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master in sustainable
tourism development:
cultural heritage,
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Student's name: KOUVARITAKI MARIA

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Examining Committee

Evangelia Georgitsoyianni/ Supervisor

Professor/Department of Home Economics and Ecology/ Harokopio University

Dimitra Kanellopoulou/ Second Supervisor

Associate Professor/Irest/ Université Paris 1- Panthéon – Sorbonne

Konstantinos Abeliotis /Examiner

Professor/Department of Home Economics and Ecology/ Harokopio University

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Abstract in Greek

Ο τουρισμός είναι ο πιο κερδοφόρος και ευρέως ανεπτυγμένος τομέας της ελληνικής οικονομίας. Ο τουρισμός εξελίχθηκε ως εξέλιξη της εγχώριας οικονομίας τις τελευταίες δεκαετίες, ειδικά μετά τον Β 'Παγκόσμιο Πόλεμο, λόγω της επιτακτικής ανάγκης για γρήγορη ανάκαμψη του ελληνικού έθνους. Τα έσοδα από τον τουρισμό συσσωρεύονται από μεταβλητά προϊόντα υπαίθριων και υπαίθριων δραστηριοτήτων καθ 'όλη τη διάρκεια του έτους όσον αφορά τον ελεύθερο χρόνο, την υγεία, τη γαστρονομία, την έρευνα, τη θρησκεία και το φυσικό τοπίο. Επιπλέον, ο τουριστικός τομέας στην Ελλάδα ενισχύεται από τον πλούτο της πολιτιστικής κληρονομιάς, την ιστορία που χαρακτηρίζεται από τα φυσικά τοπία και την προβολή διαφόρων πολιτιστικών πτυχών της τοπικής ζωής. Δεν υπάρχει αμφιβολία ότι πολλά ερευνητικά πεδία ανησυχούν για τη δημιουργία, την ανάπτυξη και την εξέλιξη του τουριστικού τομέα στην Ελλάδα, σήμερα. Ως εκ τούτου, η έρευνά μου έρχεται σε επαφή και με διάφορους ερευνητικούς τομείς όπως η Αρχιτεκτονική, εστιάζοντας στην αντίληψη του περιβάλλοντος μέσω των ανθρώπινων αισθήσεων, Οικονομία επικεντρωμένη στους παράγοντες που διαμορφώνουν την προσφορά και τη ζήτηση στον τουρισμό και το Μάρκετινγκ, εξετάζοντας αποτελεσματικά εργαλεία διαφήμισης. Στην πραγματικότητα, αναλύεται και διερευνάται ο αντίκτυπος των πολιτιστικών βίντεο στις επιλογές των τουριστών πριν και μετά την επίσκεψη στην Ελλάδα λόγω των τεχνολογικών και οικονομικών προόδων σήμερα.

Σκοπός της έρευνας: Η έρευνα έχει διπλό σκοπό. στο ένα χέρι, προσθέτει γνώσεις στον τομέα των πλούσιων πηγών για την προσέλκυση τουριστών, όπως η τουριστική διαφήμιση, τα τουριστικά φυλλάδια και οι τουριστικές εκστρατείες. Ενώ, από την άλλη πλευρά, είναι μια διορατικότητα για τους εθνικούς φορείς χάραξης πολιτικής στον τομέα του τουρισμού, για να ενημερωθούν για τον αντίκτυπο των πολιτιστικών βίντεο για το μελλοντικό στρατηγικό σχεδιασμό στον τομέα του τουρισμού και της οικονομίας εν γένει.

Μεθοδολογία: Η μεθοδολογία βασίστηκε σε δεδομένα που υποβλήθηκαν σε επεξεργασία από τρεις διαφορετικούς πόρους. τα ποιοτικά στοιχεία λήφθηκαν με συνέντευξη από επαγγελματίες διευθυντές πολιτιστικών βίντεο, προκειμένου να απαντηθούν σε σημαντικά ερωτήματα σχετικά με τους προσωπικούς στόχους και τον σκοπό της λήψης βίντεο. Ως δεύτερη πηγή προέκυψαν ποιοτικά στοιχεία από 200 ερωτήσεις, που δόθηκαν στους τουρίστες στο αεροδρόμιο της Αθήνας, κατά τη διαδικασία αναχώρησης. Οι ερωτήσεις διατυπώθηκαν σε ομάδες, σύμφωνα με τις προτιμήσεις των συμμετεχόντων για ταξίδια στην Ελλάδα, τα στάδια της προετοιμασίας τους σχετικά με την πηγή πληροφοριών καθώς και την ανταλλαγή εμπειριών μέσω εργαλείων μάρκετινγκ. Ακριβώς, η δομή διαμορφώθηκε σε δημογραφικά ερωτήματα, προσωπικά ερωτήματα για την επιλογή της Ελλάδας ως προορισμού, γενικές ερωτήσεις σχετικά με τα πολιτιστικά βίντεο και τις ερωτήσεις πριν ή μετά την επίσκεψη στην Ελλάδα σχετικά με τα πολιτιστικά βίντεο και τον αντίκτυπο που έχουν στις επιλογές τους.

Ευρήματα: Τα ευρήματα της έρευνας επικεντρώνονται στην επίδραση πολιτιστικών βίντεο στους τουρίστες πριν, κατά τη διάρκεια και μετά την επίσκεψή τους στην Ελλάδα, σχετικά με χώρους, δραστηριότητες και επιλογές.

Πρακτικές συνέπειες: Το έγγραφο παρέχει πληροφορίες για διάφορους κοινωνικούς επιστήμονες όπως διευθυντές τουρισμού, κοινωνιολόγους, υπεύθυνους λήψης αποφάσεων και παράγοντες του τουρισμού καθώς και τοπικούς επιχειρηματίες και διευθυντές.

Η όλη διατριβή περιέχει περίπου 20.031 λέξεις, 16 Χάρτες και 9 Αριθμητικά.

Λέξεις-κλειδιά: πολιτιστικά βίντεο, τουρισμός, ελληνικός τουρισμός, ανθρώπινες αισθήσεις, τουριστικό μάρκετινγκ, Ελλάδα, βίντεο και τουρισμός.

Abstract in English

Tourism is the most profitable and widely developed sector for the Greek Economy. Tourism boomed as an evolutionary aspect of the domestic economy the last decades, especially after WWII, due to imperative need for fast recovery of the Greek Nation. Tourism revenues are accumulating from variable products of indoor and outdoor activities throughout the year with regards to leisure, health, gastronomy, research, religion and natural landscape. Additionally, Tourism sector in Greece is enhanced from the richness of cultural heritage, the history marked in the natural landscapes and the projection of various cultural aspects of local life. No doubt that many research fields are concerned about the creation, the development and the evolution of tourism sector in Greece, nowadays. Therefore, my research is contacted also on the basis of various research fields like Architecture, focusing on the conception of the environment through human senses, Economy concentrating on factors that shape supply and demand in tourism and Marketing, by examining effective tools for advertising. In fact, it is analyzed and researched, the impact of cultural videos to tourists' choices before and after visiting Greece due to technological and economical advances today.

