

Maria Manola

Fairy tale as a “touristic product” and its significance on local development

Introduction

A fairy tale is a special type of literature that is mainly popular and has a long history. It has always been and is a means of learning and entertainment for both children and adults. It is also directly intertwined with the cultural heritage of each place and the creation of each people. Through fairy tales, moral values, attitudes, history, and culture are passed down from generation to generation, thus bringing about the development of cultural tradition and history (Delonis, 2001). Through the framework of cultural, spiritual, and educational tourism, the appreciation of cultural heritage is carried out, as well as the learning and dissemination of it by the individuals themselves, but also by a wider audience (Igoumenakis & Kravaritis, 2004).

People, for example, travel and have the opportunity to notice the places, the cultures, the stories, the people, and the popular literature and get to know the life and conditions of the place of visit. Through the financial data of the PADA research as well as previous research, it is found that the fairy tale festival that we are researching as a case study, has maximum importance in the development of local tourism and economic development.

The meaning of the fairy tale

The fairy tale according to Avdikos (1994) is a universal and spiritual creation of the people and culture. More specifically, the word “fairy tale” etymologically comes from the Homeric verb “paramytheomai”, which initially means to advise and then, in Herodotus and Plato, to comfort. However, over time, the fairy tale seems to have taken on the essence of the myth, events created by the imagination (Anagnostopoulos, 1997). In most fairy tales, a different action of both people and objects is observed. Often inanimate beings such as trees come to life and animals speak.

Supernatural energy is given to those who participate in the tales and the reader is deeply engrossed and impressed.

The word fairy tale is also worth mentioning that it is distinguished into two forms both the folk and the artistic. Folk music initially seems to be a special invention of individuals, i.e., it is their own creation. The specific form of fairy tales is transmitted as it is by the individuals, the storytellers, or by the inhabitants of the regions. It is a timeless structure and is directly interrelated with the local culture of each region. As a creation of the people, it highlights to a significant extent its features, peculiarities, and psyche and is an echo of social reality itself.

In the second case belongs the artistic fairy tale which is the creation-construction of a renowned literary artist and has its foundations to a large extent in the folk tale, but with elements of the creator's imagination (Delonis, 1991:62).

The fairy tale according to Kaplanoglou (2002) is a special type of both culture and popular literature, while it is also amenable to various readings and uses. It is a type of philology, narrative, historical significance, sociology, anthropology, cultural, and tourism significance. It is characterized by a multifaceted approach and study.

The fairy tale festival as part of cultural tourism

The fairy tale and especially the folk tale is a part of the culture, society, and its people. According to Pelasgos (2008), the fairy tale is created within the framework of multiple traditions, and it is enriched over the centuries.

Avdikos (1994) states that the folk tale, "through its oral tradition, is a special kind of folk literature, while it is also directly intertwined with the oral tradition, collective memory and cultural identity of every people". It is an element of interaction between different cultures.

The fairy tale is directly connected with the heritage of humanity and the people. It is a universal and universal heritage, which is transmitted from person to person. Every person and place through the fairy tale and its dissemination can highlight its history and culture. The fairy tale is found to be an important part of culture and popular literature, while it is also directly connected to the element of projecting the national and cultural identity of each place (Bruner, 2004).

The fairy tale festival is identified with the development of alternative tourism and mainly with cultural-spiritual and educational tourism. Through the festival, the historical, artistic, and cultural heritage of each place develops, while at the same time it becomes known to visitors and is offered as a tourist product. Through this specific form of tourism, visitors/tourists as well as residents of a region can participate in the fairy tale festival and come into contact with values, morals, customs, and attitudes. In this way, visitors have the opportunity to familiarize themselves with the local population, its customs, traditions, and traditions, as well as in conjunction with the cultural events of the area. The visitor who participates in the events of the

fairy tale festival gets to know experientially the Greek folk heritage and at the same time the historical, artistic, and spiritual tradition of the place. (Sfakianakis, 2000).

The fairy tale festival is connected to and implies the development of educational tourism, while according to Igoumenakis & Kravaritis (2004),

the visitor/tourist who attends a fairy tale festival acquires new knowledge and broadens his horizons. Therefore, the fairy tale festival also strengthens educational tourism and, according to Sourtzis, (2003). has as its main tourist product the achievement of learning.

Behind every fairy tale festival, culture develops, while new learning messages are cultivated for the participants. Through the fairy tale festival, you seem to “come alive” a culture and a new world of images and imagination, which lies in the context of the cultural development of each place. (Meraklis, 2012). The fairy tale and tourism as concepts are two factors of different importance, but with common features. According to Bruner (2004), a common feature is that they produce, create and project the culture, culture, values, and experiences of a place. As concepts, they contribute to the maximum extent to the promotion of cultural tourism.

