

1.6 Local Economies / Qualitative Geography

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Mindsets and Finances, Zodia Factory.
The rise and fall of the fibre flax industry in Cyprus
by
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Cyprus was never a traditionally industrial country, yet during the beginning of the 20th century, under British rule, many industries were established. Since agriculture was the most important economic sector on the island factories based on agricultural products emerged during that period; one of them being the flax scutching mill in Zodia. Furthermore, the fibre home industry was a very important part of rural Cyprus, owing a significant share to the overall rural family income.

Why is a scutching mill in a small village of Cyprus important regarding the modern agricultural history of the island? What was the course of the above-mentioned industrial project and how did it end? Why did it fail, even though the Department of Agriculture always came to “its rescue”, and what was the role of the co-operative society in the factory?

Scutching mill, flax, linen, Zodia, Co-operative Societies

Introduction

Upon the British descent to Cyprus, the whole island but especially the rural areas were still ‘in the dark ages’. Although agriculture was the main sector of activity, yet it was still in a primitive stage with growers using the wooden plough as done a thousand years ago. Agriculture was based on small plots, was completely dependent on weather conditions and growers were poor, illiterate, and very suspicious and difficult with anything new. Furthermore, the degraded economic status of rural Cyprus was at its worst. Poverty, heavy taxation in combination to the inability of the growers to secure money for agriculture from financial institutions, led them directly to usurers. Furthermore, during this period, the prospect of an Agricultural Bank seemed impossible, something that limited their options even more¹.

The British realized at a very early stage that mechanization, education, and basic infrastructure were a high priority to upgrade agriculture and make it profitable for the growers and eventually for the government. The set up and the initial development of the Department of Agriculture in 1896 was indeed the first step to a new era!

Flax cultivation in Cyprus goes back to antiquity. Through the centuries, the production was mainly focused on seed production (for oils) and fibre for the home industry which was thriving at the time ensuring a truly respectable earning for the women and their families in rural Cyprus. It was only after the British acquired control that exports and processing the raw material on an industrial level, was presented as a possibility.

Cyprus was never a traditionally industrial country; yet during the beginning of the 20th century, under British rule, many new industries were established. Since agriculture was the most important sector on the island, factories based on agricultural produce emerged during the first two decades the 20th century. One of them was flax: W. Bevan, the Director of the Department of Agriculture (at the time) carefully observed the fibre flax cultivation as well as the home industry and the trade of flax and linen products in Cyprus to record the situation and assess the possibilities offered for industrial use. He further investigated through the Imperial Institute in London, the prospects for exports by sending samples. This was mainly an assessment of the quality of the raw material but also a form of market research. Along the same lines the British provided the growers with improved cultivation, growing and harvesting methods and all the means necessary for increasing the quality and the quantity of the product. The present paper explores and attempts to explain why a scutching mill, Zodia Factory, in a small village of Cyprus is so important regarding the modern agricultural history of the island. It explores the course of the above-mentioned industrial project from start to finish and gives answers as for the way it ended. It is an overview of the scutching mill, the Zodia Factory from the initial suggestion of the Director of the Department of Agriculture for its formation, to the running of the scutching mill to its inglorious ending... The period covered under study is 1920-1945. Why did the factory fail, even though the Department of Agriculture was always at its side, and what was the role of the co-operative society in the factory?

Little is known regarding the existence of the flax scutching mill in Zodia Cyprus in the early decades of the 20th century even though the linen home industry was thriving in rural Cyprus. The only information on record is in encyclopedias or books describing villages of Cyprus, where the references are very brief; other than that, there are two books specifically for Zodia village that describe the factory.

¹ For more information on the establishment and operation of the Agricultural Bank, Christos K. Kyriakides “The establishment of the Agricultural Bank in Cyprus in 1906: A long term request that failed” («Η ίδρυση Αγροτικής Τράπεζας στην Κύπρο το 1906: ένα μακροχρόνιο αίτημα που απέτυχε»), Proceedings of the 4th International Conference “Κυπροlogico”, Nicosia 29 April – 2 May 2008, Volume C1 (Nicosia 2012) (in Greek)

Considering the limited information available on the subject, the research was conducted mainly through the records in the Cyprus State Archives, colonial reports, Annual reports of the Department of Agriculture, Oral Testimony Archives (of the Cyprus Research Center), personal interviews and newspapers of the time.

Overall, the existence and operation of the Zodia Factory could be divided into three phases. The first phase was the organization for the development of the Factory as well as its operation as a scutching mill. The second phase could be distinguished as the period where the factory, further to its operation as a scutching mill, was also a weaving factory and local educational establishment for weaving. The last phase of the factory could be separated as the period that the factory was again just a scutching mill.

Phase 1. Zodia scutching mill

As mentioned above, William Bevan, the Director of Agriculture at the time, was the mastermind behind the development of the flax industry in Cyprus. After considering all the parameters, Bevan suggested that the Scutching Mill should be situated in Zodia, the heart of flax production of Cyprus. Thus, the Director of Agriculture initiated discussions and negotiations between the Department of Agriculture and the growers of the Zodia area for the possibility of erecting a scutching mill. The discussions also included the possibility of purchasing a scutching machine from Belgium and the logistics of the purchase.

They finally reached an agreement in March 1923 for the purchase of a scutching machine². The government would purchase the machine for £900 (under the State's Budget 19(B) Department of Agriculture, Other Changes "Agricultural tools and improvements") and the growers were obliged to repay it in two years. At the same time Bevan recruited Augustus Classen an officer at the Ottoman Bank, from Russia with ample experience on flax cultivation as well as the processing of the raw material³. The first step to secure the success of the operation, according to Bevan, was the formation of Co-operative Societies which would give the growers economic and trade flexibility. In April 1923, the law for the Co-operative Societies (other than Co-operative credit societies) was published⁴; which provided the growers with the possibility of the purchase and sale of commodities, raw materials as well as for the acquisition and use in common of machinery and other implements of production.

In June 1923 the First Cyprus Flax Society applied at the Registry of the Co-operative societies, with an initial capital of £2000 signed by 17 people including notable growers from Zodia village and other villages of the area of Morphou, teachers, officers from the Department of Agriculture and Kleopas, the Abbot of Kykkos Monastery⁵. Augustus Classen despite being a member of the Department of Agriculture was named as the secretary of the Society and Kykkos Abbot Kleopas the president.

² CSA:SA1:1113/1921, Letter of Director Department of Agriculture to Secretary of State, Cyprus 11 March 1923

³ CSA:SA1;1254/1922/1 Letter of the Secretary of State to the Director Department of Agriculture, Cyprus 29 April 1923

⁴ Cyprus Gazette, 30 March 1923 No.1569. It should be noted that W. Bevan was one of the pioneers for the Cooperative movement in Cyprus in the early 20th century

⁵ CSA:SA1;1254/1922/1, Agreement of the First Cyprus Flax Society, Cyprus, June 1923. The Kykkos Monastery was very powerful. In general, church in Cyprus had always power and money. The Abbot of Kykkos Monastery during the period under discussion was a very controversial figure that was accused of defalcation. It should also be noted that during the period under discussion, teachers were considered very important in the Cypriot society being the most educated people in Cyprus.

The scutching mill was erected in Kato Zodia, the center of flax production in the Morphou area. It was based on the Department of Agriculture specifications⁶. The only description of the building recorded is found in Stavros Tantas's book "... The factory was brick built, a simple construction with tiles on the roof just outside Kato Zodia on the north side of the road connecting Zodia-Katokopia, from east to west. A long wall divided the building in two long wings. On the west side of the building, the machinery room was situated along with the manager's office. Next, the scutching machine room leading to the back wing entrance..."⁷. The factory was situated east of the village, close to the school. The working hours were "...from dusk to dawn" with a small break in between⁸.

The personnel of the factory consisted of around 30 young women between the ages of 12 to 15 years old. There was also the manager (Augustus Classen) and a superintendent. In addition to the above, it is recorded that there was also a technician for all the technical problems and machinery repairs⁹.

The division of labour as per the description of the factory by the workers, was as follows. Twenty young women worked on the first station of the scutching machine where the flax was cut into pieces (in Cypriot dialect, Melitzia), three on the second station of the scutching machine, the brushes (frouztes), four on the pounding station (called Koupani), and four on the loom station (rokkouda). In addition, the recently appointed, unskilled young girls usually carried the raw material to the machine. In terms of wages, the most experienced workers and especially those working in the first station that involved a great amount of dust, were paid one shilling. The unskilled were paid 6 piastres/day and gradually earned more¹⁰.

The development of the Zodia factory marked the beginning of a new era for the revitalization of flax production and processing Cyprus. During 1924 two more private factories (Cypriot owned¹¹) were developed. One in Paphos District and one in Limassol District¹². Yet during 1924, most of the production was scutched in Zodia. Moreover, during this period, the Cyprus linen started to make a name in the European markets mainly in the UK and in Belgium.

Despite the large amount of material processed by the Zodia scutching mill and the good omens this presented, very soon financial problems arose. The obligation of the growers to repay the amount for the purchase of the scutching machine was not kept by the growers' side. By 1925 no payments had been made and Abbot of Kykkos Monastery, Kleopas, attempted to prevent the government from taking legal action against the above-mentioned Society¹³. The fruitless efforts of Kleopas and Augustus Classen did not prevent the referral of the debt to the court, which led to a decision that the Society should pay in full the amount of £480¹⁴. It should also be noted that during these difficult financial times, the scutching mill remained closed with heavy consequences on the growers, but also the workers of the factory¹⁵.