Purpose of the research: The research has twofold purpose; in one hand, it adds knowledge to the field of impactful sources for attracting tourists, such as tourism advertisement, tourism brochures and tourism campaigns. While, on the other hand, is an insight for national tourism policy makers, to be informed about the impact of cultural videos for future strategic planning in the field of tourism and economy, in general.

Methodology: The methodology was based on data processed from three different resources; qualitative data were obtained by interviewing professional directors of cultural videos, in order to answer important questions, regarding personal goals and purpose of their video making. As second source, qualitative data were obtained by 200 questions, given to tourists on Athens' airport, during departure process. The questions were formulated into groups, according to, participants' preferences in travelling along Greece, the stages of their preparation regarding source of information as well as sharing of their experience through marketing tools. Precisely, the structure was shaped in demographic questions, personal questions on choosing Greece as a destination, general questions on cultural videos and questions before or after visiting Greece related to cultural videos and the impact they have on their choices.

Findings: The findings of the research are focused on the influence of cultural videos to tourists before, during and after their visit in Greece, regarding places, activities and choices.

Practical implications: The paper provides insights for a variety of social scientists such as tourism managers, sociologists, decision makers and tourism stakeholders as well as local entrepreneurs and directors.

The whole thesis contains about **20.031 words** , **16 Charts** and **9 Figures**.

Key words: cultural videos, tourism, Greek tourism, human senses, tourism marketing, Greece, video and tourism.

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Introduction

From ancient times, people were trying to give a meaning to aspects of their society, through the way they perceive their surrounding environment. To be able to explain such a confusing matter, as the human societies and the human relations occurred, ancient philosophers, turned to human senses' experience.

Aristotle, was the first among the distinguish philosophers, who claimed that, humans have developed a sensory system to identify their surroundings and that differentiates them from the animals. However, Plato contradicted this theory, stating that human senses are subjected to human mind. His theory was widely accepted from the concept of religion and politics, where senses were given a negative meaning, as far as their contribution on human conscience concerns as well as their meaningful impact on spiritual life.

Nowadays, sensory experiences are used as mechanism, to explain further the societal relations we develop, while they have been used as an advantage point by scientific fields such as tourism, economy, sociology, psychology, architecture, medicine etc. For instance, a sentimental memorial imprinting of a landscape. However, it is common in contemporary societies, the influence of technology to humans, reducing remarkably, the natural course of the functions of human senses. For instance, fewer senses are operating spontaneously, when technology can improve hearing, it can describe smell or it can substitute taste. Therefore, literature supports the opinion that only sight is fully operating and still used to its full capacity from humans.

At the beginning, tourism had an educative role, accessible only to upper class people. While, nowadays, given the improved social situation, technology, structured a new tourist era where massive population moves easier, cheaper, legally, contributing to economy and societies, in multiple ways. Notably, tourism, in this research, is conceived through human senses, which are triggered from personal interaction with the environment and the experience obtained from it.

More specifically, the development of tourism consists of the interconnection and

interrelation of supply and demand factors. In particular, supply is referring to local natural or historical attractions, the transportation system, the brand name of the place, the economic efficiency as well as the sustainability occurred from the tourism activities. While, demand is shaped through personal desires on cultural discoveries, the social recognition of travelling experiences and personal goals such as relaxation, maintaining relationships etc. Both, supply and demand, are affecting directly the course of local economy through marketing policies applied to raise revenues, annually. However, the difference on revenues is distinctively high, due to application of innovative strategies such as cultural videos, travel brochures, diverse digital advertising tools, on promoting a destination or a new product.

Regarding cultural videos, dating back to 19th century, the first attempts to shot a cultural video, started while recording aspects of local life. Today, the technology improvisation contributes to new ways of video usage, due to the fact that by triggering all human emotions and feelings, through human senses, the beneficial parties can manipulate the consuming choices. For instance, while watching a video, your perception widens, the setting captivates you, and the focus is on the speaker while you are the listener. In this way, a feeling of desire for the product raises.

Intentionally, for marketing purposes, cultural videos affect tourism through their content because they inflict feelings and beliefs on how to perceive a destination and what assumptions should be made. Taken from this point of view, thoughtful usage of destination assets increases tourism revenues. In addition to this, social media, together with common media, influence the audience through the relation of themselves with the protagonist or the captivating landscape. Likewise, untargeted visual content can cause confusion and misunderstanding concerning an unknown service, area or product.

Consequently, literature suggests that, videos should focus on distinct destination characteristics, in order to influence positively the audience. In particular, a cultural video should have information relevant to the preferences of audience, having the ability to re-center a viewer's desires, promoting an influential message along with the application of impactful audiovisual techniques for emotional impression. Evidently, tourism is based on feelings which are creating desires and motivation for a person to be part of a place or culture through visual depiction, which has the role of the influencer, creating strong emotional bonds between people and places. For instance, the digital campaign of "incredible Crete:

Surprisingly yours”, is a strong example of bondage between the viewers and the place. Through the slogan, the viewer feels comfortable while surfing on the website, nurturing the feeling of hospitality while the cultural videos posted, introduce the viewer on local culture and heritage through the relation occurred with the characters. Additionally, professionals of the cultural videos confirmed the relations between visual impact and relation of the viewer adding a new perspective on decision making marketing policies.

Part 1: Literature Review

Chapter.1: Human Senses

1.1. Historical Overview of Human Senses

Ancient Greek societies were the first to be noticed as sensually vivid to variable aspects of their social life. Although the sensual expressions were evident in religious rituals as well as art performances and demonstrations, the dominant philosophical view of that era contradicted the nature of the human senses. As Chamilakis J. (2013:24-26) stated, there were two main opposing views; in one hand, Aristotle was the first amongst the philosophers to claim the actual existence of the five senses with regards to the five elements as independent functions. In detail, he claimed that each sense is linked to a primary element and that this linkage distinguishes human nature from animal nature. Briefly, he admitted that sight linked to water, hearing to air, smell to fire, and touch to earth and taste to more general form of earth expression. Thus, each sense perceives a different expression of the environment. On the other hand, Plato claimed that senses are subjected to mind. A popular example of Plato's point of view is the experience of the cave where flickering bodily movements together with reflected sounds, created a falsify belief of actual humans. In addition, Aristotle claimed the linkage of sensation with emotions, as Chamilakis J. (2013:26) wrote: "where there is sensation, there must be also pain and pleasure, and where these are, and must be pleasure".

