THE INTERNATIONAL CONFERENCE ON IMPACT OF MOVIES AND TELEVISION ON TOURISM
21-23 May 2009
Hong Kong, China

CONFERENCE PROCEEDINGS

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INTERNATIONAL CONFERENCE ON IMPACT OF MOVIES AND TELEVISION ON TOURISM

Preface

We are pleased to present the conference proceedings from the **2nd International Conference on Impact of Movies and Television on Tourism,** which was held in Hong Kong SAR on 21-23 May 2009. This conference was hosted by School of Hotel & Tourism Management at The Hong Kong Polytechnic University. This conference was held in a follow up to the first conference on the same theme which was held in Hong Kong in September 2006.

The conference provided international tourism community with an interdisciplinary forum for exchanging information and opinions pertaining to the impact of movies and television on tourism. This unique Conference will bring together educators, academic scholars, researchers, filming industry experts, government policy makers, destination promoters and tourism professionals. This year's Conference featured 22 papers and panel presentations by researchers and practitioners from Asia, North America, Europe and Australia. All papers and abstracts were selected based on blind review by a panel of experts.

Organizing an international conference with published proceedings takes collective team efforts by many people. We wish to take this opportunity to thank a number of individuals who have contributed to the success of this forum. First, we would like to thank the paper and panel presenters as well as paper session chairs for their contribution of expertise, time and efforts. Second, we want to express our heartfelt thank you to our colleagues at The Hong Kong Polytechnic University and Conference Secretary Miss Leslie Fung for their unheralded efforts and hard work in organizing the conference. Finally, we wish to thank both industry and institutional sponsors of the Conference for their financial and moral support that have made the Conference a success.

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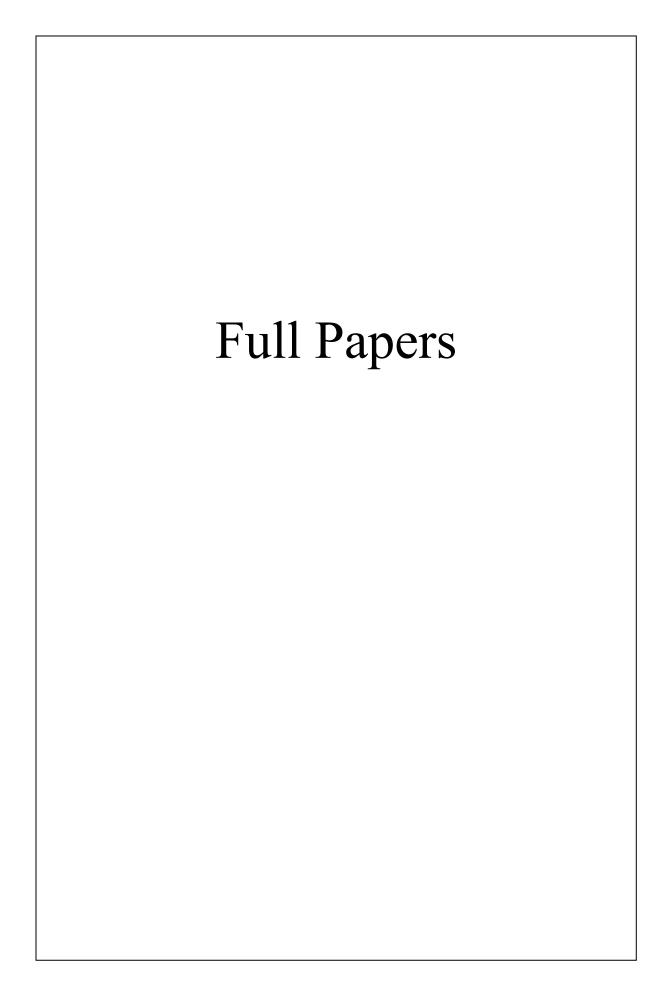Proceedings Co-Editor
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USING FILMS AS A TOURISM PROMOTIONAL TOOL: THE CASE OF GREECE

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ABSTRACT

The Mass Media, both electronic and printed, have a role within the framework of contemporary societies that is both worthwhile and increasingly growing in importance (McQuail, 1995:25). In the modern information age, the media constitute a very influential source of power, a potent and dynamic means to exert influence and control to society. The Media also disseminates knowledge about the operation of the very majority of the vast institutions of a given society. In addition, they are identified as a deft manager of perceptions and activities since modern listeners and viewers are said to consider true what they hear and see on the radio or television (Boorstin, 1990:163; Repas, 1999:25). Moreover, the Media are the mechanisms that come between people and reality. This means that our knowledge about what is taking place around us results to a large extent from what we consume from the media and that our attitudes, views and convictions about social reality are strongly influenced by them (Lasswell, 1981; Berger and Luckman, 1967; Hall, 1978; Hall, 2002; Bernstein, 1983; Lirintzis, 1989; Tsardakis, 1998). It could also be assumed that the media constitute a major agent which defines while portraying social reality, as well as a field where cultural developments are registered on the ground that the values of social groups are said to be constructed, stored and mainly expressed by them (McQuail, 1995:25). Furthermore, well established is their role as an arena where many issues of current public interest are handled both at the national and the international level (McQuail, 1995; Repas, 1999), as a fundamental tool for gaining fame and social recognition while being constantly in the public eye as well as a major entertainment and amusement source for great parts of society. Viewers consider television an essential innovation which has rendered their life "more enjoyable, pleasant and interesting" (Downing, 1980:161) offering them company, information and entertainment at the same time, with a low cost and minor effort on their part (Bassantis-Stratos 1991:78).