Notwithstanding the difficult situation that the factory was going through, in the 1925 Department of Agriculture Annual Report, the factory was presented as a success story since it

⁶ "Cyprus Flax Society" (Συνεργατική Εταιρεία Λινού») Elefthria (Nicosia, 15 August 1923) 3 (in Greek). It was constructed by Nikiforos and Achilleas Constantinou for £281

⁷ Stavros Tantas, "Zodia during the old times", («Η Ζώδια τα παλιά χρόνια») (Nicosia 1995)53 (in Greek).

⁸ Cyprus Research Center (henceforth CRC)/Oral Tradition Archive (henceforth OTA), Registration No. 2821, Nicosia (K. Zodia 13). Testimony E. Hatziyianni (26.2.92)

⁹ CRC/OTA, Registration No. 4427, Nicosia (K. Zodia 48). Ch. Elenides (13.3.1995)

¹⁰ CRC/OTA, Registration No. 840, Nicosia (K. Zodia2). Testimony M. Koudouna (16-17.6.1991)

¹¹ Private factories were of two categories: 1. By Cypriot owners like the ones mentioned in the current paper and 2. Owned by (mostly) British companies, such as the Yeroskipou filature.

¹² Annual Report for the Year 1924, (Nicosia: Department of Agriculture 1925)6

¹³ CSA:SA1;1254/1922/1, Letter of the First Cyprus Flax Society present to the Director of Agriculture, Cyprus 20 January 1925

¹⁴ Decision No. 455, 18th of August 1926.

¹⁵ CSA:SA1:1113/1921, Letter of the Director of Agriculture to the Secretary of State, Cyprus, 6 July 1926

absorbed and utilized material destroyed by drought that would otherwise be useless. Surprisingly enough some of the above-mentioned finished product was exported to the UK for £85/ton to Malcolm of Belfast¹⁶. During the Annual Legislative Council Meeting (the same year) the Commissioner expressed his satisfaction on the efficiency of the work done at the Zodia Flax Factory, which inspired other factories around the island. Furthermore, according to the Commissioner, the increased interest regarding fibre flax cultivation, encouraged the Government to import new improved varieties of flax¹⁷.

After the court's decision regarding payment of the debt, the factory went through a very difficult period. Besides the financial burden, the insecurity between the members of the First Cyprus Flax Society led to disputes, misunderstandings, and lack of trust. The Abbot of Kykkos Monastery argued that the financial problems of the First Cyprus Flax Society were due to the lack of trust between the society members, in combination with the pressure exerted by lawyers. The insecurity of shareholders along the huge financial burden made communication very difficult. According to the Abbot of Kykkos Monastery, all irregularities faced at the time "... were a caprice of a group of shareholder peasants who want to be deleted from the society either due to ignorance or due to false accusations that were spread...". Moreover, he also noted that the Department of Agriculture did not properly implement the procedure regarding the registration of members of the Society¹⁸, which led to further aggravation of the situation. The financial chaos was also indicated by the Registrar of the Cooperative Societies¹⁹ (Mosis Zarifis) who stated that from a total of £1748 registered shares, £727 were pending. Legal action was taken against 93 persons for arrears of £153, but only sixteen paid the total amount of £28. Yet even this amount was not recorded in the Society's account. Zarifis further reported that the Society's lawyer collected £30 of the debt and handed it to the president of the Society (the Abbot of Kykkos Monastery), but the amount once again was not recorded in the Society's books. Closing the revealing report, Zarifis urged the government to retreat the scutching machine and initiate a thorough investigation. It should be further noted that many of the initial shareholders (who signed the agreement with the Government for the purchase of the scutching machine) were financially destroyed during the period under study²⁰. It is not clear whether their financial ruin was related to the debt of the scutching machine, yet this is a possibility that cannot be excluded.

During this difficult period, Augustus Classen who was the flax instructor of the Department of Agriculture and the Secretary of the First Cyprus Flax Society gave to the government in writing two possible options for the recovery of the factory²¹. The first option was the concession of the factory to the Kykkos Monastery (the Abbot) who had already invested in the factory, or the second option was for the Department of Agriculture to completely take over the factory. The Director of Agriculture was not keen on any of the two options and suggested the immediate sale of the factory. This was put immediately into force. According to his reasoning, the Government could not afford to run a factory that was buried in financial difficulties. In addition, the example of the two private factories thriving at the time, presented a very strong argument as to what should be done with the Zodia Flax Factory²². Thus, as per

¹⁶ Annual Report for the Year 1925, (Nicosia: Department of Agriculture 1926) 7.

¹⁷ Cyprus Gazette, 13 November 1925, No.673,1731

¹⁸ CSA:SA1:1254/1922/1, Letter of Kykkos Abbot to Stivadoros (lawyer), Cyprus, 10 August 1926.

¹⁹ Ibid, Letter of the Registrar of the Cooperative societies to the Treasurer, Cyprus, 21 September 1926

²⁰ Personal Interview Christodoulos Kattirtzies, March 2019

²¹ CSA:SA1:1254/1922/1, Letter of Classen to Director of Agriculture, Cyprus, 7 September 1926

²² Ibid. Letter of the Director of Agriculture to the Secretary of State, Cyprus, 22 September 1926. The two private factories were Baldassare in Limassol and Matsoukis in Paphos).

the Secretary of State's commands the factory was confiscated²³, which was extensively discussed by the press²⁴.

During the year 1926 the factory was unable to operate and remained closed. As noted in the Cyprus Colonial Report, the Zodia scutching mill which was under the cooperative society regime, was unable to operate due to financial problems yet it would resume operation soon under new management, since flax had proven a truly profitable agricultural product²⁵.

In October 1926 the Colonial Government approved the reopening of the scutching mill by the First Cyprus Flax Society under Augustus Classen's supervision²⁶. This was made possible through a payment for £480 from the Abbot of Kykkos Monastery to the Department of Agriculture combined with Classen's warning to the Department of Agriculture that the large volume of flax production (from the previous year and the current year) could be destroyed from the rain if a solution was not found soon. It is worth mentioning that the scutching machine was returned to the premises of the First Cyprus Flax Society under a temporary regime.

In 1927, Kleopas (the Abbot) bought the factory for the Kykko Monastery for £177²⁷. Despite, the sale, the involvement of the Department of Agriculture in the operation of the scutching mill was still a fact, since the Department often rented the scutching mill encouraging and aiding flax growers. Classen's written suggestion to the Government for expanding the scutching mill is also another evidence of the Government's involvement in the scutching mill operation²⁸. Classen suggested the expansion the mill to a spinning and weaving factory with the addition of looms.

Despite the struggles of the Zodia Factory, the Colonial Government was still making efforts to support the fibre flax cultivation as well as the newly established industry of linen. In this context in 1928 a flax expert from the Department of Agriculture of Northern Ireland, W. J. Megaw was invited to investigate the future of the flax cultivation and industry in Cyprus. This project was sponsored by the Imperial Trading Council. Megaw traveled to all the areas in Cyprus that produced flax (Paphos, Fammagusta, and Limassol) yet he focused mainly on the Zodia Factory.

His findings were presented at a Flax Conference held in Nicosia in November 1928 with the participation of all bodies involved in flax production, processing, or trade (including the Abbot of Kykkos Monastery, the Secretary of the Cooperative Societies, the Director of the Ottoman Bank, the Director of the Agricultural Bank, growers, factory owners, factory personnel and officers of the Department of Agriculture)²⁹. During the above-mentioned conference, the expert stated the superiority of both the growers in the Morphou area (Zodia, Katokopia, Filia) and the Zodia factory personnel. These people, according to the expert could handle the product much better due to the long tradition that existed regarding flax cultivation and processing³⁰. He suggested the expansion of the factory and the use of it as an educational centre for the further development of the sector.

²³ Ibid. Letter of Secretary of State to the Director of Agriculture, Cyprus, 23 September 1926

²⁴ "Confiscation Order against the Flax Company" («Διάταγμα κατασχέσεως κατά της εταιρείας Λινού»), Neos Kypriakos Phylax (Limassol, 18 August 1926) 4 (in Greek)

²⁵ Colonial Reports, No. 1366, Annual Report for 1926 Cyprus (London 1928)43.

²⁶ CSA:SA1:1254/1922/1, Letter of Treasure to Augustus Classen, Cyprus 19 November 1926

²⁷ Ibid. Letter of Director of Lance Registry to the Secretary of State, Cyprus, 28 July 1927

²⁸ CSA:SA1:671/1928, Letter of Augustus Classen to Director of Agriculture, Cyprus 28 April 1928

²⁹ The Cyprus Gazette, 28.12.1928, No.1959, Agricultural Supplement No.6, p.1-7

³⁰ The Cyprus Gazette, 22.2.1929, No.1969, Agricultural Supplement No.8, p.

Phase two. Spinning, weaving factory, and educational establishment

The cancellation of the registration of the First Cyprus Flax Society in August 1929 was considered a milestone for the factory's history³¹. The Director of the Department of Agriculture expressed openly his distress regarding the cancelation and suggested the conduction of a transparent investigation to reveal the true causes of failure.

Despite the problems, the factory continued to operate, and samples of textiles were sent to the Imperial Institute in order to explore new markets³². Moreover, the fields around the factory were used for experimental purposes by the Department of Agriculture.

Furthermore, the factory premises were used for educational purposes, teaching new efficient techniques as well as the use of the machinery to young women from the area of Morphou, an area that carried a long tradition with fabric home industry and mainly the use of flax/linen. The use of the factory as an education establishment proved to be a wise one and was used as an example for the further introduction of looms and spinning wheels to special schools. For this reason, Lady Storrs who was the principal of the School for the Blind, was invited to visit the factory to observe firsthand the effort to upgrade the home industry which could be an important source of income for people with special needs³³.