Later on, religions and politics introduced another theory about senses. From the religious point of view, senses were connected with indulges and considered to be the primary reason for sins with few exceptions. Whether, in political theories existed a rational connection of mind and human senses. For example, the foundations of Hobbes political theory stated that human senses are the foundation of all thought (Chamilakis, 2013:28).

Unlikely, Hobbes' point of view, the sociologist John Locke, declared a positive interaction between human senses and mind, stating that mind has a descriptive perception of the surrounding environment and human senses provide the sensual experience of it (Chamilakis, 2013:29). At 19th century, philosopher Hegel, claimed a more sensual function

of human senses in relation with their primarily work in the human body (taste is for tasting, ear is for hearing etc (Chamilakis, 2013:30-32). On the other hand, Carl Marx, another distinct figure of that era, introduced human senses in his work as the reason of transition from an artistic society to a capitalistic due to alienation of our senses (Chamilakis, 2013: 32-33).

The historical overview of the conception of human senses focused both in the macro and micro level functions. At the beginning, the people noticed their importance and tried to explain their true function and necessity in their being a part of human body. Each era characterized by social economic and political changes, introduced a different meaning of their contribution to daily lives. Undoubtedly, human senses help us to conceive the surrounding environment, to identify situations, to differentiate tastes, to acknowledge people and animals, to listen to other people and more widely to feel intensively. It is a mastered tool which formed us into societies by developing each individual to its potential. As Marx very clearly noticed, is also the reason of our alienation from nature. Indeed, human senses have a huge influence in our choices due to the meaning we attribute through them such as what we like, what we want or how we feel.

1.2. Sensory experience and environment

In the previous chapter was given a brief introduction of perceptions around human senses throughout time. Given the social, economic and political situations philosophers and scientists of each era connected human senses in multiple ways to give a deeper explanation to the structure of their society. However, in this chapter I will focus on humanistic sensory experience regarding the surrounding environment such as landscape in order to explain the conception the importance of human senses in the conception of the environment.

In essence, Basoukos J. *et al.* (2014:26-27), claimed that in architecture, a building or an architectural space is imprinted in our memory through the sensual experience. In particular, he claims that architecture triggers all human senses through the experience given while in a house, office or ancient building. For example, in cultural monument a person develops a sense of the shape, an idea of what was important for society due to the shape and artistic depictions, an awareness of how people felt before him there etc. On the contrary, Mazis A. (1990:53) noticed that nowadays due to technological intervention human senses influence lesser people except the sense of sight which is the primarily sense for handling technology.

Supportive to this assumption is Tsoulidou E. *et al.* (2013:8), who recognized that 20th century is characterized primarily by the visual conception of landscape while a more evolving perception on landscape wants it as a natural spring of information for naturalists and scientists. Only after 70's, landscape was conceived as a holistic depiction of each era where specific social and cultural representations were dominant. However, Katsafadou S. *et al.* (2016:764) stated also that humans in order to fully appreciate and conceive a landscape should walk on it and engage all their human senses. Furthermore, Apostolaki A. *et al.* (2016: 16) agreed that the sense of a place is the most important factor for developing information regarding our surrounding environment and thus is the mediator between inner and external experience. Consequently, it is evident that the connection between human senses and environment (especially landscape) is of great importance. In one side, the apprehension of the environment involves every human sense, from seeing the area to tasting the special fruit production of the area, in order to distinguish one place from another. While on the other side, human senses evolve through constant trigger such as image, movement, and taste etc. Thus, human senses determine our perception and more importantly our choices. Undoubtedly, personal experience is evident for attributing the meaning, either sensory either physical, to space such as landscape, buildings etc.

1.3. Human Senses and Tourism

Human senses are the tools through which humans describe, visualize, socialize, enjoy and create a life. In some situations, we enjoy food through taste while we see what to choose and create from scratch, we hear our familiars while we communicate and create science, relationships, politics, we pet an animal while we smell a nice flower and connect with nature. Undoubtedly, in every action there is a connection with human senses. Likewise, when it comes to explain the evolution of science, societies, religions, tourism, it is about giving a meaning through the interconnection of human senses and mind.

Taken from this point of view, tourism has its origins to the time of renaissance where it had more of an educative role (Spiliotopoulou, 2012: 69) between the elite social levels. Evidently, only people of upper class could travel as a way to find new clients and accumulate new knowledge which could contribute to their future success (Grand Tour). However, as the societies evolved and technology emerged, economic prosperity and social freedom tend to permit a massive population movement, structure in this way a new touristic era.

Likewise, as Spiliotopoulou A. (2012:73-77) stated through her work, the legacy of the 'Grand Tour' is still visible in tourism industry today, where there are two dominant types of tourism moved by individual cultural incentives. In the first type belong the trips which have the essence of an educative travel in a deeper level and are mostly popular among the young people. For example, a young person might volunteer for a specific time in a place where he has cultural interest. In the second type of tourism there is the specification of educative tour which takes part in excessively famous cultural centers. For instance, a tour might include a historical overview of a destination through visiting the museums where questions of evolution of the place itself are answered. Both of these types of tourists introduce a particular style of visits and in a way form the tourism industry through time (Spiliotopoulou, 2012:76). Unquestionably, these types of tourists, widely dominated tourism market, have a certain profile regarding their choices. One major characteristic of today's tourism industry is the repetition of the experience promoted from tourism stakeholders which is based on the market, which in essence the tourist himself formulated through his demands (Spiliotopoulou, 2012:77). For example, tourism itself has the meaning of turning to diverse reality from the daily routine; therefore, tourist himself is looking for new experiences which in the best way possible will trigger his human senses. For example, a new landscape is fully conceived through human senses Katsafadou S. *et al.* (2016:764). Another example is photography. Spiliotopoulou A. (2012:81) explains that the way a tourist understands his experience in a city is depicted through his shooting, adding also that walking is a way to own the sensory experience of the city.

All in all, tourism and human senses are related to the degree of that the one cannot exist without the influence of the other. Tourism is built on the personal experience which is presented through human senses. Throughout history people are trying to attribute a meaning in social, political and economic environment. The most visible way was through their feelings and thoughts which were triggered and finally formed through the messages and signals of the human five senses. Even nowadays, people follow the same protocol regarding the structure of scientific researches or the infrastructure of new scientific sectors by being influenced from the possibilities and probabilities occurred in any possible scenario. For example, the prediction of how people will feel in case that something occurs, can formulate a whole new social fracture which can create an economy, evolve the political system, as today we govern in multiple levels, as well as cause different social expressions depending on the diverse personal beliefs.