Finally, equally undeniable and crucial is the role of the Media as a means of leisure organization and of interrelation to how people spend their free. This could be explained by the fact that since within post-modern societies the social weight of leisure time accrues to a large extent as a

result of the alienated nature of labor, this pushes the members of modern societies to seek personal fulfillment, laugh and bring the joy of life into their leisure activities (Serafetinidou 1991:116). Given that the mass media and mainly the television are considered the "powerhouse" of them all, they end up occupying a large part of human leisure time.

Cinema emerged as a new technology at the end of the 19th century. Its advent was considered a revolutionary step for people's life. As a form of media with a mass reach, it was viewed as a response to the increase in leisure time, covering the needs of the average family with its constructive and cheap exploitation (McQuail, 1995:49). Nowadays, cinema has a new "domestic" public, reached by television, DVD, pay TV and Home Cinema. The cinema still greatly attracts most of the media attention (Jovett and Linton, 1980), representing a sort of "display window" for all the rest of the mass media, as well as a "cultural source", since through it literary works, poetry, songs and television series gain recognition from the mass public, movie stars are created, clothes and cosmetics servicing the beauty industry are promoted, and tourist destinations are positioned in the public map of perceptions. In an era of visual culture domination, of the civilization of image and of virtual ideology (Jenks, 1995), cinematographic representations seem to generate a diverse range of effects on movies-goers, helping them to explore, inter alia, new travel destinations as places featuring in films. Films are said to even "construct" the reality of such places, since natural settings, the scenario and their characters are actually mediated by this means while reaching a considerable global audience. In this respect, successful films create the opportunity for places to gain wider "visibility", generating at the same time high global penetration by increasing the publicity of them both as filmmaking and tourism destinations. And greater visibility (Thompson, 1998) of a place gained from the movie images and their respective television reproduction not only increases its broad recognition but also ensures its memorability and constant presence in the travel public's minds. As a result, movies could function as powerful transmission belts for the diffusion of the cinematographic image and the promoted on them potential tourism destinations, constantly sustaining interest and awareness in them.

Within this context, "movie-induced tourism", "film-induced tourism", "media-induced tourism" or "cinematographic tourism" can be defined as "the visits of tourists to destinations which are motivated by their promotion on the silver screen, on video or on television" (Butler, 1990; Evans, 1997:D-35; Busby & Klug, 2001). This result is based on the assumption that cinema and television have a real impact on travel preferences and decisions, since viewers are "exposed" and become familiar with the features and beauties of destinations portrayed on the screen (Iwashita, 2003), which facilitates the tourist choice and reduces the perception of risk caused by lack of experience and information. Film-induced tourism, therefore, is linked with tourists who search for places, people, experiences, even the imaginary, as all these are traced back to movies (Beeton, 2002).

States seem to gradually recognize the paramount importance of films and their impacts on tourism, thus the huge benefits a country can reap from them, not to mention the profits that shooting per se entails. Advertisers, being aware of the significance of the cinematographic image for influencing the appeal of travel destinations through constructing or modifying particular images of those places, lately cooperate very closely with producers so as to promote specific places through films (Seaton, 1989; Rosen, 1997; The Economist, 1998). By doing so, they also avoid unanticipated

impacts on destinations linked with films, such as bad publicity or reproduction of negative stereotypes. The path is to build a relationship between the film company/filmmakers and the tourism promotion organization at an early stage in order to ensure an effective management and assessment of the expected tourism traffic (Ross, 2002). In this respect, states adopt concrete "film-friendly" policies in order to encourage, attract and facilitate film shooting in their territories. In particular, this involves the adoption of an integrated strategy (by creating favorable regulations, providing financial incentives or economic and administrative help to film producers as well as by investing in related infrastructure) which is linked to the systematic promotion of the natural, cultural and administrative comparative advantages of a given country and its locations in relation to film shooting, the provision with a feeling of security and comfort, relevant human resources' training etc.

Attracting film productions with an international reputation is essential not only for countries and their image as a whole but also for local communities who equally benefit from shooting in their settings. For countries, film shooting involves free tourism marketing which reaches a mass public that entails, by extension, an increase in tourism arrivals and generally in tourism receipts. For local communities, film shooting operates as a tourism multiplier (Hudson & Ritchie, 2005) leading to the creation of new positions and services related to tourism (ie. film tours, local film commissions, all satellite industries involved in the production) which are linked to the three stages of the film production respectively, namely the pre-production stage, the production stage and finally, the post-production stage (Hudson & Ritchie, 2005). Furthermore, it entails broad economic prosperity from direct and transactional economic impact (purchase of local services and goods in the short-run, increase in tourism flows and income earned in the long-run) as well as lasting effects on positioning, image and branding for film locations, improvement of local infrastructure benefiting both tourists and the locals etc.

The investigation of films effect on tourism is relatively recent, but the interest in the field is growing fast as testified by numerous cases across the world. The intent of the present work is to understand deeply the connection between the world of films and tourism behaviour by exploring the impacts of successful cinematographic and television films on destination image and, by extension, on tourism traffic as well as the economic impact that such productions can have on a specific area and how destinations can capitalise on it by enhancing this connection. The study interest is focused on the case of Greece, whose natural resources and culture have repeatedly been used as the setting for great cinematographic productions. Specifically, the essay presents the case studies of the movies "Captain Corelli's Mandolin", shot on the island of Cephalonia and of the musical "Mamma Mia", shot on the islands of Skiathos and Skopelos and the mountain of Pilios, in 2001 and 2008 respectively. The way to exploit the "cinematographic image" using it as a tourism promotional tool, by public and private bodies in order to boost tourism to these destinations is explored and the achieved relevant results are evaluated.