The factory was further expanded with the addition of looms and more spinning wheels and entered the weaving industry, a new chapter of the factory's history. The most important client of the new weaving factory was the Government for all the linen items required for its operations and offices. Another important client, of the newly operating factory, was the Verengaria Hotel, the biggest hotel development of the period in Cyprus situated in Prodromos Village³⁴. The order included curtains, carpets, kitchen towels, tablecloths, and many other items.

In terms of the scutching mill, the Department of Agriculture continued the efforts to keep the mill alive. It bought 51,000 okes (65,280 kilos) of flax for scutching at the Zodia factory, from growers around the Morphou area. The material was processed and exported to Great Britain. Furthermore, the Government successfully secured a grant from the Empire Marketing Board exclusively for the development of flax in Cyprus³⁵. At the same time, the Department of Agriculture sent two officers to Ireland and to Belgium for training on flax cultivation, handling, and processing. During the same year, 1929, the processed flax doubled (in the Zodia Scutching mill and the privately owned factory in Yeroskipou), yet due to the collapse of the prices in the international markets, no exports took place that year (the finished product was stored in the Zodia and Yeroskipou factories)³⁶. Due to the above unfavorable conditions the Department of Agriculture bought the factory's production, about 600 tons of material, for £3,600, proving once more the government's persistence to keep the production and processing of flax in balance³⁷.

During the following year, (1930) the same pattern was applied, having the Department of Agriculture run the factory (under a leasing contract with the Kykkos Monastery). About 22,000 okes (28,160 kilos) of flax were received by the growers and four tons were prepared for export purposes.

³¹ CSA:SA1:890/1923, Letter of the Director of Agriculture to the Cooperative Society Registrar, Cyprus, 17 August 1929

³² CSA:SA1:1113/1921, Letter of the Director of Agriculture to the Imperial Institute, Cyprus, 5 December 1929

³³ CSA:SA1:1648/1930, Letter of the Director of Agriculture to the Principal of the school of the Blind, Cyprus 18 December 1930

³⁴ CSC/OTA, Registration No. 2821, Nicosia (K.Zodia 13). Testimony E. Hatziyianni (26.2.92)

³⁵ Annual Report of the Year 1929 (Nicosia: Department of Agriculture 1930) 10

³⁶ Colonia Reports, no. 1514, Annual Report for 1929 (London, 1930) 8

³⁷ CSA:SA1:1398/1928/1, Letter of the Director of Agriculture to the Secretary of State, Cyprus 16 July 1929

The situation in 1931 was about to change once more. The factory was sold to the Government for £528 including the land, machinery, and production by Kleopas³⁸, thus the Department of Agriculture had the full control of the factory³⁹. The Director of Agriculture tried to renew the Empire Marketing Board grant in order to secure the running of the factory with no success⁴⁰. To make the situation even more difficult, the severe drought that Cyprus agriculture was facing in 1931 had a negative impact on the production of flax. Yet, the Director of Agriculture's decision to proceed with leasing the scutching mill directly to the growers for £5 per month proved to be the best solution⁴¹. A social aspect of the value of the Zodia Factory during the severe drought of 1931, was recorded by a young woman working at the factory. According to her testimony, the survival of her family during the drought depended on her job at the factory since the rest of the family lost their work (in the fields since the drought destroyed everything)⁴².

The choice of privatizing the factory was again discussed during the end of 1932⁴³. The option suggested by the Director of Agriculture was for August Classen to take over the factory. The terms of reference included for Classen to run the factory with an annual allowance of £100 and to continue to run the educational establishment. In January 1933 the agreement between the Department of Agriculture and Classen was signed⁴⁴. It was a two-year agreement (with the possibility of renewal for another two) that included the following obligations. Classen was to undertake the premises (scutching mill, spinning and weaving factory) and employ at least 15 women daily. The rate for scutching flax would periodically be approved by the Director of Agriculture. Classen should continue to provide his services and expertise on flax to the Department of Agriculture. The Government's obligations on the other hand were the payment to Classen of £100 per annum plus a fee for his service to the Department of Agriculture plus the provision of owing the machinery, accessories, and furniture of the factory. All except from the scutching machine.

Phase three. Thread production in Zodia and the relocation of the weaving establishment in Nicosia

The weaving section of the factory was relocated to Nicosia in 1935 leaving the scutching and spinning business to the Zodia factory. This was deemed necessary since Nicosia was a more convenient location for the weaving factory. The factory's largest customer was the Government, and it was much more practical to receive and deliver orders from Nicosia. Moreover, although labour was much cheaper in Zodia, yet it was difficult to find and keep⁴⁵. The labour issue was indeed a problem since in rural areas most young women used to work up until they got married usually by the age of 14 to 15⁴⁶; thus, there was always a gap in

³⁸ CSA:SA1:1254/1922/1 Letter of Kykkos Abbot to the Director of Agriculture, Cyprus 29 March 1931

³⁹ Ibid, Letter of the Secretary of State to the Director of Agriculture, Cyprus 30 July 1931

⁴⁰ CSA:SA1:1254/1922/1, Letter from the Empire Marketing Board to the Minister of Colonies, London 10 September 1931

⁴¹ Ibid, Correspondence between the Director of Agriculture and the Secretary of State, Cyprus 28 and 30 June 1932

⁴² CRC/OTA, Registration No.2821, Nicosia, (K. Zodia 13). Testimony E. Hatziyianni (26.2.1993)

⁴³ CSA:SA1:1254/1922/1, Director of Agriculture to Secretary of State, Cyprus, 30 December 1932

⁴⁴ Ibid, Agreement between the Director of Agriculture with Augustus Classen, Cyprus 25 January 1933

⁴⁵ CSA:SA1:1254/1922/1, Letter of August Classen to Treasurer, Cyprus 3 April 1936.

⁴⁶ CRS/OTA, Registration No 2821, Nicosia, (K.Zodia 13). Testimony E. Hatziyianni (26.2.1993).

specialized labour. Regarding the running of both locations, Classen and the superintendent continued to serve both⁴⁷.

Even though the Zodia Factory was privatised in 1933, the involvement of the Department of Agriculture and the Kykko Monastery continued to be a given factor. In the Summer of 1936, an Egyptian linen merchant visited the Zodia factory in order to discuss the prospect of collaboration. Abbot Kleopas was present at the negotiations⁴⁸ along with the Director of Agriculture.

The Zodia Factory continued to absorb most of the flax production in the following years, yet it struggled financially. In 1937, Classen attempted to sell all the production to the Department of Agriculture (as was done in the past). His arguments were the expertise and experience of the people in the Morphou area which should not go to waste. He also took advantage, in his arguments, an article in the British Sunday Times “More British Flax needed”⁴⁹ which noted the need to increase the flax production in the Empire. Further to the above-mentioned efforts Classen attempted to secure a loan from the Government as a guarantee for the weaving establishment in Nicosia and the Zodia Factory⁵⁰. The loan was turned down and the prospects of fibre flax production diminished even more.

Classen continued to put pressure on the Government to invest in flax for fibre. His insight regarding the global ongoing situation regarding flax urged him to ask the Director of Agriculture to rethink the Department of Agriculture’s decisions regarding flax production and the fate of the Zodia Factory⁵¹. The global crisis, the beginning of the WWII along with the lack of flax in the international market presented a huge opportunity for Cyprus to increase production, processing, and exports of this important material. Once more he stressed that the reason for the initiative to develop flax for fibre in 1923 was the expertise (from the long tradition) that the Morphou area exhibited in the production and processing of flax. Classen’s correspondence with the Director of Agriculture reveals that he was no longer the owner of the Zodia Factory which, at the time, once more belonged to the Kykkos Monastery.

In 1939 the Department of Agriculture rented the Zodia factory from the Monastery for £10/annum for two years with the prospect of renewing the lease for another two years if the production increased with a lease of £50/annum for the next two years⁵². The effort to keep the cultivation of flax alive was also obvious through the Newsletter issued in 1940 by the Department of Agriculture to flax growers with instructions on the production of good quality fibre flax with the perspective of keeping the factory in operation⁵³.

The factory was kept alive until 1944 when it closed its doors permanently. During the same period the scutching machine was sold to the School for the Deaf in Nicosia. Most of the young women working in the Zodia Factory at the time continued spinning and weaving flax at home⁵⁴.

In 1953 a family from Zodia bought the land of the factory at an auction and built three houses⁵⁵ on the land the once was an important center of flax processing. To make the situation even more difficult, the Turkish invasion to Cyprus in 1974 buried an important part of the agricultural history of the island forever....

⁴⁷ CRS/OTA, Registration No.4427, Nicosia, (K.Zodia 48). Testimony C. Elenides (13.3.1995).

⁴⁸ “Specialist in Linen” («Ειδικός εις το Λινάρι»), Proini, (Nicosia, 14 July 1936) 2 (in Greek).

⁴⁹ CSA:SA1:914/1937, Letter of Augustus Classen to Director of Agriculture, Cyprus 29 April 1937.