Chapter 2. Greek Tourism

2.1 Historical overview

In the previous chapter was noticeable that tourism and human senses are associated to the extent that tourism can be referred as a trigger for human senses. Particularly, while traveling acquired new experiences such as new cultural images or new tastes which differ from country to country. As Katsafadou S. (2016:764) mentioned, tourism is a new discovery. Notably, the decade of 80's at least 3/4 of foreign arrivals worldwide were people coming from the 20 richest countries (Mavropetrou, 2008:37). Through time, Tourism developed quickly and today is major source of revenue for many countries worldwide overtaking automobile, chemical, food and fuel industries (Maroulis, 2011:42).

Especially in Greece, tourism had an extremely huge development after 1960's, from non-existent arrivals, to 13 millions in 2001. Outstandingly, in 1960 tourism gross product was equal to 3% of GDP while forty years later; in 2000 it reached 20% of GDP (Maroulis, 2011:36-40). Consequently, tourism is connected with economy in many ways such as, labor force provided, leisure activities' establishments, restaurants as well as transportation systems. Taken from the point of view of labor force, the contribution of tourism to GDP and employment in Greece in 2007 was among the highest of in European Union countries. Characteristically, the year 2009, foreign tourism revenues almost equaled export products' revenues (Maroulis, 2011:50). Therefore, it is easily attained that Greece's tourism sector was developed rapidly both from the facilities and augmentation, from the numbers of arrivals side of view.

At this point it is evident to refer the factors which shape supply and demand of tourism in Greece. Briefly, supply is consisted of warm climate, competitive natural landscape, cultural heritage, history and mythology (Mavropetrou, 2008:36). While demand is a mixture of natural, cultural, personal and prestigious motives (Bitzios, 2012:21).

2.2 Supply of Greek Tourism Product

Tourism in Greece is a major source of revenue. It is a sector developed in time, shaped by demand and steadily providing a fruitful environment for further improvement. The cultural and natural legacy of Greece is a motive for tourist's worldwide to study and experience a new culture among other things.

According to Archontidi N. (2017:18-19) research, Greek tourism product is composed of many factors such as cultural attractions, integrated tourism services, well developed transportation system, economic efficiency for all types of tourists as well as established brand name of sea, sun and sand. In detail, Greece geographically has its whole area covered with historical, religious and cultural attractions of diverse interest, historical and mythological. Despite the multiplicity of occupations through time and the difficulty in reaching islands, especially through winter, there is no city in Greece without at least few places of tourism interest. Remarkable is the fact that Greece has sixteen recognized UNESCO heritage sites as for the year 2019 (UNESCO Cultural Heritage of Greece, 2019).

Regarding tourism services, Greece is in the 3rd position out of 140 other touristic countries as far as the facilities provided to tourists concern. This is a considerable factor if not for attracting high budget tourists and families. Along with tourism services there is the convenient transportation system. As for WER, Greece had the 20th position in the infrastructure of air transportation. This factor is extremely important for the supply of tourism product due to constant time restrictions people have nowadays. For example, if a couple want to spend a weekend in Greece, it is crucial the fact that there are scheduled flights and local buses in a 24hour service. Another example might be that Greece is subjected to European legislation for implementing effective transportation which adds a feeling of security to upcoming foreigners.

Furthermore, Greece has an established brand name of climate and pleasure markedly after WWII. As Archontidi N. et al. (2017: 18), claimed that the decision whether to visit or not a destination it has to do with your personal expectations. For example, if you have in mind from promotional policies what you are going to see in Greece, you have a clear view of what you want and vice versa, if you want what you want to experience you know where to go.

Last but not least is the supply factor of the total cost of visiting a destination. As far as

Greece concern, the more geek government aligns with global tourism demand, the more the cost is low because plenty of tourists are visiting every year.

The last years as the concern for the protection of the environment is raising and globalization in an essence unifies aforetime forgotten cultures, sustainable tourism development is rapidly gaining ground in tourism product supply and demand. Sustainable tourism development is a threefold approach of tourism with regards to local society, environment and local economy and might be applied to destinations which are always at the top of the choices of tourists as well as to developing destinations for applying strategically sustainability from the beginning. For example, strategic planning taking into consideration economy from a holistic point of view together with academic research on the matter might be an in- sight for improving future supply of tourism product. On the other hand, taking for example tourists who are aware of environment, they are motivated to visit a country less polluted with environmental awareness.

2.3 Demand of Tourism Greek Product

Supply in tourism product is related with the facilities provided by Greek tourism sector such as accommodation, restaurants, and transportation services for better smoothing of the tourists who are going in another place and doesn't have the conveniences of their home. Demand, on the other hand, is based upon the motives that drive the tourists to visit Greece or any other destination.

Bitzios D. *et al.* (2012:21), based his reference on the motives for tourism demand of the work of Mayo & Jarvis, who determined four major influences which based on personal choices and desires. The first is the natural motives which are mind and body desires for relaxation through connection with nature. For ex- ample, people who live a busy and stressed life desire to relax by choosing a destination closest to nature and far from the noisy the life of the cities. Another kind of motives which form the demand of tourism product is the cultural motives which answer to desires connected with local traditions, local culture and the experience of different culture other than hometown culture. For Instance, people coming from North where winter is keeping people inside homes mostly had developed different culture more of introverted societies thus are different from people coming from South where the sun allow people to become extroverted, in that case, there is a common interest of knowing each of the culture.

In addition, personal motives are another very important factor which shapes the demand of tourism. People who want to develop new friendships and relationships can do so by traveling among other things.

Lastly, another motive which is not so popular among the others is the motive that drives people to gain recognition and social integration by traveling to a destination. For example, by going to a must-go destination such as Greece, where everybody goes, it gives to the traveler the feeling of social recognition. Furthermore, Aggelaki M. *et al.* (2017:60) focuses more to motives such as tourism advertisement, tourism marketing as well as the existed socioeconomic situation in the countries of arrival, which all has to do with supply. There upon, Aggelaki M. *et al.*, marked the interconnection of supply and demand in tourism sector. In a nutshell, the supply forms the demand and vice versa.

2.4 Marketing and Tourism

As mentioned before demand of tourism product shapes the supply of the tourism product. However, the quality of the supply is differentiated according to individual initiatives to correspond to personal demands. For example, the ability of a business to adapt specifically to demand of a foreigner mother who's her child got sick in Greece and they don't know what to do. In this case the hotel owner had employed a doctor and directly answered to the call. This ability of the owner to foresee the probability to solve a problem like this is the trigger to marketing.

In tourism, marketing is the constant effort of tourism industries to satisfy existed or future needs. Thinking of this kind of strategy is a manipulative way to shape demand to the standards of supply (Igoumenakis, 1996:91-92). In addition, Abeliotis D. *et al.*(2010: 66), stated that the first and foremost target of tourism marketing is to sell services as much as possible, in the maximum amount of money, for as long as it's possible. For instance, the most popular tourism destination in Greece is Acropolis. For many years it has been the center of tourism campaigns, tourism marketing and tourism advertisements. In this case in order to approach more tourists, marketers translated the material of the campaigns in others languages while contacted foreign governments for further collaboration in education or business sector.