Key Words: movie-induced tourism, film-induced tourism, cinematographic tourism, Greece

MASS MEDIA AND ITS EFFECTS

The Mass Media, both electronic and printed, has a role within the framework of contemporary societies that is both worthwhile and increasingly growing in importance (McQuail, 1995:25). In today's information age, the media is a very influential source of power, a dynamic tool with which one is able to influence, persuade, and even control a given society. The media also disseminates knowledge about the operation of the vast institutions of a given society. In addition, the media can be identified as a deft manager of perceptions and activities, since modern listeners and viewers are said to consider true what they hear on the radio and see on the television (Boorstin, 1990:163; Repas, 1999:25). Moreover, the media is a mechanism that comes between people and reality. This means that our knowledge about what is taking place around us results to a large extent from what we consume from the media and that our attitudes, views and convictions about social reality are strongly influenced by the media (Lasswell, 1981; Berger and Luckman, 1967; Hall, 1978; Hall, 2002; Bernstein, 1983; Lirintzis, 1989; Tsardakis, 1998). It could also be stated that while portraying social reality, the media constitutes a major agent that defines a field where cultural developments are registered on the ground that the values of social groups are said to be constructed, stored and mainly expressed by them (McQuail, 1995:25). Furthermore, the media has a well established role as an arena where issues of current public interest are handled both at the national and the international level (McQuail, 1995; Repas, 1999). It is used as a fundamental tool for gaining fame and social recognition while continuing to be in the public eye, as well as a major entertainment and amusement source for great parts of society. Viewers consider television an essential innovation that makes their life "more enjoyable, pleasant and interesting" (Downing, 1980:161) and at the same time offering them company, information and entertainment at a low cost and with minor effort on the viewers part (Bassantis-Stratos 1991:78).

Equally important to outline is the role that the media has a means of leisure organization and its correlation with how people spend their free time. This could be explained by the fact that in post-modern societies, that social weight of leisure time accrues to a large extent as a result of the alienated nature of labor, pushing the members of modern societies to seek personal fulfillment, laugh and bring joy of life into their leisure activities (Serafetinidou 1991:116). Mass media, television being considered as the "powerhouse" of them all, ends up occupying a large part of human leisure time. Most of the studies conducted on mass communication have been based on the assumption and reasoning that mass media exert important effects on daily life, which is full of examples of these effects. For instance, we get dressed according to the weather forecast; we go to see a movie or purchase a product that has been advertised in newspapers, magazines or on television; we travel to a place that has been promoted in the media; we react, with various ways to the news, movies, and music of the radio. As far as the tourism sector is concerned, the effects of mass media are particularly important, which is something that people involved in this industry can easily understand.

The role of the media and mainly television, in the process of socialization has been recognized relatively recently. In the contemporary electronic age, mass media informally contributes to the learning and adoption of rules, values and expectations of behavior according to specific social roles and situations. These influences directly or indirectly affect the tourist choices, tourist consumption, tourist behaviour, contact with locals in a visited place, and the creation of stereotypes. Therefore it can be said that the media contributes to the development of "tourist education" and culture (Moira & Mylonopoulos, 2005:47).

Another type of media influence is discerned by individual reaction. We refer in this case, to the stance of a person who reacts to a message or a stimulation transmitted by the media. This reaction is unanticipated and unscheduled, and is referred to as the exposure of a person to a stimulus. This kind of reaction is frequently observed and is mainly the imitation and learning often of an aggressive or socially unacceptable act, such as an aggressive behavior, the use of abusive language, or even so far as committing suicide. Other types of media reactions are emotional, such as the imitation of a fashion style, the identification with cinematographic or television heroes or other heroes of the media, as well as the reactions that create a feeling of fear or concern caused by the way a particular event which is linked to tourism, is presented (Moira, 2001:6; Moira & Mylonopoulos, 2005:46).

In the case where the reactions caused by the media are simultaneously manifested by receivers who are in the same situation or come from the same social group, we refer to as a collective reaction, which is a common, usually irregular and non-institutional reaction. In this context, fear, concern and anger are the most potent of reactions which can lead to panic and undefined consequences. Examples indicative of this type of reaction can be seen in the field of tourism. For instance, in May of 2000 in the Philippines, the dramatic media report of a tourist group of the kidnapping by Islamist extremists resulted in massive travel cancellations to this country, especially from the German market, the tourist groups' country of origin (Moira, 2000:143). Similar reactions were seen during the Kosovo crisis as a result of negative publicity in the international media during the said period (fears of radioactivity emissions and respiratory problems due to the bombardment etc.). As a result, due to the panic caused, massive travel cancellations to the neighboring areas of northern Greece were reported.

The media is quite often used in an organized and systematic way in order to meet a propagandistic or informational goal concerning a selected populus or a specific population segment. The most common examples of this can be seen in politics, advertising (which is more intense in the tourism sector) as well as in public information on health, safety and security. An indicative example in Greek tourism that had very negative economic-exchange consequences was the "travel advisory" placed by the then US President Ronald Reagan that deterred American visitors from traveling to Greece in 1985 (Litras, 1998:67, Mylonopoulos & Moira, 2007:371-388).

Finally, a process which is similar to social control is image setting. In this case, the assumption made is that the media is capable of essentially constructing the desired image (Lippmann, 1922). This image is said to partially correspond with reality, hence many prejudices are created or reproduced, which in turn creates a "stereotyped" depiction of reality.

THE EFFECT OF CINEMATOGRAPHIC IMAGE ON TOURIST TRAFFIC

Cinema emerged as a new technology at the end of the 19th century. Its advent was considered a revolutionary step for people's life. As a form of media with a mass reach, it was viewed as a response to the increase in leisure time, covering the needs of the average family with its constructive and cheap exploitation (McQuail, 1995:49). Nowadays, cinema has a new "domestic" public, reached by television, DVD, pay TV and Home Cinema. The cinema continues to attract the majority of media

attention (Jovett and Linton, 1980), representing a sort of "display window" for all the rest of mass media. It is also a "cultural source", since through it, literary works, poetry, songs and television series gain recognition from the public. Movie stars are created, clothes and cosmetics are promoted, and tourist destinations are positioned in a person's map of perceptions.