⁵⁰ CSA:SA1:914/1937, Letter of Treasurer to the Secretary of State, and Letter of Secretary of State to the Treasury, May 1937

⁵¹ CSA:SA1:1254/1922/2, Letters of Classen to Director of Agriculture, 21 September, and 14 October 1939

⁵² Ibid., Director of Agriculture report, Cyprus 23 February 1940

⁵³ Ibid., Newsletter on Flax Production, Department of Agriculture, Cyprus 11 October 1940

⁵⁴ CRC/OTA, Registration No. 2821, Nicosia, (K. Zodia 13). Testimony E. Hatziyianni (26.2.1993)

⁵⁵ Personal Interview Christodoulos Kattirtzies, March 2019

Conclusions

The present study revealed that the cultivation and the processing of flax fibre was very important for the Colonial Government. Many attempts were made for the revival of the cultivation of flax and its industrial processing. Yet, the Zodia factory was neither steady nor always profitable during the period of operation between 1923 and 1944. The failure of the co-operative society to lay the right foundations so that to support the flax growers and the Zodia factory was an important factor that contributed to the failure of the factory. This was mostly because of the Cypriot grower's mindset. The growers were poor, illiterate, and suspicious and could not accept change as to move forward in agriculture. It is interesting that W. Bevan (in 1919) and D. Christodoulou (in 1956) both characterized Cypriot growers difficult to change. Classen in 1937 justified the fact once more "...the lack of commercial enterprise and the peculiar character of the Cypriot farmer, which precluded co-operation, deprived Great Britain of a source of supply, as well as Cyprus of a source of revenue which deserved developing more than any other branch of agriculture..."⁵⁶. After the registration of the First Cyprus Flax Society came to an inglorious end, there was no investigation conducted, no governmental correspondence recorded regarding any findings regardless the fact that, as mentioned above, many suggested for an investigation to take place. The situation leaves many question marks on the way that the under-study flax co-operative society operated. In addition to the above, the international scene greatly affected the course of the production and processing of flax in Cyprus. The price of this product exhibited great fluctuations within the given period (1923 to 1944) something that aggravated the situation even more. Another important factor that might contributed to the failure of the First Cyprus Flax Society and the operation of the Zodia factory was Kleopas whose involvement in the project was constant. Yet, his role was controversial and there were many cases that defalcation from his part could be implied. In conclusion, the importance of the flax cultivation in Cyprus is undeniable and the history of flax and its attempts for industrial processing should be further investigated since it is an important part of Cyprus's 20th century agricultural history.

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Developing the cultural planning methodology as an alternative model for socioeconomic structure and creative economy in rural communities of Mt Psiloritis in Crete (Psiloritis Unesco Geopark).



Fig.1 & 2 Mt Psiloritis and Psiloritis Unesco Geopark

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Abstract

Cultural planning is a methodology and participatory process that assists authorities, institutions, groups, stakeholders, and citizens (participatory bottom-up planning) in identifying, documenting, protecting, and utilizing cultural resources in their region. The primary objective of this process is to convene individuals, organizations, governing bodies, and groups in a participatory manner to create a human-centered plan that promotes an enhanced way of life and culture.

The innovative aspect of my thesis is to transport and adapt the aforementioned methodology (cultural planning) from an urban environment (where it originated in Europe in 1960) to rural regions and cultural landscapes of Mountainous Crete (Greece). Specifically, my case study focuses on the rural region of Mt Psiloritis (Psiloritis UNESCO Geopark) as a network of mainly pastoral communities, which could create a shared roadmap through the cultural planning process in combination with digital tools, the exploitation of cultural resources, and the adoption of a "glo-cal" (from global to local) approach to thinking and acting.

Key Words

- **Cultural Planning**
- **Cultural Mapping**
- **Communities**
- **Rural Governance**
- **Cultural Democracy**
- **Glocalism**



1.1. Introduction: Culture as a developing and vital factor for regional communities regeneration.

The new era that is rising has already developed the elements of speed, complexity and interaction as three connected factors of a new reality.

The concepts of space and time acquiring hybrid characteristics in a new context where digitality is spreading as a dominant situation in an expanded and ever-changing social, economic, political and cultural environment. **(Catapoti/ 2023, Schwab K, Mallere T/2021).**

The Public Health Crisis as reflected through the global pandemic of Covind-19 , brings the world before major changes that bring earlier the next day of the Industrial and Technological Revolution in world wide scale .**(Christakis N.A/2020, Harari/2020).**

Undoubtedly a huge uncertainty continues to form over the context of the post-pandemic period and how our society will be shaped in the coming years.

The management and response to the coronavirus has provided valuable data and studies on a complex of issues in order to re-examine new points of view and approach to our way of thinking, acting and living.

At this time we have new data to utilize regarding health structures and modes of hospitalization , cutting edge technologies in everyday life , more digitalization , new ways of networking and management.

Furthermore the post-pandemic period makes an agenda for social restructuring, scientific cooperation, environmental awareness, cultural creation, modes of entertainment and democratization of culture (commons) **(Christakis N. A/2020).**

The context of culture is multidimensional as the main source for creative and social economy, interaction and networking among cultural units, sites and events and an important factor of an advanced socioeconomic model of daily life.

Specifically, *“the culture of everyday life”* comes as a priority for the quality of people’s life, who seek new experiences, new modes of entertainment (thematic events, festivals) and alternative perspectives for work (cultural tourism, tours, storytelling) digital culture(cutting edge technologies in cultural heritage) and opportunities of interaction among people, communities, cities and countries. **(Barber/2014, Fiske J/1991)**

It is a fact that the pandemic period makes a privileged field to develop new models and plans for meta pandemic cities and communities giving more human centralized and cultural oriented directions.

Alternative forms of work (remote, digital etc.) , new technological tools and cutting edge technologies in education, decision making , culture and entertainment could prepare humanity for the next level of governance where cultural democracy, artificial intelligence and cultural commons make a triptych of a more participatory world.**(Christakis N. A/2020)**

In this new reality, the scale of influence and transformation extend across the whole spectrum and hierarchy of social, economic, political and cultural structures. For both the global community and each country individually, the way is opening up for repositioning and reconstructing the communities of tomorrow. **(Kostakis V/2021, Tassis/2021)**

Undoubtedly, the pandemic, apart from the public health crisis, has clearly highlighted the characteristics of an **imperative correction** in large scale composition of globalization with much stronger drivers than the various movements of past decades.

In the wake of the current crisis the way in which crises are managed on a scale ranging from individuals and groups to businesses and states around the world is coming to the fore again. Successfully dealing with both internal and external crises and pressures creates the conditions for '**selective change**' whether we are talking about individuals or nations and states. **(Catapoti/ 2023, Schwab K, Mallere T, (2021).**

At the same time, the need for global cooperation and new types of governance is as imperative as the need for collective decisions that bring the power of communities on the top of the **atzena** .

Local communities, hybrid communities and digital communities are being created and are being brought back into a discussion of open access and shared cooperation and exploitation of commons through a revised global-local vision of things. (glocalism, Design Global, manufacture Local) **(Barber 2014, Scott. C/ 2009, Kostakis B/2012)**

This apparent contradiction between the global and the local, collective and individual responsibility is essentially bridged by the digital environment and the contribution of new technologies.

A modern global community that is co-composed of national and local communities makes its open data system (commons) interact, collaborate and redesign the structural reboot.

In this new environment of selective change and repositioning of countries, the prospect of building new global networks through local organized communities, participatory governance models and cultural democracy initiatives at local, regional, national and even global level is a priority .

This repositioning would start with the democratization of local governance that would gradually enhance human participation and democratization of the state at the national level (Greece).

Firstly it is important to plan and focus on small-scale municipalities through theory and evaluation of the process in order to estimate the impact into the daily life of citizens.

This policy gives feedback through the actions developed at the local level, which serve case studies for the next steps into regional and national level promoting a change in the involvement of the state and socioeconomic structure **(Schwab K, Mallere T/2021, Scott C J/ 2009, Barber R B/2013)**.

Essentially the tools, scientific studies, data and the development of methodologies now exist to re-imagine, redesign and build roadmaps of the places where people want to live by adopting participatory models of bottom-up decision making around the activation of civil society and cultural democracy initiatives.

It is important to start from the small spatial scale, to envision the revival of communities as a lever for a decentralized and revitalized model of management strengthening the relationship among citizen and state, politics and institutions, responsibility and entitlement.

Focusing on the “common spirit” of community, it is much easier to create agreements oriented towards the common good and to train citizens in the fight for democracy and human freedoms were codes of values, collective alliances and new models for organising and planning new types of participatory active communities. **(Pamboukis X/2020, Diamond J./2020, Avdikos B, Kalogeressis Th/2016) Directorate General for Education, Youth, Sport and Culture, European Commission, 22/3/2018, Directorate General for Education, Youth, Sport and Culture (European Commission), 18/10/2019, Directorate General for Education, Youth, Sport and Culture (European Commission), 18/4/2018).**

The case study of community models, such as communitarianism as a model of management and governance of small territorial aggregates, is characterized by the activation of the community, the strengthening of citizen participation in the community by giving movement initiatives to small local aggregates to create conditions for consultation and policy production in their locality. **(Meletopoulos/2013)**

In my doctoral thesis I develop and study as the main theme the methodology of Cultural Planning through applied, active and ongoing case studies around the world, attending the trend of its dissemination in an increasingly wider range.

Through the study of Cultural Planning, which is based on the participation of citizens, stakeholders and authorities in shaping the cities where they live and work, I attempt, defining as an alternative working case, the mountain communities of Psiloritis in Crete, to create a new model of cultural planning oriented to the small mountainous communities of rural Greece.

By collecting, comparing and simulating strategies, policies and initiatives from applied cultural planning projects in more than 30 active case studies around the world, I attempt to create a new methodology, a new model of cultural planning focused on rural communities of Psiloritis Unesco Global geopark.

(<https://www.psiloritisgeopark.gr/en/fysiko-parko-psiloriti-pagkosmio-gewparko-unesco/>)

The core of my research is based on the innovation of transferring know-how from the urban society to the rural community.