At this point, worth mentioning is the fact that in order to have a successful marketing in

tourism, it is imperative to acknowledge the destination given for promotion, its distinguish characteristics and having in hand a targeted urban planning focused on the destination. These steps can effectively promote a brand name (Katsafadou, 2016:765). Based on this philosophy, Abeliotis D. *et al.* (2010:19), stretched the positive and negative influences that shape the supply in tourism for Greece.

Taken from his point of view, he gave positive and negative arguments, listed into three categories of influence, on preparation, on arrival and on experience in the process. In detail, during preparation process, he believes that the most important thing that motivate a tourist to come to Greece is the safety provided together with a widely popular mythology, while as a de-motivator come the fact that even before arrival, Greece doesn't have an equilibrium between price and value, meaning that Greece does not offer the quality of service expected. He adds on that, that Greece is considered as a destination not much different from the traditional model of seaside destinations while in the same time the information about planning a day in and day out is strictly in low maintenance. Undoubtedly, these weaknesses over pass the strengths of Greece as destination, especially if somebody face them on the preparation process because it could influence negatively the upcoming tourists. Regarding the process of arrival, Abeliotis D. also states that although the strengths are consisting of effective air and sea transportation system especially between the islands, during the summer season along with the geographical position of the country as transitional destination on major tours. Nonetheless, there is a contradictory state where during winter there no international air or sea connections, especially in islands in winter destinations. In addition to this, the majority of air transportation is tour operated aircrafts which limit the amount of tourists being able to arrive without schedules pack of vacations. Indeed this imbalance in winter summer seasons don't facilitate a tourism marketing promotion for extension of tourism seasons along with other things.

As far as the actual experience concern while in Greece, Abeliotis D. *et al.*, presents the richness of the country through cultural and natural landscape, warm climate, rich gastronomy and nature exploration. In spite of the treacherous mentioned, the sightseeing is purely conserved and that cause a low quality in experience Greece at its full potential. Additionally, there is few accommodation units because the tourism model in Greece is based on seasonal summer tourism, as mentioned before.

Consequently, Demand in Greece is a stable phenomenon due to history of the country; on

the other hand, the supply minimizes the full potential because of the disorganizational pattern supported for years from stakeholders and government. As a solution to this Abeliotis D. *et al.*, proposed the introduction of innovative tools which can positively influence tourists and can be adapted to strategic planning (Abeliotis , 2010:67).

2.5 Innovative tools for Tourism Marketing

Tourism in Greece developed very quickly with result the lack of effective strategic marketing and planning. After second WW Greece was devastated, poverty and hanger were in daily life as in many other countries worldwide. That was the time that Greek government ripped the opportunity to develop tourism. However, in order to satisfy the constant rising of demand there was no time for careful consideration of the situations raised on matters such as, publicity, marketing, infrastructure of touristic units, maintenance of existed cultural heritage. Moreover, nowadays, globalization has taken over the daily lives in multiple ways such as multi governance, multinational businesses, sharing lives in between places etc. Therefore, these conditions caused many predicaments in economy and society through time, as referred to previous chapter.

Taken from the solutions point of view, globalization influenced positive the existed situation in Greece together with the wide usage of internet because new innovative ways were discovered to solve or re-approach the problems occurred in meeting the demand in tourism in Greece the previous years. Starting with Social Media widespread use, Prem K. *et al.* (2015:5) claimed that, Social media are turning to an influential tool of management of destinations. He adds however that this is not a formal application of Social Media platforms but there is potential as long as local stakeholders grasp the opportunities given to promote a destination with simple promotional messages.

Another extremely old fashioned way of promoting a destination is through web pages named and made especially for the reason of promoting a special destination (Avdimiotis, 2008:35-37). In particular, the name given in URL of the webpage is extremely important as it pops up directly if clicked on board or searched in searching sites by name. For instance, if a destination page uses the word visit or tourism in its URL such as visitgreece.gr can reach many tourists.

Furthermore, Abeliotis D. *et al* (2010:71-72), introduces a collaboration of tourism types in

order to attract more tourists. He proposes a collaborative approach with individuals' indicatives through secret funding and support. For example, the collaboration between Greek gastronomical tourism stakeholders and an internationally recognized chef. In this way, the loyal fans club of the chef will acknowledge the Greek gastronomy. Supplementary to the innovative initiatives come the strategic marketing plan of tourism of the Greek Government where the associated organization, EOT, of Greek Tourism Ministry launches promotional campaigns in television, international magazines and newspapers and international EXPO's (Laoudikou, 2011:45). Despite the problematic mentioned in the previous chapter which influences negatively the tourism sector in Greece, there are tools that balance the ineffective policies through innovative approaches.

Greece is discovered as a destination for tourism the last fifty years. Although new in tourism sector, has rapidly adapted to tourism demand by offering facilities in relation with major cultural and natural landscapes, fast adapting the constantly changing and challenging demand with supply. Although demand of tourism product worldwide is a personal matter, when traveling, is observed a common pattern, which usually structures the supply of the tourist product. Although in Greece, supply corresponds to high standards globally due to cultural richness and effective of Greek government to adapt to economic and social challenges, there are many problems still need to be solved. Namely, the poor condition of the cultural sites, the short time scheduled program of museums, the seasonality of tourism which is high in summer but extremely low if nonexistent during winter, the poor marketing promotion due to lack of strategic planning and the limitations occurred from stakeholder internationally. Nonetheless, as economy and society evolves innovative tools lead to innovative problem solving and customer approaching. Such is the case of Social Media tool application, cultural videos, international cultural partnership of second and this sector of economy as well as clever usage of key words on the internet.

Chapter 3: Video and Tourism

3.1 Historical overview of videos application

I based my first two chapters on the strong relation between aspects of human expression and tourism. Shortly, I marked the connection in human senses and tourism as human senses being the tools to comprehend a destination while in the second chapter; I presented the Greek tourism products' supply and demand while concluded by introducing several innovative tools to improve the tourist services provided in Greece. Currently, I will focus in one of the innovative tools; cultural videos, acknowledging their impact on tourism with regards to sensory human system.

Barbash *et al.* (1997:15-17) stated that the first long lasting videos were depicting local life and had the character of daily description of normal activities and relations between people. For example, Figure 1 is a snapshot of the first video filmed under Lumiere and is a short presentation of a family lunch, focusing on the baby (Wikipedia, 2019). In particular, the birth of perpetual images started at the end of 19th century where Louis Lumiere conceived a way to depict into screen local life for a short time due to technology limitations.