In an era of visual culture domination, of civilization of image and of virtual ideology (Jenks, 1995), cinematographic representations seem to generate a diverse range of effects on movies-goers, helping them to explore, inter alia, and new travel destinations as places featured in films. Films are said to even "construct" the reality of such places, since the natural settings, scenarios and characters are actually mediated[2] by such means while reaching a considerable global audience. In this respect, successful films create an opportunity for places to gain wider "visibility"[3], generating at the same time high global penetration by increasing the publicity of them both as filmmaking and tourism destinations. The greater the visibility (Thompson, 1998) of a place gained from movie images and their respective television reproductions[4] not only increases its broad recognition, but also ensures its memorability and constant presence in the travel public's minds. As a result, movies can function as a powerful transmission belt for the diffusion of the cinematographic images and the promotion of potential tourist destinations, constantly sustaining interest and awareness.

Butler (1990:46-53) assumes that before the media advent, the basic role of influencing travel choices was retained by the designs and pictures that the young Grand Tour travelers of the 17th-19th centuries brought back to their countries. Later, this role was transferred to posters and postal carts. The influential effect of cinematographic movies and television series on travel decisions has started to be registered only very recently. Since people are said to be reading less increasingly preferring to watch television and movies, these mediums are gradually developing as the most powerful influential of tourist choices. In any case, the media is the main vehicle of knowledge, and a valuable guide of the way of living the human condition. The media transfers the world's miracles to every screen in every little corner of the planet, taking our breath by bringing us close even the most remote settings. Repeated exposure to these, results in an increase in the desire to know them by experience (Coates, 1991: 66-71).

Studies have revealed that several movies have increased public interest toward the areas in which they were filmed, which resulted in increased tourist traffic channeled to them (Riley, 1994; Tooke and Baker, 1996; Sepulveda, 2003, Hudson & Ritchie, 2008:257). For example, according to a

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[2] Using the notion "mediation", we point out the distinction between the real and "by-the-camera", for example, mediation of the experience of the viewer.

[3] Using the notion "visibility", we refer to the overall stratus of impressions that are created around a tele-visually promoted person. The successful gaining of visibility is directly linked to the frequency of the projection of this person (Thompson, 1998).

[4] Movies constitute repeated events due to their continuous promotion through DVDs, rebroadcast on television and their use through other means (ex Internet). These create the possibility for their frequent viewing, enhancing the interconnectivity between the film and the settings shot in the film (Tooke & Baker, 1996). Particularly the settings presented in television series are better imprimed in the memory of the viewers, as they are more recognizable and their impact is said to last longer. This is also the case with the settings promoted through large successful films which gain international reputation.

study which was conducted in the area of Sterling, Scotland, where the film 'Braveheart' was shot (Steward, 1997; Mintel, 2003), Visit Scotland observed that the effect of its promotion on the tourist choices was considerable. In particular, the majority of the respondents stated that they would prefer to visit specific places of interest and destinations in Scotland that were projected in the movie.

With a view to interpreting the decision of a person to visit a travel destination under the influence of the promotion of a movie, the "push and pull theory of motivation"[5] (Dann, 1997) is often used. The fundamental distinction between the two basic factors of the theory (push & pull factors) is that the pull factors are identified as those which attract the tourist to a destination (i.e. the beaches, the sunlight etc) whose value is inherit to the tourist product, while the push factors (which are the dominant factors) incite the tourist to a specific choice and they derive from the subject of the travel, namely the traveler per se (i.e./ex escaping from daily routine, nostalgia etc.) (Correia, 2002:22-23; Macionis, 2004). For example, visiting a place such as the Empire State Building, where many scenes of the movie "Sleepless in Seattle" were shot, could be attributed to mere personal motifs, such as the ones desire to experience or re-enact the romantic feeling created by the film. After the release of the movie, an increased number of couples visits was registered at the exact meeting place of the film heroes. Upon the same assumption, the dual role (in guiding tourist decisions) of a television or a cinematographic movie is detected: acting as a pull factor when is viewed as a mere source of information, and also as a push factor which influences the viewer and urges him/her to take the decision to visit the promoted tourist destination. These two factors by no means function only disjunctively; they can also function in combination: people visit a tourist destination based on their own personal driving forces and at the same time are prompted by external factors which are related to the characteristics of the proposed destination.

Within this context, "movie-induced tourism", "film-induced tourism", "media-induced tourism" or "cinematographic tourism" can be defined as "the visits of tourists to destinations which are motivated by their promotion on the silver screen, on video or on television" (Butler, 1990; Evans, 1997:D-35; Busby & Klug, 2001). The result is based on the assumption that cinema and television have a real impact on travel preferences and decisions. Since viewers are "exposed" and become familiar with the features and beauties of destinations portrayed on the screen (Iwashita, 2003), facilitating tourist choice and reducing the perceptions of risk caused by lack of experience and information. Film-induced tourism can therefore be linked with tourists who search for places, people, experiences, and even imaginary, as all these are traced back to movies (Beeton, 2002).

The nature of the effect on tourist flow of areas and destinations after the promotion of a film or television series is various: (a) negative, when through a movie a particular country, city or area is described with "dark color", which can be seen in the case of Chicago city in the movie "Scarface", (b) positive, when the release of a movie including an area or place of a desired destination transforms the country, which was the case of the southern areas of Thailand after the projection of the movie "The Beach" with Leonardo Di Caprio or the island of Kephalonia after the promotion of the film "Captain Corelli's Mandolin", (c) indifference, when the element of action, and not of the image, is what

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[5] That is to say the ¨motivational forces" that immanent in each person and induced a confined attitude and action (Moira – Tsoumanis – Hatzilelekas, 2003:85).

dominates the movie, which was the case in films such as the "Exterminator" and "Rambo"[6], (d) indifference, which, however, can be transformed into a positive reaction if the media is to deal with the movie little a bit more (Avraham, 2000; Manheim & Albritton, 1984).