A framework of interdependence, interrelation, and interaction develops between fairy-tale festivals and tourism. Tourism acts as a source of visitor/tourist attendance, as well as revenue. On the other hand, fairy tale festival events play an important role in the tourism of a place, as they attract tourists/visitors, which generate income in the local economy (Barvaresos, 2000).

This is a special field of study and approach with great research interest in recent years. Characteristically, in the international literature, Jolliffe and Smith (2001) report that there is a direct relationship between tourism, festivals, and museums. Their direct relationship is found to play an important role in the development of cultural tourism as well as the level of the economy of a region. More generally, fairy-tale festivals prove to be of vital importance in the context of culture, local cultural tradition, and local tourism. According to Choi et al. (2010) are generally considered institutions, where people and communities meet, interact with each other, exchange ideas and experiences, and are also resources for learning and developing new skills and knowledge.

They function as a type of cultural and educational tourism, but they are also directly intertwined with the development of the region’s economy. The benefits that arise in the local community from the operation of fairy-tale festivals can be distinguished in cultural, social, and economic terms.

Fairy tale festivals as carriers of culture are linked to the formation of local and social capital, as well as the organization of various cultural and social events. They are spaces for highlighting the creativity and inspiration of a place, as well as for recognizing and passing on its cultural elements. They bring about the development of positive interactions, contribute to the strengthening of social cohesion, and, in general, the creation of an active state that highlights its culture.

Also, through fairy-tale festivals, the economic development, especially of a region, as well as its local tourism, is achieved to the greatest extent. Festivals as carriers of cultural resources create a positive contribution to cultural tourism and, by extension, to the economy (Denicolai et al., 2010). Cultural tourism, through storytelling festivals, utilizes cultural heritage in order to attract tourists/visitors, but also to enhance local and economic development.

It, therefore, follows that the cultural heritage and history that can be projected through storytelling festivals are identified with economic development (Jolliffe & Smith, 2001). Through fairy tale festivals which are a form of cultural tourism, the framework of the economy of a region is strengthened. According to Andriotis, (2003) it has been established that the strengthening of a place at a business level is interrelated with dealing with the seasonality of tourism, but also with the lengthening of the tourist season.

Fairy tale festivals as a special form of cultural tourism act as sources of economic development for regions. They are important sources of absorption for a large number of working personnel. Therefore, the problem of unemployment of both younger people and several socially vulnerable groups is addressed seasonally and partially (Apostolopoulos & Sdralis, 2009).

The tourism exploitation of the cultural heritage and history created through fairy-tale festivals has a positive and decisive effect on the promotion of several areas, but also on the strengthening of their tourist development since it takes place mainly in rural areas engaged in the agricultural and livestock sector, but also in small and barren islands, which have limited potential for tourism development. The development of a form of cultural tourism in these areas proves to be vital, as it increases the possibilities of strengthening the local economy.

Case study of a fairy tale festival on the island of Kea

In several parts of our country, various fairy tale festivals take place, especially in the summer months, which seem to have a long history and history. Most of them aim to spread and highlight myths, legends, and fairy tales through various artistic, educational, and cultural performances. They significantly alter intangible cultural heritage, history, and tradition. All these actions are identified with the development of cultural, spiritual, and educational tourism.

In the following framework of the paper, we will present a case study of a fairy tale festival that takes place on the island of Kea. This is the oldest fairy tale festival in Greece, which is also internationally known and takes place every summer. Its organization dates to 2003. It is a special fairy tale festival in this region that has been running for 20 years. It takes place from July 22 to 31, on the island of Kea.

This year's fairy tale festival on the island of Kea was dedicated to Aleko Fasiano, who also designed its logo. At the festival, visitors had the opportunity to hear stories from notable artists and musicians both from Greece and internationally.

The festival program included Greek storytellers, musicians, artists, researchers, and scientists, who spoke and talked about fairy tales, myths, poetry, and storytelling.

The following reports took place, such as:

- A tribute was made to commemorate the 100th anniversary of the Asia Minor disaster. For example, various fairy tales, stories, poems, testimonies, and events from 1922 and that time were read.
- Various theatrical events and musical performances were developed.
- There was also an exhibition and photographic material about the painter, Aleko Fasiano, and his special artistic creations and paintings.
- Various performances, actions of myths, and fairy tales with various thematic fields were developed by both Greek storytellers and storytellers from abroad.
- The Textile Art exhibition took place. A special exhibition of mixed techniques based on the utilization of threads, fabric, and threads. The said exhibition is worth emphasizing that it was dedicated to Mania Hatzioannidis.
- There have been many musical bands, tunes, and songs.