Figure 1

Baby's lunch (Wikipedia, 2019)

However, as the societies evolved and technology improved screening and depicting life's aspects became frequent and easier with the contribution of human curiosity (Barbash *et al.*, 1997:20). For example, Figure 2 is two images from the first videos filmed in continuity depicting a sequence in the story (Wikipedia, 2019).



Figure 2

The two scenes making up of the film *Come Along, Do!* (Wikipedia, 2019)

Giving attention to the development of videos through time, Shilpa (2012: 22) added another practical use of videos in teaching. Indeed, videos trigger all aspects of human perception with regards to human senses, in particular she said that: “videos contribute to all aspects of communication, the speaker, the listener, the setting and the situation”. Hence, they have a massive effect of the viewer especially for educational purposes, where learning is becoming extremely easier. Accordingly, Sotiropoulou Ch. (2001:20), explains that audiovisual depiction of aspects of life, revives memories, creates new insights and desires, while give birth to new means of communication. For instance, Figure 3 depicts the world’s first animated film which was a combination of movement and sound (Wikipedia, 2019).



Figure 3

El apostol (Wikipedia, 2019)

In addition to this, as Kontaxakis V.(2015:27) stated, Social Media –the new age digital form of communication- offer safe, interactive conditions presenting a popular and amusing environment without demographic and racism limitations. Figure 4, is an example of a memorable snapshot of an image regarding an awkward moment of a child.



Figure 4
Snapshot of daily life (Wikipedia, 2019)

Currently, many people use the internet for posting and sharing personal content such as videos of daily routines, with thousands of other digital users, worldwide. This bizarre state of constant sharing, unknown few years ago, is a yearning for recognition and acknowledging, in other words, it might be considered as a sharing of experience and triggering of sensory emotional states.

Henceforth, in our age, videos are used massively from movies to professional advertising campaigns, marketing products digitally to amateur's attempts of sharing products or their stories. Notably, all previous mentioned video applications have the same target, the deeper triggering of human senses and influence of human choices.

3.2 The relation between videos and tourism

Indeed, the utilization of videos is rising day to day in forms of human expression, with regards to economic and social purposes, along with other things. On the other hand, tourism's development has been conceived through human senses and evolved through technological circumstances and inventions such as videos. At this point, one can easily come to the conclusion that tourism can be affected by videos (Spiliopoulou, 2012:82). For example, Figure 5, which is a personal photo shoot of a tourist, enjoying vacation in Greek Islands, could affect the preparation state of upcoming visitors positively.



Figure 5

Snapshot of personal moments during vacation (VisitGreece, 2018)

According to research article of Shani A. (2009:129-130), videos had a significant contribution on China's image as a travel destination. In particular, the content of the videos used for the research, directed the participants on how to perceive China (e.g. interesting, boring) and what associations should be done for attracting tourists (e.g. making connections with particular cultural aspects). At this point is important to take into consideration the fact that technological improvements and internet broadening usage, allow new possibilities for people to watch a video spontaneously or intentionally. Supporter of this view is Tiago Andre Ferreira Melo (2016:3), who marked the importance of digital multimedia such as videos on travel blogging (a professional occupation of posting and sharing on Social Media). He notices that visual material trigger human emotions, through the use of human senses, about a destination. In detail, he said that: "the constant perpetual images strongly conveyed emotions, mood, narrative, ideas and messages" (Figure 6).



Figure 6

Snapshot of rare interaction of animals and people (National Geographic, 2019)

Moreover, Oliveira E. (2015:7), supports a more concrete view through his research combining Tourism and Social Media further more. He claims that Social Media networking (posting and sharing) with thoughtful usage of destination assets such as videos of a unique landscape, increases tourism revenues of the selective destination. The same opinion is supported also by Zeynep Pinar Ucar (2017:1), who underlines the fact that the interconnection of media and tourism is extremely important to the extent that media influence audience, positively or negatively, by relating themselves with specific images or places. Reino S. (2011:8) also contributes his insights about Social Media and tourism in his research by stating that, You Tube (video platform) offers to tourists possibilities to search for specific activities on a destination while checking on the reviews of other users. In this way upcoming tourists, might look for special advice.

Undoubtedly, tourism sector is extremely influenced from audiovisual expressions of technology. Precisely, upcoming tourists might watch a video related to a destination and express results of influence through the effect of their emotions, from possible identification, from the possibility to get influenced by personal research or experienced advice or by general assumptions and perception obtained by viewers. However, the opposite can be also noticed as a result of the relation between tourism and media. As Simantiri M. (2016:74) cases, the visual trigger might cause emotional blockage when the visual content is not targeting on a specific theme. Thus, it must be taken into consideration

that there are two sides of video impact on tourism which can cause positive or negative results.

3.3 Content of videos in Tourism

Videos in marketing so far, have been considered as a major source of emotional subconscious influence which in the case of tourism has been proven to demonstrate marvelous economic results. This kind of effect has been used from tourism stakeholders, along with political and economical contributors, in marketing policies in order to formulate societies and markets worldwide. Taken for example the case of China where demonstration of unique products and extraordinary sightseeing conquered the tourism market. Worth mentioning here is the fact that other sources like magazines related to tourism and travel brochures are being used for tourism marketing purposes.

It is therefore important that the content of the video should focus on distinct destination characteristics to create demand. Look for example at Figure 7, a Kenyan man is feeding giraffes, a unique experience provided only to certain African countries and considered as unique characteristic for attracting tourists (National Geographic, 2019).



Figure 7

Snapshot of a Kenyan man feeding giraffes (National Geographic,2019)

Thus, the content used on video campaigns (marketing strategies) determines towards which aspect and type of tourism demand will be shaped. As Lisheng Weng (2018: 24-25) said: “choosing a suitable advertising format, according to destination characteristics [...] will be more effective strategy for marketing in the tourism industry”.

According to Gourgolitsas A. (2016:108-110), advertising of tourism products is one the most important tool for promoting it because for a stakeholder, to advertise a product, should be able to influence the viewers. The objectives of an advertising campaign can be summarized to intent of emotional dependence from viewers, through certain conditions. First, the information given to the viewer should be relevant to his interests. Second, his desires could be easily re centered through the content of the advertising tools (posters, videos e.t.c.). Third, the messages passed should be able to influence the choices of the viewer (Gourgolitsas, (2016:108). Furthermore, Bouras K. (2016:68) notices that competition between advertising businesses has an innovative and creative effect on successful campaigns for tourism. For example, every travel brochure presents a different perspective of the cultural concept along with the current sociopolitical circumstances of the destination (Sgartsou,2009:79-80). For instance Figure 8, shows a religious aspect of Greece after WWII.