In addition, utilizing synthesis and simulation of internal or external policies, initiatives and applied actions, networking and harnessing the cultural capital and human potential of the communities themselves into a common vision firstly for locals and secondly for visitors.



Fig. Cultural Planning Plant , cover page from Nottingham case study presentation.

1.2 Cultural Planning a participatory methodology to reimagine, replan and regenerate cities, commons and communities .

Cultural planning is the process of using cultural resources and activities to support a community's economic and social development. It involves identifying the cultural assets of a community, including its history, art, music, traditions, and natural resources, and leveraging these assets to support community goals.

The concept and methodology of cultural planning is relatively new. It emerged in Europe in the 1960s and spread significantly in the following decades when cities had to manage a changing socio-economic environment and were looking for ways to 'regenerate' themselves. Specifically, its inspiration as a methodology and implementation project started in Europe in the 1960s with a significant peak and expansion in the 1970s & 1980s. (Pavlogeorgatos/2016, 2021, Kovacs S J/ 2009, Monclus J, Guardia M, 2006)

In the beginning the main field of cultural planning implementation was cities that had to manage the transformation from industrial regions to out-of-town zones as a result of their gradual de-industrialisation in the following years.

These areas facing the challenge create their own organogram and road map responding to the questions

- *What do we do now ?*
- *How do we transform our industrial structure into industrial heritage and industrial economy into a creative economy?*

Essentially, through the bottom-up approach of cultural planning, these areas have established their own roadmap by gradually and coherently transforming their industrial infrastructure into an industrial heritage while investing in new forms of economy, in particular in the cultural economy and the support of creative cultural industries.

Cultural planning then acted within the framework of the European Urban Regeneration Strategy, trying to bring culture as a vital and multifunctional factor into the everyday life of citizens. (**Knieling K, Othengrafen F/2009**)

Cultural Planning methodology started its policy (in Europe in the decade of 1960) as an alternative strategy for Cities and metropolitan areas to manage their constantly-changing future and socioeconomic structure. Cultural planning philosophy setted as the main goal the regeneration of urban areas (European Urban Regeneration Strategy) trying to bring culture in citizens' daily life as a productive element for creative and social economy and an advanced way of living. (**Pal A/2008**)

Cultural planning methodology motivates collective initiatives and communities building roadmaps of the places where people want to live by adopting participatory models of bottom-up governance around the activation of civil society and cultural democracy policies.

Cultural planning is evolving as a modern scientific tool and a participatory process, which has been applied in recent decades in more and different countries around the world.

The production of coherent cultural policy, building capacities in management of cultural resources & heritage and developing perspectives of work and well living of citizens sum up the main goals of cultural planning methodology . (**Pavlogeorgatos G/2021, Stratigea/2008, Ward, V. S/2004**)

Aiming at upgrading the culture of the **everyday life** of citizens through the promotion of alternative forms of economy, participatory planning and reorientation of the socio-economic structure of the region.

Everyday life culture is an important aspect of human society, as it helps to define and maintain social norms and identity. It is also a site of cultural diversity and change, as people adapt and modify cultural practices in response to changing circumstances and influences. Understanding everyday life culture is crucial for building cultural awareness and promoting social cohesion in diverse communities. (**Montgomery, J/1990**).

The basic principle of the above is the understanding of culture as a broader concept with social, economic, political and cultural dimensions that focuses on the qualitative upgrading in way of living for the inhabitants of an area with the co-responsibility and participation and their active role in community issues and policy making.

Through its democratic process of constitution and development, cultural planning is fuelled by the activation of citizens, seeking to contribute to the resolution of simple everyday problems (at the level of structure, community, city and even state) and to utilize differences, contradictions and crises that arise in modern society.

The main points explored and raised during the process of cultural planning go beyond the established concept of culture and relate to the accessibility - safety offered by the everyday life of a city, social solidarity to citizens, homeless people, minority groups, the need to create infrastructure as well as cases such as awareness-raising in dealing with stray animals and the environmental crisis. **(Regional Science Texts, Volume VIII/2016, Lazaretou/2014, Stratigea A and Katsoni/2015).**

The most indicative types of cultural projects as derived from the planning process are:

A) The analytical plans, which are developed in the whole social fabric exploring the identification of selected objectives in the same analytical way.

B) Targeted cultural projects, which, although they concern the whole social fabric, focus on a specific field of work, for example culture and fine arts, sport, popular culture, etc., by means of an analytical approach which takes into account the specific needs of the target group. **(Montgomery J/1990, Freestone R & Gibson C/2004)**

Cultural planning methodology is important to include geographical and administrative context, focus groups of stakeholders and human factors, perspectives, goals and data regarding cultural sources, connection between natural and cultural environment, human capital and population.

It is an active and evolving planning which needs feedback to work as a continuing process with evaluation and deliberation among participants.

Owing to the fact that as methodology was inspired by and linked essentially to the urban environment strengthening urban regeneration, upgrading everyday life culture and socioeconomic structure of cities it would be implemented from a creative unit or a neighborhood to a municipality, a rural region and a national or transnational entity (European Union). **(Flaccavento, A, McKibben B/ 2016, Martelli A/2014 Wates Nick/2000)**

Cultural planning, through its adoption of participatory processes and constant evaluation through a theory of change and feedback mechanism, aims to redesign entire regions, cities, and districts by drawing on a shared vision that reflects the human factor of the region. The multidimensional factor of culture, including the culture of everyday life, is set as a key indicator for measuring the quality of life of people within the region. This methodology has been successfully applied in various countries, including Australia, Canada, Great Britain, USA, European countries such as England, France, Germany, Denmark, Switzerland, the Netherlands, Spain, and in Asian countries since 2000. However, in our country, cultural planning is in its early stages of exploitation both at the national, regional, and local levels **(Pavlogeorgatos G/ 2016)**. It is important to note that cultural planning is distinct from branding, marketing policies, and strategies focused on tourism, as it emphasizes the qualitative upgrading of the culture of everyday life for local residents.

This complex participatory process requires commitment from the political leadership, human resources of local administrations, citizens, NGOs, stakeholders, local producer

groups, cultural and sports associations, collectives, productive bodies such as cooperatives, among others, forming an alliance for a common goal and vision for the region in question. Proper organization, leadership, a timetable for action and communication of the project, strategic objectives, and adequate human and financial resources are essential for successful implementation.

The legacy of cultural planning methodology, which is mostly oriented toward urban areas worldwide, can provide feedback, suggest policies, and propose initiatives that add value to transforming rural areas into places where people have reasons to live. Rural areas are shown to be extremely diverse and complex, despite the prevailing notion of a "rural pathology" in popular imagination. Additionally, experiences of rural life are subjective, culturally contingent, gendered, and dependent on market position. Similarly, the countryside is both a place to escape to and from, where people can enjoy wealth and advantage but also endure poverty and inequality.

The rural communities surrounding Mt. Psiloritis (UNESCO Geopark) provide an important and alternative use case, maintaining their populations for centuries through their cultural landscapes, traditions, natural wealth, pastoral lifestyle, and cultural heritage. These features create a legacy, possibilities, and achievable goals for the Psiloritis region, bridging the gap between science and local perspectives and making an action plan for the future.

As a result of the above, my thesis deals with creating a model of rural participatory governance that is developed in the following ways: **(Scott M, GallentM and Gkartzios M/2019)**

1. To create a new model of the creative economy by combining agriculture and livestock, arts and crafts production, cultural tourism, festivalization, and socio-cultural economy.
2. To make extraversion and interaction among communities, locals and visitors, schools and universities (such as through summer schools national and international networks (using EU funds and consortia).
3. To teach and train the use of cutting-edge digital tools (VR, AR Mixed Reality Technologies) to locals as new and alternative ways to promote local production and cultural heritage into a global or glocal community.
4. To develop a sustainable innovative tourist model for rural regions. Rural areas often have unique cultural assets such as traditional crafts, music, and food that can be developed into tourist attractions. Cultural planning would help to identify these assets and develop strategies for promoting them to tourists, which can bring in additional revenue and create jobs in the local economy.
5. To advance the well living in rural communities. Cultural planning can also help to build a sense of community and pride in rural areas. By highlighting the cultural traditions and history of the area, cultural planning can foster a sense of identity and belonging among residents, which can lead to increased civic engagement and community involvement.
6. To strengthen entrepreneurship and business culture : Cultural planning can also support entrepreneurship in rural areas by identifying cultural industries that have the

potential for growth. For example, cultural planning could identify opportunities for local artisans to sell their products online, or for local musicians to perform at regional festivals.

7. To preserve natural and cultural wealth : Rural areas often have important historic sites and buildings that are in danger of being lost due to neglect or development pressures. Cultural planning can help to identify these sites and develop strategies for preserving them, which can help to maintain the cultural heritage of the area and provide educational opportunities for residents and visitors alike.

Overall, cultural planning can be a valuable tool for supporting economic and social development in rural areas. By leveraging the unique cultural assets of these areas, cultural planning can help to create sustainable, vibrant communities that benefit both residents and visitors.

2.1 Cultural planning in action . Studying, Comparing and Evaluating 30 worldwide active cultural planning use cases for a new methodology of rural areas.



Fig A worldwide map with active cultural plans in 2022.

Today, we have an important database of active cultural planning projects around the world featuring models with different political, economic, social, and cultural orientations, geographical specificities, and population sizes.

The case studies range from metropolises such as Seoul, London, and San Francisco,(cities with their own independent mode) to cities that have developed the methodology in unique ways, such as Liverpool, Barcelona, Edinburgh, and Vancouver. Additionally, there are extra-urban- rural areas such as Bat Yam in Israel and Louny in the Czech Republic, which have succeeded in their social and economic transformations.