The island of Kea and its municipality practically support culture, tradition, customs, folk tradition, and values. The achievement of support of all these features seems to be achieved to a significant extent with the Festival of Fairy Tales organized in collaboration with the Center for the Study and Dissemination of Myths and Fairy Tales. The said festival constitutes a timeless value of the development of folk tradition, oral language, as well as the interaction of different cultures, peoples, and arts.

Cultural, spiritual, and educational tourism is cultivated through the festival of Gia. The fairy tale festival on the specific island functions as an example of strengthening the local culture, and cultural heritage, but also the promotion of the tourism and economic industry. It utilizes the cultural heritage which acts as a tourist product and attracts people to the area. Thus, cultural tourism, as one of the main forms of alternative tourism, contributes to the strengthening of local culture, the promotion, and the protection of the island’s cultural capital and its development (Apostolopoulos & Sdralis, 2009).

Summary

It is found that the fairy tale festival proves to be pivotal in the development of local culture and development. Through the framework of the organization of fairy-tale festivals, the development of cultural tourism is achieved to a large extent and thus the acquaintance and appreciation of the historical, artistic, and spiritual heritage of the region are achieved. The form of educational and educational tourism is strengthened, as through the attendance of fairy-tale festivals, people acquire new experiences and new skills.

The contribution of fairy-tale festivals is interrelated with the development of the local economy. Multiplicative trends are created in the local economy, while entrepreneurship is strengthened.

References

Greek language

- Anagnostopoulos, D. (1997). *Art and technique of the fairy tale*. Athens: Kastanioti.
- Andriotis, K. (2005). *Tourism Development and Planning*. Athens: Stamouli.
- Apostolopoulos, K. & Sdrali, D. (2009). *Alternative and Mild Rural Tourism: Theoretical Approach & Applications*. Athens: D.B. Greek publishing company S.A.E.E.
- Avdikos, E. (1994). *The folk tale theoretical approaches*. Athens: Odysseus.
- Varvaresos, S. (2000) *Tourism – concepts, dimensions, structures – the Greek reality*. Athens: Propompos.
- Delonis, A. (1991). *Basic knowledge of children's and young people's books*. Athena: Modern School.
- Zopounidis, K. & Siskos, G. (2006) *Tourism Management*. Athens: Keydarithmos.
- Igoumenakis, K., & Kravaritis, N. (2004). *Tourism Basic concepts*. Athens: Interbooks.
- Kaplanoglou, M. (2002). *Fairy tale and storytelling in Greece: An old art in a new era, the example of storytellers from the Aegean islands and the refugee communities of the Greeks in Asia Minor*. Athens: Pataki.
- Meraklis, M.G. (2012). *The folk tale, Teaching suggestions for kindergarten teachers and teachers*. Ed., Interaction. Athena.
- Pelagos, St. (2008). *The secrets of fairy tales. Apprenticeship in the art of oral literature and storytelling*. Athens: Metaichmio.
- Sourtzis, A. (2003). *Sustainable development and alternative forms of tourism. The Greek incentive policy*. Athena.
- Sfakianakis, M. (2000). *Alternative Forms of Tourism*. Pigeon: "GREECE".

Foreign language

- Bruner, J. (2004), *Creating Stories. Law, Literature, Life*. Translation: Tsourtou V., Polydaki K., Kougioumoutzakis G. ed. Greek Letters, Athens.
- Choi, S.A., Ritchie, W.B., Papandrea, F. & Bennett, J.(2010). "Economic valuation of cultural heritage sites: A choice modeling approach". *Tourism Management*, 31, 213–220.
- Denicolai, S., Cioccarelli, G. & Zucchella, A. (2010). "Resource-based local development and networked core competencies for tourism excellence". *Tourism Management*, 31, 260–266.
- Jolliffe, L. & Smith, R. (2001). "Heritage, Tourism, and Museums: the case of the North Atlantic islands of Skye, Scotland and Prince Edward Islands, Canada". *International Journal of Heritage Studies*, 7 (2), 149–172.

Internet

- <https://www.ertnews.gr/eidiseis/politismos/20-xronia-giorti-paramythion-stin-kean-analytika-to-programma/>
- <https://e-mythos.eu/%CF%80%CE%B5%CF%81%CE%AF/>

Fairy tale as a “touristic product” and its significance on local development

Abstract

The development of cultural tradition and history created through fairy tales can sometimes help a place become a tourist attraction. In our case, the organization of fairy-tale festivals plays a key role in the development of cultural, spiritual, and educational tourism. It is an institution that has a long history and is intertwined with the development of culture, while it has helped the island of Tzia to become a pole of attraction for international and domestic tourism.

Key words: fairy tale, development, cultural tourism, spiritual tourism, educational tourism

Maria Manola, Assoc. Professor

University of West Attica, Department of Tourism, Athens, Greece

email: mmanola@uniwa.gr

ORCID: 0000-0002-7586-6445