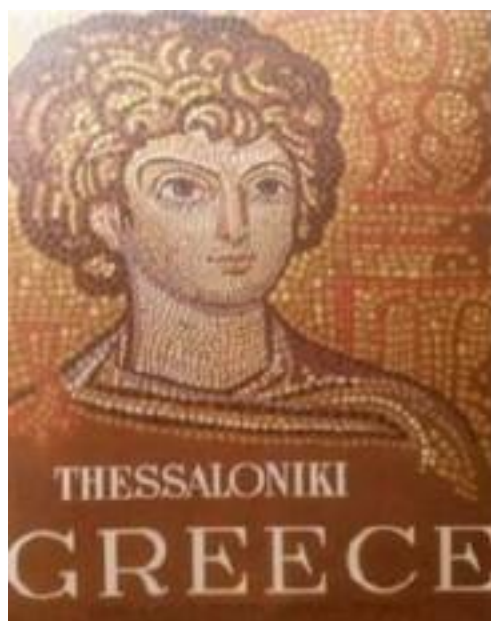


Figure 8

Travel Brochure of EOT for the year 1956 (Arifi,2015)

Especially for the content of the advertising videos, Aggelos M. (2014:68-70) claimed that

they have the unique capability of transmitting to viewers the feeling of having or tasting the product and service due to the intense audiovisual effects. He adds that, audiovisual effects create memories and desires to own the product or experience the service projected. In addition he presents the techniques that reinforce audiovisual effects such as the information, emotional stimulation, humor, fear, comparisons and recommendations. Therefore, the content of videos as well as similar techniques of triggering emotional the audience, is extremely influential for tourism sector. Remarkably important is the fact that content itself must focus on unique characteristics regarding the destination in order to affect vividly the audience.

Chapter 4: Case studies of Tourism Promotion of Greece using videos

Summarizing the so far approach of the research, it was analyzed the interconnection of tourism with human senses and marketing, which is formed from the tendencies of tourism policies and personal choices, through the application of tools for effective marketing such as cultural videos. Briefly, the sensory experience is the bodily means through which people get to understand their environment and form their preferences, which are in dynamic relation with the supply policies, shaping the tourism sector. In particular, taken into consideration the economy, from the perspective of marketing and its relation with tourism, it is evident, that marketing and tourism are interacting widely because tourism is based on effective marketing through innovative and creative approach to form the demand. Although there are many and different approaches to marketing, this research is focus on cultural videos as a form of influence to the audience which is proved from literature already. Characteristically, Christou Th. (2006: 74) stated that, every tourist is collecting information from multiple resources such as digital means of marketing, word of mouth, tour operators and personal contacts. Thus it is evident to present several examples of effective marketing with regards to different types of marketing strategies.

4.1 Case Study of Crete, using digital tools

This case study is referring to the re-construction of the Website of Crete Island, the year 2012, for marketing purposes. The webpage was under Greek government's authority and more importantly under the authority of Prefecture of Crete. Worth mentioning here, is the fact that, Greek government's legislation for prefectures is allowing total control in matters of

decision making, only to the extent of the Prefecture's economic and political operations. Thus, since authorization is far independent and in hands of the Prefecture itself, allows many opportunities to policy makers, to act freely in matters of strategic planning.

This case study is a new approach of tourism marketing for reaching more tourists through the webpage of Prefecture of Crete, known under the name of "Incredible Crete". Although, the Prefecture of Crete was active considering tourism marketing, this project was a new attempt to attract more visitors under the name for the campaign "Incredible Crete: Surprisingly yours!" which was based on three well defined, well targeted strategies. In this first strategy, the governmental policy makers were keen to collaborate with local professionals in the field of video making in order to promote a new perspective of the local tourism product. In this way, eight cultural videos were shot focused on Cretan culture for hospitality, local life, history, natural landscape, cultural heritage and gastronomy, presenting to tourists the destination in an innovative, unique way. Figure 9, is a moment captured from one of the eight videos promoting the culture of Crete. In this figure is marked the Cretan hospitality between a foreigner and a friendly Cretan man (Greek Reporter, 2016).



Figure 9

Incredible Hospitality (Greek Reporter, 2016)

In the second strategy, the reconstruction of the webpage, consisting of the translation of its content, into more foreign languages, in order to reach the top visitors of the island, for the last years. Precisely, the island of Crete has more tourists coming from Germany, Russia as well as English speaking countries; therefore the policy makers wanted the webpage to be information friendly towards this group of tourists. Furthermore, search machines tools were added in order to facilitate possible research for accommodation in the island. Last but not least, is the presence of the Prefecture and their website on Social Media (face book, Twitter, You Tube) through marketing tools of social media. In the third strategy, the slogan promoted on the website "Surprisingly yours" is a direct emotional influence focusing on local hospitality

by marking the feeling of ownership of the island, from the side of tourist's (Fragiadaki M., 2013: 40-60). The results of the new Tourism planning for Crete were positive in due time, approximately, three million viewers in YouTube Channel of Prefecture of Crete, while in the same time, extremely became prominent for the next years.

4.2 Case Study of EOT, using collaborations

EOT is a Greek public body responsible for taking initiatives for Tourism Marketing with regards to tourism product. Precisely, among its strategies are the improvement of tourism product supply, the constant development of local tourist products, the education and information of people working to tourism sector as well as the innovative entrepreneurship together with the promotion of Greek Tourism products abroad.

EOT from its establishment in 1929 has changed many forms and responsibilities in the field of tourism due to national and international social and economical challenges. Nowadays, among its strongest policies are the touristic TV spots to global and local channels, the local presence in international magazines for tourism, digital advertisements, international recognized tour operators partnerships and participation on EXPO's (Global Expeditions on tourism) (Laoudikou, 2011:39-47). At this point, it is important to be said that EOT's policy makers, adopt diverse policies for promoting tourist products in abroad considering the cultural, social and political factors of each country carefully.

Taken into consideration the previous mentioned strategies of EOT, I will focus to one: the promotion of Greek tourism product in abroad, precisely Japan. Japanese tourism market has a small portion of tourism revenues in the scale of global arena. However, Japanese tourism high life style standards and economic fluency are amongst the best qualities for tourists due to high revenues for the visited countries.

Regarding the strategy of EOT, the approach of this market was considerably delicate and in smaller scale than the usual strategies of the organization, applied for other markets. In detail, advertisements in the form of cultural videos or vocal recordings, were placed in local Japanese media (TV., radio etc), travel brochures in local language, participation in local expedition for tourism as well as pre-paid trips to Greece for the Japanese tour operators in order to acknowledge Greece. Apart from these kinds of promotions, the Greek embassy, in

Japan, organized several events per year in order to show important cultural aspects of Greek Legacy. Although, strategic planning of tourism in Japan has many benefits, the market is extremely small, nonetheless. As a result, the strategies are applied spontaneously without a systemization and the revenues are low compared to the high life style of that nation (Pagoni, 2010:34-38).