The pandemic and the digital revolution have further expanded the potential of cultural planning and new projects in the post-pandemic era, utilizing cutting-edge technologies like AR/VR, mixed reality, blockchain, NFTs, digital repositories of local oral history, and heritage recordings, to merge cultural wealth from the past with future tools.

In chapter 3 of this thesis I examine/study, compare and evaluate 30 active cultural plans across six continents, each with different socio-economic, political, geographical, and cultural physiognomy, and population sizes.

The objective is to collect, collate, evaluate, and simulate the actions, policies, threats and opportunities that can be utilized in order to create a new model of cultural planning for the mountain communities of my case study, Psiloritis Unesco Global Geopark.

Specifically in this chapter, I examine/ study 30 use cases from 9 European countries, 7 Asian countries, 8 countries in North and South America, one from Africa, and 6 from Oceania.

These case studies represent different cultures, intercultural approaches, diversity, interactions among locals and visitors, aspirations, and difficulties of the processes.

I try to focus on a common thread across all of them - activating civil society in building a shared vision for places on both small and large geographical scales.

Through cultural plans that have either been implemented or are in progress, during the current period (the post-pandemic period) I collect important elements in order to build my use case as a synthesis, combination, influences and inspiration of a worldwide database.

Elements and policies such as the participatory approach of civil society, the alternative ways of highlighting and promoting the cultural heritage, the connection and interaction among arts, crafts, cutting edge technologies, mapping and networking of natural and cultural wealth/ monuments/ points of view lead to building a modern model of creative economy based on rural communities.

Therefore, using a global database on cultural planning and considering the lack of cultural plans for Greece, this thesis aims to propose ideas and proactive policies that emerge from the particular case study of the mountain communities.

It is important to say that this case is the first pilot application of cultural planning at the PhD thesis level in Greece till now.

Elements and policies such as the participatory approach of civil society, and the diverse ways of highlighting the cultural heritage of the region, the connection among arts, crafts, creative activity and the world of the market and the economy is addressed.

This case is the first pilot application of cultural planning at the doctoral thesis level in Greece till now, with unique characteristics that will be discussed in the following chapter in a new project based on the concept of "Design globally, manufacture locally, share communally" (DGML glocalism).**(Ktistakis 2012,Robertson, R/2012), Pieterse, J. N/2004) Robertson, R/1995).**

2.2 From Urban to Rural and from Metropolis to Communities.

New perspectives of rural governance- Cultural planning model for Mt Psiloritis rural Communities .

From Urban to Rural environment and from Metropolis to Communities.

New perspectives of rural governance-

The Cultural Planning Model for Mt Psiloritis rural communities.

The innovative aspect of my thesis is to transport, adapt and combine the aforementioned methodology (cultural planning) from an urban environment (where it originated in Europe in 1960) to rural regions and cultural landscapes of Mountainous Crete (Greece).



Psiloritis Unesco Global Geopark

A rural terrace in the middle of Crete in numbers :

- **1272 square** kilometers,
- **8** municipalities,
- **96** settlements, and
- **42,000** inhabitants.

In balance between natural wealth and cultural landscape.

Fig. Mt Psiloritis Map for Municipalities and communities of Psiloritis Unesco geopark

The main focus of this PhD thesis is the key feature of innovation, which contributes to the production of new knowledge, the development of methodology, and cultural tools both for local and scientific communities.

The present research proposal aims to create a new cultural plan model for Psiloritis Unesco Geopark mountainous communities. The originality of this research lies in the fact that cultural planning will be applied in rural communities of the mountainous Cretan countryside, which were not previously explored. The area covered by Psiloritis Mountain as a current Unesco Geopark is 1272 sq. km, with 8 municipalities, 96 settlements, and 42,000 inhabitants.

The local communities will be selected based on the database, including the criteria of mountainousness, geographical networking, balance in the mountainous area as a whole, population dynamics, and the existence of cultural and natural resources that can be exploited. These communities have specific characteristics in terms of mountainousness, population socio-economic status, and culture, making them a peculiar cultural co-federation network.

The selected mountain communities of Psiloritis will form a cultural network with a similar socio-economic structure and cultural activity in a single framework of recording resources

and special elements to be developed and exploited. These communities are mainly pastoral and secondarily rural, with populations that seem to be rooted in the area, unlike other mountainous areas of Greece where desertification prevails.

The mountain communities have a particularly strong cultural footprint with significant archaeological sites, historical monuments, and traditions of a living intangible cultural heritage that is revitalized through cultural activity and production. However, the absence of new forms of economic activity and job prospects, which modernize primary production through new innovative combinations of primary and tertiary sectors and the upgrading of everyday culture for citizens, create a vital triptych of objectives for the creation of a new model of cultural planning.

The main purpose of this thesis is to the new cultural model of the mountain communities of Psiloritis will be based is the development and strengthening of creative production, cultural tourism of experience, networking between communities, ways of utilizing the cultural and natural environment, and ways of activating the human potential of the region through international examples.

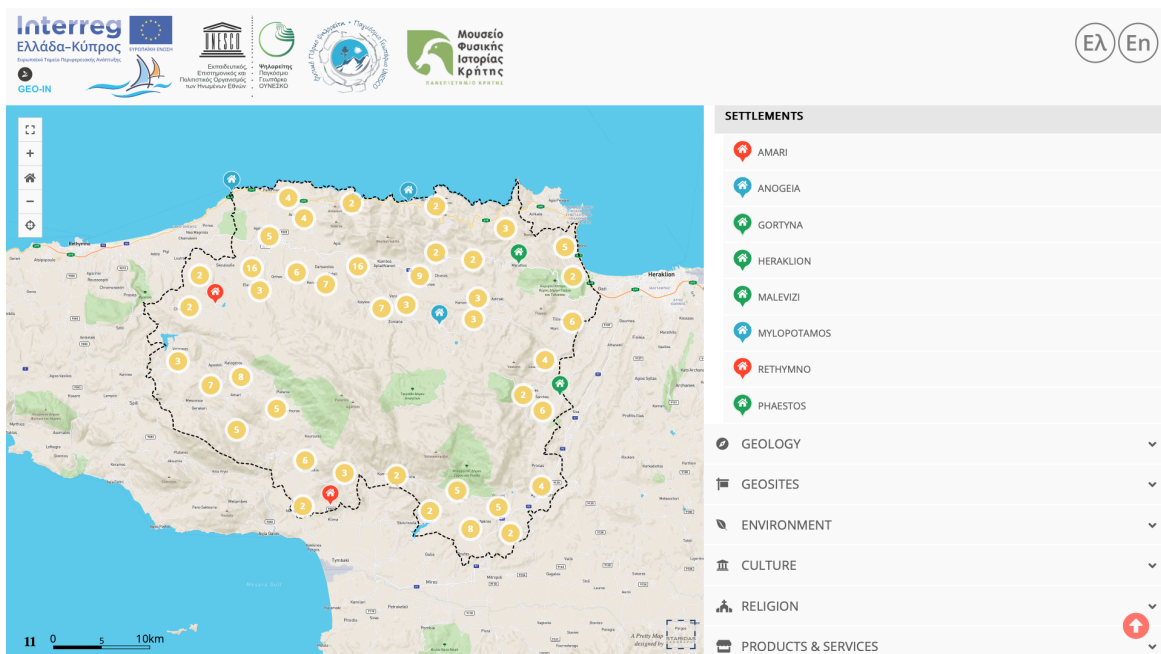


Fig. Mt Psiloritis Map for Municipalities and communities of Psiloritis Unesco geopark

3. From Cities to Communities. The Mountainous communities of Mnt Psiloritis in Crete as an alternative cultural planning case study from urban to rural governance.

The core of this research is the case study itself, which contributes to the production of new knowledge and the development of methodology and cultural tools for society and the scientific community. The mountainous rural communities of Crete and Psiloritis present a seemingly contrary case study to the typical constitution of cultural planning. While cultural

planning was initially developed for cities, urban areas, and industrial zones, these rural communities provide a unique opportunity to study cultural planning in the extra-urban , rural communities of the mountainous Cretan countryside.

The mountain communities around the present-day Geopark Unesco Psiloritis, represent a network of a peculiar cultural co-federation due to their mountainousness (altitude, geographical coordinates), population socio-economic and cultural specificities. As it referred previously this doctoral research proposal will use data collection to develop and create a new cultural plan-management model for Psiloritis within the administrative boundaries covered by the current Geopark Psiloritis.

The selected mountain communities of Psiloritis create a cultural network with a similar socio-economic structure and cultural activity in a single framework of recording resources and specific elements to be developed and exploited. These communities are mainly pastoral and secondarily rural, with populations that do not seem to leave the area, unlike other mountainous areas of Greece where the element of desertification prevails. Additionally, there is a particularly strong and active cultural footprint in this cluster of mountain communities, both through emblematic archaeological sites, historical monuments, and traditions of a living intangible cultural heritage, which is revitalized through cultural activity and production.

The proposed research aims to study comparative international examples in combination with the Greek reality, the local specificities, and the participatory planning of the stakeholders. The synthesis of a new cultural plan with common goals and cooperation of the different communities surrounding Psiloritis will be developed.

The cultural mapping of the region, the collection, analysis, and processing of data regarding its identity, combined with the qualitative and quantitative research of the human element and the cultural resources of the place, are key stages of the cultural planning of Psiloritis as a result of a global-local approach. (Kovacs F C/2009, Duhr S/2007, Pile S & Thrift N/1995,)

In conclusion the aim of the research project is to answer the following sub-questions:

Question 1.

