (Dimofelia, 2021). So, from the 19th century, it concentrates on the commercial treatment of tobacco of the Balkan peninsula (Dimofelia, 2021).

This Museum is unique. It exhibits the processing of Oriental tobaccos, which are not found in any other museum globally (Municipality of Kavala, 2021). In 1996, an exhibition named “Kavala, a city of tobacco yesterday” was organized with exhibitions offered by the families of tobacco merchants in Kavala (Iordanidou brothers, Tsimino brothers, et al) (Tobacco’s Museum, n.d). In 2002, this exhibition transferred into the museum, by concentrating material of any kind, such as tools, documents, engines, appliances, etc (Municipality of Kavala, 2021). The Museum was open for the audience on 5th of April 2003 on the ground floor of the building of the National Tobacco Association.

It preserves tobacco by using a debugging system and keeping the exhibitions of tobacco for a long time to a controlled microclimate without oxygen (Dimofelia, 2013). Moreover, it presents the economic, social, and technological history in Kavala, Eastern Macedonia, and Thrace (Municipality of Kavala, 2021). Its exhibitions are based on many collections, which contain several objects, machines, photographs, and documents that are not easily found. Its collections also consist of books about tobacco, articles of the Greek Tobacco Organization, documents, maps, etc.

Its main priorities of action are the showcase of tobacco’s processing and the reserving of a historical record, which will protect the historic memory and be available to the researchers (Dimofelia, 2013). It also aims to inform the citizens and sensitize them about the tobacco history of the city. Furthermore, it tries to assist researchers and students to proceed social research relative to the history of the city of Kavala and also, to develop the procedure of tobacco and the cooperation and conduction of common research programs with Universities and Research Organizations in Greece and internationally (Dimofelia, 2013). Finally, the Museum has as an additional mission to organize seminars, meetings, leaflets’, books and magazines’ publication, and the production of visual and acoustic products relative to tobacco in Kavala (Dimofelia, 2013).

There is a specific strategy for the marketing of Greek museums. An aim is the satisfaction of the visitors (Mavragani, 2011). To succeed in such a strategy, deep knowledge about the needs of the visitors must be applied, as well as detailed information about their level of satisfaction. So, the touristic development of Greek touristic destinations can be sustainable, as satisfaction is a priority for touristic marketing.

As De Ruyter et al. (1997) have mentioned, the relationship between the services’ quality and the satisfaction produced by its supply, is close and especially, the quality of the service leads the satisfaction. The quality of service that every visitor receives depends on the interaction that he or she has with the staff of the museum and his/her total experience is influenced by the place and its natural characteristics (Laws, 1998). As a result of the qualitative service are the increasing satisfaction, the intention to visit the museum again, and the propagation of the museum, which is evaluated by using the relevant scale (Albacete-Saez, et al., 2007).

One of the most popular evaluative scales is the SERVQUAL of Parasuraman, Zeithaml, and Berry (1985, 1988, 1991), which evaluates the expectations of the clients and the service that finally is received. According to Lee et al. (2004), the motives of the visit and the kind of visitors affect their total satisfaction. The responsible carriers for the marketing have to be interested in the visitors’ satisfaction so that a positive WOM can be created and a mood to visit again the place (Mavragani, 2011). Different techniques of marketing must be followed for foreign visitors, who are most affected by the touristic offices, friends, and relatives, while the locals are mostly affected by the mass transit (Mavragani, 2011).

As the International Council of Museums (ICOM) refers, museums function for the public interest, and their marketing success depends on the providing of qualitative service and the offering of an unmemorable experience to the visitor (Mavragani, 2011). McLean marks that museums still have not a specific marketing strategy, as the products they offer are evaluated by the visitor, who chooses to come to the place (Mavragani, 2011).

The quality of the providing services and the level of satisfaction of the visitors can be analyzed by the assistance of the Theory: “Service Quality Gaps” (Parasuraman, et al., 1985). This theory helps to detect the gaps that exist between visitors’ expectations and the opinions of the museum directors about visitors’ expectations and the final receivable service value offered by the museum (Mavragani, 2011). So, gap 1 refers to the difference between visitors’ expectations and the opinions of the museum directors about them, gap 2 refers to the administrative conception, gap 3 refers to the qualitative standards of the service and the providing of them, gap 4 refers to the difference between the service providing and the external communication with the

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visitors, and gap 5 refers to the difference between the expectative service and the conceivable service by the visitors (Mavragani, 2011).

By applying the model of Organized Behavior for the visitor, which emphasizes the visitors' intentions as a main mean of behaviors prediction, to be examined the visitors' behavior; we can see that the stronger is the intention for an individual to express a behavior, the more likely he/she is to show it (Mavragani, 2011). The model's variables depend on the questionnaire used in five museums, including the museum of the present study. It has been conducted that visitor consider as significant for the service provided to element Personnel, with whom they create a positive attitude. On the opposite, they have a negative opinion about the elements of educational functions and price in comparison to the service provided. Furthermore, the service quality has not been assured that is relative to behavioral beliefs, so this suggestion is rejected.

Moreover, by applying this model to the five museums, attitude toward behavior has been studied, in comparison to behavioral beliefs. It has been conducted that there is a relationship between behavioral beliefs and the visitors' behavior toward attitude, according to model TPB. Also, a relationship between normative beliefs and subjective norms has been ascertained, as well as a positive relationship between perceived behavioral control and control beliefs (Mavragani, 2011). So, it has been answered that most visitors visit the museums because they are generally interested in the history of the place they have visited or in history issues, while less have answered that they want to enrich their knowledge or travel to other cities and centuries with their imagination. Finally, a few of the respondents have answered that they visit the museum to have a new experience, or a unique experience for their friends and relatives, or to visit another country from the one they live in.

Finally, from the research is conducted that most of the visitors, if they do not have adequate information, they do not visit museums in foreign cities, while they act in the same way also when they do not have suitable company. They also do not visit museums in a foreign country when they do not have the time or the strength to do so (Mavragani, 2011). So, as it is proved, according to the behavioral theories, visitors go to museums when they feel attracted by the behavior of the staff and comfort by the services provided.

CONCLUSION

In conclusion, cultural heritage is a significant part of the Greek civilization. It constitutes the base of its tourism and a big part of its economy. The management of this heritage is important too, as it contributes to the improvement of the total life of the Greeks. So, the responsible authorities organize a variety of initiatives to promote and simultaneously protect the country's cultural heritage. For example, the museum of tobacco in Kavala is one of the Greek monuments, as it is unique of its kind globally. People visit the museum, basing their behavior on the relationship that they develop with the museum personnel and the services provided. Most of them are interested in learning about the history of the place visited. However, the right museum management can contribute to better sustainability of such cultural monuments.

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