There are too many examples to be ignored. Indicatively, we refer to the following: The projection of the movie "Braveheart" produced a 300% increase in visitors at the Wallace Monument, in Sterling, Scotland, as measured a year after its first release; the promotion of the films of Harry Potter produced a 50% increase in the number of visitors to all of the areas in the screened locations. The movie "Mission Impossible 2", brought a 200% increase of visits in the national parks of Sidney during the year 2000 (Riley & Van Doren, 1992; Tooke & Baker, 1996; Riley, Baker & Van Doren, 1998; Grihault, 2003; Croy & Walker, 2003; Busby, Brunt & Lund, 2003).

Similar results were seen after the promotion of many television series. Indeed, these results are higher and more during, commensurate to the duration of the series. For instance, the series "Hawaii 5-0" transformed Hawaii in a popular tourist destination. It is noteworthy that the Mayor of the island honored the show's protagonist, Jack Lord, since he brought more publicity, thus tourism receipts than the best and most expensive advertising campaign could (Papadimitriou, 1998). The island gained similar promotion through the filming and projection of the television series "Baywatch – Hawaii" (Honolulu Star, 1999). Finally, Lyme Park of Cheshire, England, saw a 178% increase after the series launch "Pride and Prejudice" (1995), which was a television adaptation of the novel written by Jane Austen.

THE ECONOMIC IMPACTS OF MOVIES ON THE TOURISM SECTOR

Since countries can enjoy many benefits from their promotion in movies and television series, not to mention the profits that shooting in their settings entails, they around the world seem gradually recognise the importance of films and their impact on tourism. Advertisers are aware of the significance of cinematographic image and how it can influence the appeal of travel destinations through constructing or modifying particular images of those places. As a result, they cooperate very closely with producers in order to promote destinations through films (Seaton, 1989; Rosen, 1997; The Economist, 1998). In doing so, it is also possible to avoid unanticipated impacts on destinations portrayed in the films, such as bad publicity or the reproduction of negative stereotypes. The path is to build a relationship between the film company or the filmmakers and the tourism promotion organization at an early stage in order to ensure the effective management and assessment of the expected tourism traffic (Ross, 2002). In this respect, countries adopt concrete "film-friendly" policies in order to encourage, attract and facilitate film shooting in their territories. In particular, this involves the adoption of an integrated strategy (by creating favorable regulations, providing financial incentives or economic and administrative help to film producers as well as by investing in related infrastructure) which is linked to the systematic promotion of natural, cultural and administrative comparative advantages of a given country as well as its locations in relation to film shooting, the provision with a feeling of security and comfort, and relevant human resources' training etc.

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[6] With Arnold Swartzeneger and Sylvester Stallone as protagonists, respectively.

Attracting film productions with an international reputation is essential not only for countries and their image as a whole, but also for local communities who can equally benefit from shooting in their settings. For countries, shooting films brings free tourism marketing which reaches a mass public and in turn an increase in tourism arrivals and generally in tourism receipts. For local communities, film shooting operates as a tourism multiplier (Hudson & Ritchie, 2005), leading to the creation of new positions and services related to tourism (ie. film tours, local film commissions, all satellite industries involved in the production). These are linked to the three stages of the film production respectively, namely the pre-production stage, the production stage, and finally, the post-production stage (Hudson & Ritchie, 2005). Furthermore, it brings broad economic prosperity through direct and transactional economic impact (purchase of local services and goods in the short-run, increase in tourism flows and income earned in the long-run), as well as lasting effects on positioning, image and branding for film locations, and improved local infrastructure which benefits both tourists and the locals.

It is widely known that an increase in tourist traffic in a given area, is likely to exceed its carrying capacity if it does not have a concrete development plan, respective provisions for a proportionate increase and improvement of infrastructures, higher quality of services and personnel training. Such a development is linked to severe economic, social and environmental problems (ex. traffic congestion, security problems, inflation), which can transform the positive image of the country into a negative one. The visitors to such a destination vary from simply "curious" visitors to really "obsessed". Some visitors only want to see the setting featured in the film, others want to reenact of their favorite scene, while some want even to take a "souvenir". For example, the area where the train deviation scene was filmed in the movie "The Fugitive", there were reports that visitors had stolen rail signs, lights, and various objects of the train itself. At the same time, many locals complain about the degradation of their personal life and surroundings due to the mass turnout of visitors and their "curiosity" (Gritten, 1998).

Another important negative result is linked to negative publicity and image, which can be created for a place specifically by a certain movie. For example, in the film "Scarface", the city of Chicago is identified as a kingdom of gangsters and this stereotyped image positions the destination in the cognitive map of potential visitors as dangerous. Similarly, Malaysia was perceived in a negative way in the film "Return in Heaven" (Burton, 1999), whose plot unfolds the adventure of an American traveler who is arrested for drug trafficking and stands convicted to death by the government of this country. Furthermore, the projection of the movie "Thelma and Louise" caused many attempted suicides in the same location and in a similar manner as seen in the movie (Riley, 1994: 931).

In any case, the governments of many countries do not view negative promotion as negative, as long as their country remains in the public eye. An example of this is shown in the comment made by Cheah K.H., the then Vice-President of the National Tourism Organization of Malaysia at the Foreign Office in Los Angeles, that "all publicity is positive publicity" (Barton, 1999).