How could cultural planning contribute to the wider upgrading and revitalization of a network of mountain settlements in Greece? What are the specific case models and comparative parallels that highlight it as a development strategy with spill-over into their socio-economic structure?

Cultural planning is a developmental , continuous and evolving field that involves meaningful and creative social dialogue, incorporating the views of the local community to ensure necessary consensus in the final choices and policies for implementation. As such, there is no ideal model for cultural planning, but rather a logical sequence of strategic planning processes that should be flexible and adaptable to the specificities and local

conditions of each community. Case studies from an international scale can inform these processes. Cultural planning can contribute to the upgrading and revitalization of mountain settlements in Greece by engaging with the local community and taking into account their particular cultural heritage, production structures, cultural and natural sources. (Evans, G. & Foord, J//2008, Μαράβα, Ν, Αλεξόπουλος, Α, & Στρατηγέα, Α/2016, Συλλογικό/2012 .

Question 2.

Can an already applied cultural planning model derived from a comparative parallel model be followed and assimilated as a guide?

Cultural planning methodology does not have a specific form or strict structure, but rather follows a logical sequence and is adaptable to the particularities of each case. While there are comparable parameters between different spatial groups in the European Union facing similar issues of isolation, high public service costs, and low attractiveness, the peculiarities of the Greek countryside, including social and economic factors related to cultural heritage and local traditions, make it difficult to apply international case studies directly. Rather, these case studies should be filtered and adapted to fit the Greek reality, while still adopting a broader "act locally, think globally" philosophy and context (Μαράβα, Ν., Αλεξόπουλος, Α, & Στρατηγέα, Α/2016, Συλλογικό/2012),

Question 3. What is the role and importance of cultural networking in a regional mountain society and how can digital networking evolve into interconnecting communities within an informal confederation of citizens?

Question 4. What are the prospects for the Psiloritis region and what could the creation and adoption of a new model of cultural planning offer to the existing socio-economic structure and developmental implications of the Psiloritis communities?

The proposed research aims to highlight the role and importance of cultural networking in the regional mountain society of Psiloritis, and explore how digital networking can facilitate the interconnection of communities within an informal confederation of citizens. Additionally, the creation and adoption of a new model of cultural planning is expected to offer developmental implications and prospects for the existing socio-economic structure of Psiloritis communities.

To achieve these goals, the proposed research will use cultural mapping to establish a comprehensive database and information system for the natural and cultural heritage of the Psiloritis mountain range. This digital map will serve as a tool for recording the features, advantages, and disadvantages of the region, leading to developmental actions. The cultural mapping will also facilitate the communication and development of cultural tourism through the creation of paths and thematic routes, promoting interaction between the communities and between the native and visiting populations.

Furthermore, the research proposal for the PhD thesis will focus on conducting a literature review of the international scientific literature on similar case studies, and exploring the natural environment and the quality of life it offers in Psiloritis Mountains and the heterogeneous communities surrounding it. The research aims to create a common ground for action, cooperation, and creation among the communities surrounding Psiloritis, promoting regional development and the emergence of new forms of economy while improving the culture of everyday life and attracting an active and productive citizen group of 25-45-year-olds to strengthen the region.

On the exploitation of natural resources and local products, and the linking of production with alternative forms of soft development and cultural tourism, there is an opportunity to promote tradition, cultural heritage, and the unique character of the area. It is crucial to involve the local population in the planning of a common cultural plan for the entire Psiloritis area. The third parameter is the timeless thread of the place itself, which creates its cultural identity by synthesizing its historical anatomy and linking its cultural heritage with the current social life and spatial expression of the area. The primary sector, which dominates the Psiloritis region, can be combined with the tertiary sector to promote local production through experience tourism initiatives. In conclusion, interviews and questionnaires (both qualitative and quantitative research methods) can capture the opinions and views of residents and visitors in the selected communities. The dataset and mapping of the areas in the Psiloritis Geopark can be analyzed using the statistical method of factorial correspondence analysis (AFC) to integrate the results with corresponding data from different case studies and areas.

4. Conclusions

Culture and its potential in local challenges of intercultural dialogue and sustainable development has been increasingly recognized in recent years. The cultural economy has become a sector of the economy in its own right.

According to the social scientific point of view, culture, creativity and intellectual property make the fourth pillar of sustainable development, offering a more resilient, environmentally sustainable, and inclusive path to development. Intellectual property is seen by John Howkins as the currency of our times and a building block of the creative economy.

A coherent plan to establish quality regions/destinations within which people live, work, do business, shop, and visit has been developed by states. Integrated cultural resource management plans for sustainable development are complex and based on many parameters, and the integration of culture into development strategy is crucial for effective and sustainable management of local challenges. **(UNCTAD/2010, pp.xv) ,Lazaretou/2014, Howkins J 2001, Wycokoff M, Neumann B, Pape G & Schinler K/ 2016, Collective Volume Place Branding/ 2015 , 88,89)**

The cases where the culture economy has flourished through applications of the creative economy model are important to study, as they have proved to be particularly resilient in crisis conditions. Cultural planning with the tools of creative storytelling, the repositioning of the place in the field of its local assets, and the activation of indigenous and stakeholders is a powerful development tool for a broader upgrading in the way of living.

Cultural planning and cultural mapping are two connected processes whose application in Greece is in its very early stage, enhancing the elements of innovation in the production of new scientific knowledge.**(Pavlogeorgatos/2021 Scaramanga M/2008, Collective Volume Place Branding/ 2015)**

The activation of the local population is a key factor for a successful cultural planning implementation through sustainability of cultural projects, policy and initiatives that aim to revitalize the lifestyle and culture of everyday life.

Through the building of participatory planning workshops, important elements will emerge concerning the anthropological anatomy of the region, the comparative strengths and weaknesses, and the synthesis of a cultural plan based on the indigenous strengths and human resources of the same place.**(Aitken R & Campelo A/2013).**

Through the participatory involvement of stakeholders in the region, the proposed research aims to document and map both the tangible and intangible cultural heritage resources of the mountain by connecting them to contemporary culture through the triangle of natural environment, cultural heritage, and modern culture.

In the end this process would like to offer a scientific cultural plan with strategic objectives as a result of the participatory process of the local population, scientific bibliography, successful and active use cases and empirical experience of me in the field of cultural management.

In conclusion, my research aims to shed light on the importance of cultural planning in rural communities and its potential to address the unique challenges they face.

By exploring the impact and potential of cultural planning initiatives, I hope to provide valuable insights and practical recommendations for policymakers, stakeholders, active citizens, and cultural planners working towards sustainable cultural development in rural areas.

In the end through participatory planning workshops, important elements will emerge concerning the map of the region, the comparative strengths and weaknesses, and the synthesis of a cultural plan based on the indigenous strengths and human resources and cultural democracy movements ideas.

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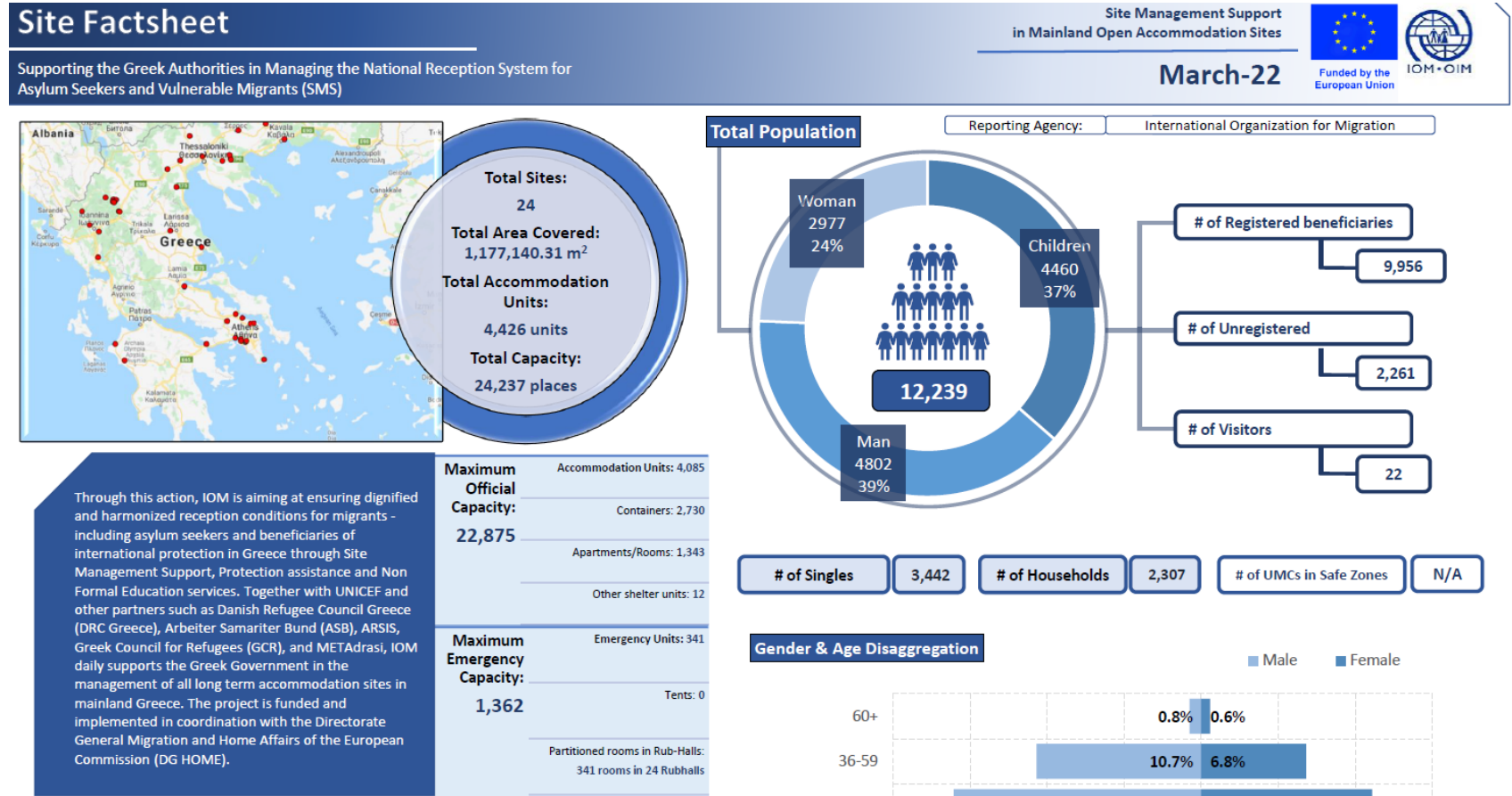
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Thesis - context

- The “campisation” of hospitality in Europe (Kreichauf, 2018)
- In Greece, post 2015 camps are located at an average distance of approximately 12km from urban centres (2022, IOM).