FILM-INDUCED TOURISM IN GREECE

Many foreign visitors began to "discover" Greece through the cinematographic movies of the 50s without of course any concrete relevant state policy at the time. Greece initiated its relationship with foreign cinema in 1957 through the American film "Boy on a Dolphin″, with Sophia Loren and Alan Land. The filming of this movie took place on the island of Hydra, in the Argosaronic Golf. The film ″Never on Sunday″ of Jules Dassin and with Melina Mercouri as protagonist followed in 1960. Thanks to this film, whose music gained an Oscar award (Manos Hatzidakis), the port of Piraeus became famous all over the world. Since then, many famous and successful movies have been filmed in Greece:

Table
Popular Films Shot in Greece

	FILM	PLACE	YEAR	DIRECTOR	ACTORS
1.	Boy on a Dolphin	Hydra	1957	Jean Negulesco	Sophia Loren and Alan Ladd
2.	Never on Sunday	Athens and Piraeus	1960	Jules Dassin	Melina Mercuri
3.	The Guns of Navarone	Rhodes	1961	J. Lee Tompson	Gregory Peck, David Niven, Anthony Quinn and Irene Papas
4.	America America	Athens	1963	Elia Kazan	
5.	Zorba the Greek	Crete	1964	Michael Cacoyiannis	Anthony Quinn and Alan Bates
6.	Top Kapi	Hydra and Kavala	1964	Jules Dassin	Melina Mercouri, PeterUstinov, Maximilian Schell
7.	Escape to Athena	Rhodes	1979	George P. Cosmatos	Roger Moore, Telly Savalas, David Niven, StefaniePowers, Claudia Cardinale,
8.	James Bond ″For your eyes only″	Corfu and Meteora	1981	John Glen	Roger Moore, Carole Bouquet
9.	The Big Blue	Amorgos	1988	Luc Besson	Jean-Marc Barr, Rosanna Arquette, Jean Reno
10.	Shirley Valentine	Mykonos	1989	Lewis Gilbert	Pauline Collins
11.	Mediterraneo	Kastelorizo	1991	Gabriele Salvatore	Diego Abatantuono, Claudio Bigagli, Vanna Barba
12.	Captain Corelli's Mandolin	Cephalonia	2001	John Madden	Nicolas Cage, Penelope Cruz,

13.	The Bourne Identity	Mykonos	2002	Doug Liman	Matt Damon, Franka Potente
14.	Lara Croft Tomb Raider: The Cradle of Life	Santorini	2003	Jan de Bont	Angelina Jolie
15.	Mamma Mia	Scopelos, Sciathos and Mount Pelion	2008	Phyllida Lloyd	Meryl Streep, Pierce Brosnan and Colin Firth

Source: http://www.imdb.com/ & GNTO & Ministry of Tourism. *Shooting in Greece, A Guide of Locations & Services for Filming in Greece.* Athens.
Elaboration – Adaptation: Moira P.

CASE STUDY I: THE ISLAND OF CEPHALONIA

"Captain Corelli's Mandolin" was filmed on the island of Cephalonia located in the Ionian Sea. The movie was based on the book "The Secret Diary of Captain Corelli" by Louis de Bernieres. The filming lasted from March to September 2000. The film focuses on the love story of the Italian Captain Corelli and the Greek islander Pelagian, during World War II. The cinematographic narrative is so dominated by the landscape of Cephalonia that many critics commented that "the scenery takes your breath away" (Hudson & Ritchie, 2005:262). The projection of the movie in 2001 was reported to have a very positive impact on the tourist traffic to the island, which increased, according to reliable sources, by 14%-16%. Particularly great was the 12.4% increase of British tourists in 2000 and a 22% increase in 2001. At the same time, an increased demand in the real estate market of the island by the British was reported, while prices slumped by 75% compared with those of the year 2000 (Hudson & Ritchie, 2005:256-268). Furthermore, due to the launch of the movie many editorials about the island of Cephalonia were written in international media, as well as many books (Kontos, 2008).

British tour operators[7] took advantage of the movie in order to promote the island as a tourist destination (Hudson & Ritchie, 2005:266). In addition, some internet sites listed Cephalonia and the settings filmed in the movie among the places of interest[8]. However, since the movie sets were destroyed, little is left for visitors to satisfy their curiosity and interest for its filming. Some entrepreneurs, nevertheless, took the opportunity to use the popularity of the movie and established new businesses, giving them names inspired by the movie, such as "Captain Corelli's Bar". In broader terms, unfortunately neither the local tourism stakeholders, nor the state took appropriate action to capitalize on the positive image created in favor of the island by this popular film.

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[7] http://www.telegraph.co.uk/travel/destinations/europe/greece/ionianislands/718143/Greece-Island-of-inspiration.html

[8] For example the site http://www.travel-to-kefalonia.com/ of the Community of Simi or the website of the New York Tomes Company in
http://gogreece.about.com/cs/greecemovies/a/captaincorelli.htm

CASE STUDY II: THE ISLAND OF SKOPELOS[9]

In 2008, the movie "Mamma Mia" was launched on the silver screen with the actors Meryl Streep, Pierce Brosnan and Colin Firth as the lead characters acting the heroes of the already successful musical of the same name, thanks to the songs of the popular group of ABBA[10]. The filming of the movie took place on the Aegean islands, Skopelos and Skiathos, and in the mountainous area of Pilios which is part of the Prefecture of Magnissia. These locations were the focal point of global interest for a period of some months since international media, such as CNN[11], were on location, and the protagonists also gave many interviews on location. Thanks to this film, which benefited from promotion by the international media, the natural landscape of the Aegean Sea, incredible beaches, closed coves, little ports, and green banks of Skopelos were viewed by some 30 million viewers around the world.