Site factsheet, IOM, March 2022

Thesis – the puzzling case of the Lavrio refugee camp

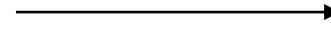
- located in the very center of Lavrio, rather than at its periphery,
- old, founded in 1947 to be first refugee reception center in Greece
- Self-organised since 2017



Camp of Lavrio, 2021, view from the outside

Thesis – research questions

1. How camp residents, local residents and local authorities make sense of, negotiate, and justify the presence of the camp, especially in the context of the 2015 reception crisis?



- Interviews
- Focus groups
- Ethnography of daily life
- Minutes of city council meetings

2. Under which the conditions the camp was founded in 1947

- Who founded the camp?
- Who were the migrants first housed in the camp
- Why was the camp established in the city of Lavrio?



Archival research

Archival research

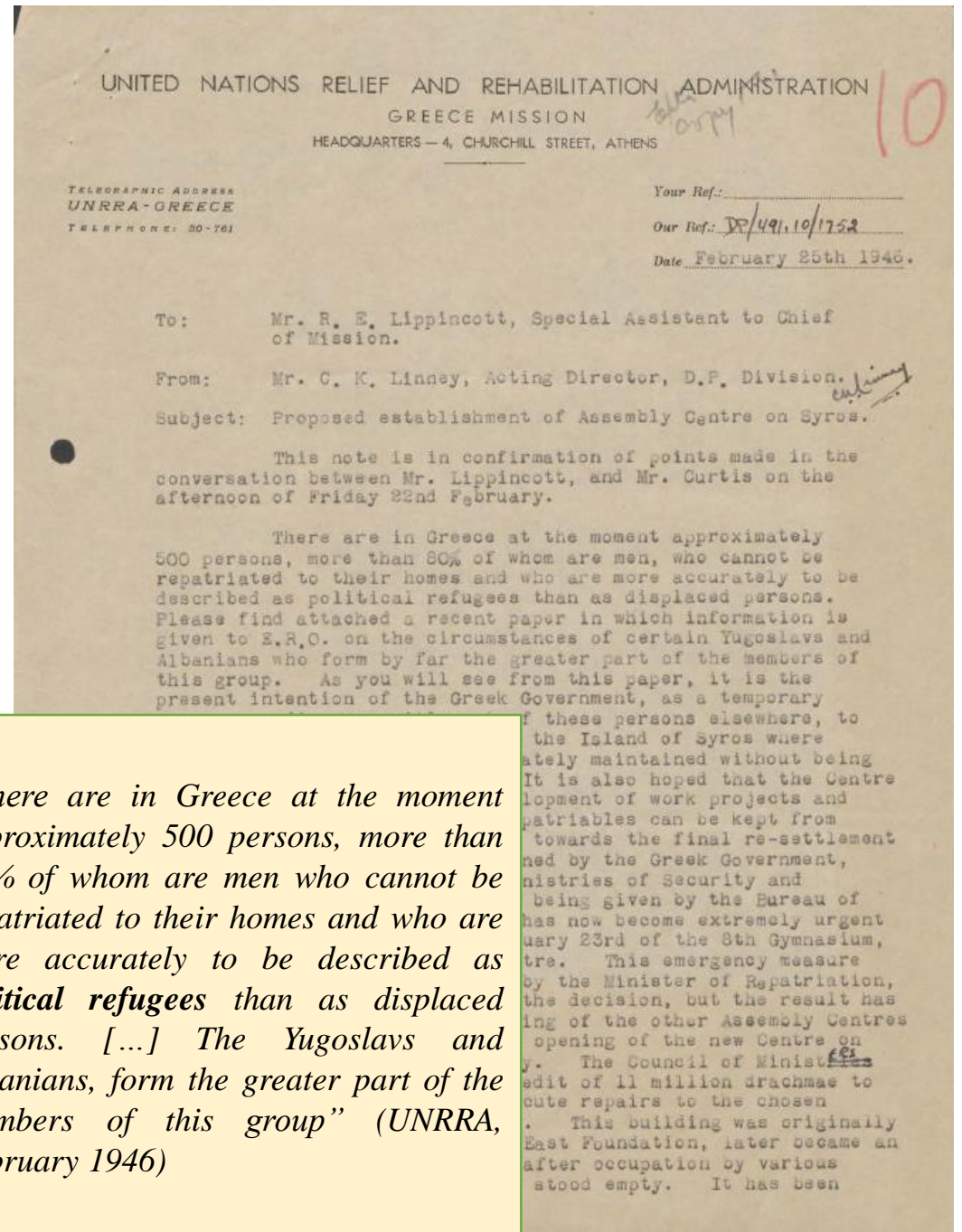
- **UNRRA (1945-1947)** international organisation, responsible for the repatriation of million of displaced people after the end of the World War II
- **Displaced people (DPs):** Jewish and non-Jewish victims of the Nazi regime found in the numerous concentration camps upon liberation, forced laborers who had been brought into Germany as industrial workers, citizens from Eastern European nations who had fled their countries, Europeans who had escaped to the Middle East and North Africa, German soldiers, ethnic Germans
- **Camps:** central component of UNRRA's operation. In 1946 there are 951 camps only in Germany and Austria.



Displaced families in a camp near Hannover in July 1946 @DPA/NTB

Who were the refugees first housed in the camp?

- Eastern European anti-communists (among them probably collaborators of the Reich), who fled their communist-ruled homelands, crossed the northern Greek borders, and found temporary shelter in the UNRRA assembly centers.
- Non-repatriable
- **Political refugees** because they were seeking refuge from the communist states
- Political challenge: fueled a growing East-West antagonism.



“There are in Greece at the moment approximately 500 persons, more than 80% of whom are men who cannot be repatriated to their homes and who are more accurately to be described as political refugees than as displaced persons. [...] The Yugoslavs and Albanians, form the greater part of the members of this group” (UNRRA, February 1946)

Why in Lavrio?

- At the beginning Syros, and a year later Lavrio (May 1947)
- Most of the infrastructure was destroyed by the war, so the Greek state was looking for places near the capital that were suitable for collective housing.

“It was then decided to try and find a place outside the Capital area to which certain groups of non-repatriables, particularly the Yugoslavs and Albanians, could be moved, thus releasing space in the centers in the city for DPs. Various places were considered and surveyed, including Loutraki, Spetsai and Lavrion, before a suitable place was found on the island of Syros ” (UNRRA, August 1946)

in use as a DP Center.

As movements were then at their height another large building was urgently required. A school in the Patissia district of Athens, known as 8th Gymnasium was taken over. It had a capacity of around 1000, though at one time it held nearly 2000 for a short period. The upper floor of this building was returned to the School in October 1945 and the whole building was given back in February 1946.

Another building which figured rather prominently in the DP program, the so-called Alexandra Ave. Center, was not properly speaking a DP center at all. It was a public sleeping house run by the Ministry of Welfare for the homeless and destitute. A certain number of returned DPs who had no homes to go to were sent to this center, and thus it became involved in the DP program for a few months.

The search for accommodation did not end when the peak of movements passed. An estimate made by UNRRA, HQ indicated that accommodation for 4,000 persons would be required in the Athens area during the winter of 1945-6. Various buildings in the city and its nearby suburbs, particularly Kephissia, were surveyed, but nothing suitable was found to be available. The setting up of a tented camp in the Athens area was also seriously considered but finally rejected.

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6.

...d find a place outside the Capital area for non-repatriables, particularly the Yugoslavs and Albanians, could be moved, thus releasing space in the centers in the city for DPs. Various places were considered and surveyed, including Loutraki, Spetsai and Lavrion, before a suitable place was found on the island of Syros. By the time this had been decided that the Yugoslavs and Albanians there were not DPs and hence not an emergency camp was therefore run by the Ministry of Welfare at the Government's request during the winter of 1945-6.

VI. CENTERS

Although many buildings were used for longer or shorter periods

Conclusions

1. The camp of Lavrio was part of a migration management system that is based on encampment and that began to emerge after World War II
2. The post-war period under consideration marks the conceptual transition from the displaced person who wishes and needs to return home in order the post-war demographic order to be restored, to the (political) refugee
3. Also, it marks the birth of the category of the political refugee. In the wake of the Cold War, the political refugee become the most desirable migrant