After the launch of the movie "Mamma Mia", the first positive changes in tourist traffic to Skopelos were felt in summer of 2008. In particular, the increase of tourist numbers was so great that many stated a tourist limit up on the island (Kontos, 2008), with approximately 30.000 visitors. The Mayor of the island reported that the tourist arrivals increased in August by 5% compared to the respective period in 2007. Other market sources reported that many travel agencies had increased interest for bookings to Skopelos for the summer of 2009. Furthermore, various entrepreneurs sought to take advantage of the movie's popularity. For example; the recent opening of a coffee shop of the same name ″Mamma Mia″. Also, in the internet world, some blogs, such as http://www.skopelosweb.gr/skopelosgr.html or specific webpages, such as http://gogreece.about.com/od/greecemovies/a/mammamiamovie.htm promoted both the movie and the locations where it was filmed.

The film "Mamma Mia" created a very positive reaction and respective mobilization of the Greek National Tourism Organization (EOT). In particular, EOT in close cooperation with the Hellenic Association of Travel and Tourism Agencies (HATTA) invited Australian tour operators and journalists to visit Greece, in October 2008. This cooperation was initiated in order to follow the "traces" of the movie in search of new tourist destinations in Pilios, Volos, the capital of the prefecture of Magnissia, as well as both the islands of Skiathos and Skopelos[12].

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[9] The students of Skopelos operate a blog (www.skopelos07.wordpress.com) where informational and photographic material related to the filming of the movie on the island is provided.

[10] ABBA was a popular pop music band from Sweden whose career made its peak in the mid-70s and early 80s. The members of the group were Benny Andersson, Björn Ulvaeus, Anni-Frid Lyngstad and Agnetha Fältskog. In 1974 the group won first prize in the Eurovision competition with the song "Waterloo".

[11] The monthly cinematographic broadcast on CNN ″The Screening Room″ visited Greece in order to gather more information about the filming of the much anticipated musical ″Mamma Mia″. Within the framework of their stay in Greece, the journalists also visited Acropolis and the historic centre of the city of Athens (http://www.gfco.gr/C9A48BD5.en.aspx).

[12] "HATTA, EOT. «MAMMA MIA» and Australian tour operators in search of new tourist destinations in Greece" in http://news.travelling.gr/modules.php?name=News&file=article&sid=3754 (accessed on 1/2/2009).

Although it is still early to assess and evaluate the results of the said cinematographic movie and the levels of tourist traffic in the areas, according to initial data, seen through the electronic hotel bookings system of Hotels.com, searches for Greek islands and for Greece in general have increased after the launch of the film "Mamma Mia"[13]!

PROBLEM AND WEAKNESS

In spite of the international interest for shooting films in Greece and the undeniable positive impact of the projections of the above mentioned movies on tourism traffic, neither a concrete legal framework has been formed, nor has an integrated policy been elaborated in order to encourage and regulate the development of shooting films in Greece. The protection and development of the art of cinema, in general terms, is entrusted to the state by law as a public task[14]. The state has to take appropriate measures for the moral and material reinforcement of the production, distribution and promotion of the Greek cinematographic productions. However, any efforts that have been made until the present time, towards the direction of a formal state tourist policy in favor of shooting films, have been reported as lacking central commitment and coordination, and as unsystematic and fragmented. For example, after the promotion of the successful film "My Big Fat Greek Wedding"[15] in 2002, the Greek Ministry of Tourism signed a contract with the film's production company for the distribution of the movie in a DVD format with the magazine "Modern Bride". The Ministry also sponsored a competition for couples planning to wed, whose award was a trip to Greece, including their participation there in a "Marriage à la Greca", which has been proved as a bright promotional path for Greece[16]. In addition, on March 2005, the Greek Minister of Tourism announced a new institution which would function as a "one stop shop", where film producers would be offered quick services and facilities in order to choose Greece for shooting their films (Koumelis, 2005). Along similar lines, at the Kannes Festival, the Greek Ministry of Culture introduced its new slogan "Film your Myth in Greece" (Moira & Mylonopoulos, 2007:73).

In June 2007, after an initiative by the Greek Centre of Cinema[17] (EKK), a pilot institution was established - the Hellenic Film Commission Office (H.F.C.O.)[18]. The aim of its establishment

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[13] "Mamma Mia boosted Greek tourism" in http://www.holiday.gr/article.php?article_id=116 (accessed on 1/2/2009).

[14] L. 1597/1986 concerning the "protection and the development of art in cinema and the development of the Greek cinematographic production".

[15] The protagonists of the movie were Nia Vardalos, Michael Constantine and John Corbett. It must be pointed out, however, that the movie was not filmed in Greece, but through it the specific characteristics of the Greek family were intensively promoted attracting the interest of the public.

[16] Even if it is true that the success of the movie and the huge promotion that Greece benefited from it was an accidental fact.

[17] The Greek Centre of Cinema is an Anonymous Company that falls under the wider public sector, supervised by the Greek Ministry of Culture and funded by the state.

[18] Since 1974, the Greek Centre of Cinema has assumed the responsibility of supporting the production and promotion of Greek movies, also seeking to support the participation of Greek film producers to foreign productions. Since 2007, under the supervision of the Greek Centre of Cinema, the HFCO has undersigned the task to offer any services in order to attract foreign productions in Greece while facilitating their shootings

was to fill the gap between formal and reliable provisions of information concerning a films' foreign production and shooting a film in Greece, as well as widely support foreign producers who are willing to film entire or parts of their movies in Greece. In particular, the HFCO website[19] provides information about what Greece offers foreign film productions. It gives details about productions already filmed in a particular location; it offers photographic material related to settings ideal for shooting films; it puts up electronic data banks including contact information of production companies and other companies whose activity is linked to the sector. The said site promotes the advantages of Greece as a filming destination, namely its unspoiled natural landscape, its modern infrastructure, and its readiness to host big international film productions. Furthermore, the existence of domestic film production companies doted with experience of participation in joint multinational productions as well as the experienced staff and other related to the sector companies which have the expertise to offer state-of-the-art services to foreign film producers while providing them with the appropriate equipment. The very basic comparative advantage of the country which is promoted is its political stability – if compared to other countries of the southern-eastern Mediterranean, its status as a European Community member-state, as well as the fact that it constitutes a reliable partner in the Mediterranean Cooperation Projects. All in all, through the HFCO site, Greece is positioned as an ideal and safe destination in favor of foreign film shooting. However, in order to counterbalance the lack of large cinematographic studios in Greece, if compared to Italy or France, the operators put emphasis on the marvelous sceneries of the country, its unique monuments and its age-long history and legends, all of which are rare to find in other destinations. In addition, all this offered under the famous Greek sunlight and excellent weather conditions suitable for outdoor filming all year around (http://www.gfco.gr/).

One major drawback to shooting films is Greece is the issuing of permits, an activity that involves many authorities. A film permit is required and must be obtained by the General Secretariat of Communication and Information[20]. The issuance of such a permit does not allow all the cinematographic takings in all locations and under all conditions. For example, in the case of shooting a film in places of archeological interest, a special permit is required, available only by the Ministry of Culture[21]. For aerial shots of publics places, specific permits are required according to the areas filmed, which can only be obtained through the various Ministries involved. In case a foreign film producer has not appointed this task to a domestic producer, according to the movie scenario, the HFCO provides the interested parties with all the relevant information needed. In addition, neither has

within its territory. See further http://www.gfco.gr/ (accessed on 8/2/2009).

[19] The website is available only in English, which could be explained by its mission to target foreign (mainly American) film productions as well as by the fact that it is at present at a pilot phase. See further http://www.gfco.gr/ (accessed on 8/2/2009).

[20]http://www.minpress.gr/minpress/index/other_pages-1/dep_services-prof-greek-media-cinemusic.htm#dep_supervision-CineMusicRight-Anchor2

[21] The Greek Central Archeological Council issues very strict and with great delay filming permits in archeological places, which constitutes a severe impediment to foreign producers. The last time that such a kind of permit was granted for thr Acropolis was in 1989 to Francis Ford Coppola for the filming of the drama ″New York Stories″ (1989). Lately a similar permit was issued for the foreign production ″My Life in Ruins″, which was launched   on   the   silver   screen   in   early   2009.   See http://www.ikypros.com/cgibin/hweb?-A=26195&-V=people&w=.

a concrete cinematographic policy been formed in Greece, nor any fiscal incentives in favor of attracting foreign film productions. Mr. Cholevas M., Head of the Greek Film Commission, in an interview in October 2008, referred to the necessity of the formation of a concrete strategy in order to attract foreign film productions to Greece. He also noted that if the country itself chooses which movies are filmed, it constitutes a real political tool for the growth of incoming film-induced tourism[22]. Mr. Cholevas commented on the current operational results of the institution HFCO as being particularly encouraging for the future of the sector, since movies such as "Mamma Mia" (2008), "Forever the Moment" (2008), "My Life in Ruins" (2009) and "Arcadia Lost" (2009) emanated from it.

CONCLUSIONS

Public authorities involved in the promotion of tourism, explore the way through which movies function as leverage for boosting tourism traffic. Until recently, the commercial benefit of successful films was seen in the sale of CDs and DVDs, film souvenirs, and comics reproductions to the benefits were also seen in the promotion and advertising of specific products, such as cars, drinks and spirits, food and clothes. Nowadays, however, the increasing impact of successful cinematographic and television productions on tourism traffic has been taken into account.

Many related studies have shown that visual media motivates people to travel. Through cinematographic image, exciting narratives, enthralling events, dramatic situations and magic sceneries are constantly promoted. In this respect, compelling characters act out thrilling experiences and even superficial situations. The situations and conditions viewed through the world of the movies, even if far from reality, can be delivered by a tourist's physical presence at the location where the movie was filmed. Some of these locations do indeed have magnificent natural characteristics (ex. natural landscapes, national parks and protected areas, traditional buildings etc.), while others simply attract visitors because a movie or television event took place there. It can be said that the tourist who visits such a location "consumes the myth" created partly by the movie it-self and of the environment linked to it (Connell, 2005). Several of these places may have existed as tourist destinations and their promotion in a movie or on television boosted their tourism traffic, while others were established after the release of a given movie (Tooke and Baker, 1996). Tourist traffic created in a particular destination as a result of a movie release is typically maintained for at least four years (Vellas and Becherel, 1999). However, in case the area has not or does not develop the necessary infrastructure to sustain the additional traffic, the created interest will inevitably slow down.

Despite the fact that many studies on the economic impact of movies filmedin specific areas, destinations or entire countries have recently begun to be conducted abroad, and the cooperation between the cinematography and the tourism have been systematized in Greece, such studies are rare. Furthermore, even if it is evident that the projection of cinematographic and television films ("Zorbas the Greek" in Crete, 1964, "Revolutionary Popolaros" in Corfu, 1971, "Mediterraneo" in Kastelorizo, 1991 etc.) has contributed to the increase of tourist traffic for various Greek destinations, boosting

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[22] Interview granted by Mr Cholevas M. to the student of the Greek National School of Public Administration Voulieri G. in the framework of her dissertation entitled "Boosting Tourist Traffic through the Cinematographic Image", supervised by Dr. P. Moira.

both domestic and incoming tourism, formal public authorities of tourism have not yet proceed to systematic activities in order to exploit this paramount source of tourism.

In this respect, it is possible for Greece to capitalize on successful movies that have already been filmed in the country. Greece can also create suitable conditions in order to attract major film production companies that will bring about the release of respective movies in turn positively contributing to tourism promotion. To this aim, it is necessary to conduct systematic research and studies concerning the agents who influence tourist decisions, while creating the institutional framework for promotion, marketing and evaluation of film-induced tourism.

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