4.3.Case study of advertising Campaigns, using slogans

Spain

Amongst the most competitive countries in the field of tourism, compared to Greece, is Spain. Spain is located in west side of Mediterranean Sea, having similar cultural life style and landscape as Greece. The first model of tourism campaign in Spain was based on the low budget vacation, combining sea, sun and alcohol. However, as the demand was raised rapidly and tourism was developing also to other countries worldwide, Spain lost her place in the scale, value for money. At that moment, tourism policy makers in Spain came up with a new tourism strategic planning model, which was focused on the slogan of “smile you are in Spain” (Kiparissi, 2009: 31-32). In detail, the slogan was introducing the tourists to distinct cultural aspects of the country, responsible for establishing Spain through historical and cultural revolutions. Remarkable is the fact that, Spain receives around 50 million tourists per year through the marketing policies mentioned and considered to be an example of great influence for Greece.

Croatia

Croatia is a country much affected from the Balkan conflicts. Its economy and society were much affected, in the past, having as result the reduction of total revenues from foreign visits and export products. Thus, the governmental policy makers of the time inflicted a new perspective of Croatia’s general global image. Briefly, they introduced a new slogan for attracting tourists: “Croatia, the Mediterranean as it once was” which represented an improved image of the country showing the purity of the area of Mediterranean Sea with clean beaches, historical cities, pure environment and low prices (Kiparissi,, 2009: 33).

Moreover, except cultural videos there are other means of presenting the local culture less known to marketing decision makers and less applied widely as marketing tools but considered to be extremely effective on identifying a place while establishing it among the

top destinations, such as the depictions on cart postals and on banknotes. Taken for example, Kotidis A. (2015: 156), whose research, based on banknotes. He notices through his research that, banknotes are not only a transactional tool for preserving economy but also a cultural phenomenon which is depicting national cultural aspects and is imprinted deep into the conscience of all the people who use it, especially from foreigners. In addition to this, Bonarou Ch. (2009:476-479) through her research, says that, cart postals are an important factor for promoting the cultural heritage of a country. Furthermore, she explains that, producers of cart postals are quite concerned about the images of the country, they print, because they should adapt on the constant changes occurred in the preferences of tourists regarding the image of Greece. She continues saying that, although, Greece's campaign on tourism started with depictions far from the reality of the country that time , poverty, hunger instead of sun and seaside, it seems that still today tourists are focus on captivating natural landscapes, historic places and less the reality of the era. In this way, each cart postal represents the inner emotional attitude of the visitors and can be imprinted to the conscience of people looking at them. For example, natural beauty's landscape is showing the purity of environment in contrast with the current pollution problem in Greece. Undoubtedly, in this image is promoted a heavenly version of paradise to tourists, which works as an effective marketing tool for promoting a destination. Consequently, as Arifi M. (2015:163) said, the whole tourism is based on feelings, which are creating desires and motivation for a person to be part of a place or culture, through visual depiction, which has the role of cultural influence which brings together by creating strong bonds between people, places and their environment in between.

Part 2: Survey

I. Problem Statement

Greece is a country rich in cultural heritage and variable geomorphologically landscapes, ideal for summer and winter vacations. However, after WWII new sources of economy where built, Greece has been established amongst the travel destinations especially for summer vacations. What is more the tourism industry in Greece is established under the demands of tourists coming to enjoy the tropical beaches, warm climate and unique landscapes, mostly approachable during summer. While on the other hand, many islands remain deserted during winter because their entire economy depends on tourist's transactions.

The new millennium signaled the opening of humanity to globalization with the interconnection of diverse cultures and nations under common economic strategies and political partnerships. The influence was evident in micro and macro social, economic and political levels. For example, one of the European Union's (EU) economic strategies is the funding of underdeveloped regions of EU member states. In addition, the technological improvement which accompanied globalization, facilitate the interconnection of people from different countries to communicate directly, search on the data base of another nation's as well as get influenced by the experience posted on social platforms from an unknown person on the other part of the world.

Furthermore, after 2001, Greece became a member of European Union (EU). The membership laid the foundations of a new economic era in tourism industry. As traveling became easier with a common policy for the 28 member countries of EU, more travelers - used in different climate, having diverse cultural ethics and distinct outdoor activities or research interests- created different tourism products in due time. Despite, Greek tourism industry adapted very quickly in the changes taking place in demand without a strategic policy for sustainable tourism development.

At this point many questions have been rising taken into consideration the above mentioned influences: What is the main reason that drives the travelers to visit Greece? Which is their

main interest in Greece? Where do they get their information on what to visit and how to have a particular experience? How did they get influenced where to go? In my study in order to explain these questions I researched on the case study of cultural videos. Consequently, globalization era, internet and political-economical unions of nations provide a range of different impacts in personal choices. Thus, I took as area of study the personal choices for traveling taken into consideration the technological advances of the time together with the improved economic policies applied.

II. Scope

The factors that affect the decisions of the travelers such as what to visit, how to choose a place or what to do there, can be mainly twofold technological and humanitarian. In one side internet is given an open access to the majority of population. For example, in their vacation one person can share his experience from a visit, can ask for advice while is on a place, can sell or buy goods while being away, can even meet unknown people easier. All these approved under the common communication policy of internet, free, unlimited, beyond racism access. Therefore, the influence is huge, quicker and direct comparing the sources of data some year ago such as books, TV, cinema or mouth of word. On the other hand, human relations still hold a dominant position on influence on our choices. Taken traveling for example, a discussion of friends around a trip no matter the duration can affect the choice of these people the next time they will plan to travel. Of course there are also other factors such as business trips, family visits or studying purposes for traveling which are verified on my research. Accordingly, the scope of my research is to examine the major reasons a person travels, in this case traveling to Greece, while in the same time post, sources of influence, in this research taken the cultural videos as an innovative source of impact. Having in mind the previous mentioned approach, travelers who already finished their visit to Greece is easy enough to collect an overall point of view from their experience, on how and what was the main influence on their choice to visit Greece.

III. Methodology

This research is an attempt to measure the impact of cultural videos on tourism before a traveler visit or during his stay in Greece and is contacted on tourists at the end of their vacation. Precisely, the term impact refers to a situation of - wanting to visit a destination-

that rises intentionally to a traveler when watches a cultural video.

Due to social media rising and internet's advisory purpose on our lives, more and more people are using digital tools to find information regarding their plan to visit a destination. For example, a potential traveler, during his upcoming trip in Greece, might search for a personal experience from a blogger who already visited the country and posted his video on YouTube, face book, instagram or major travel platforms such as trip advisor. Alternatively, the traveler might look for short videos on a popular place in the area of Greece made for purposes of strategic tourism promotion such as videos specifically targeting acropolis or sun, sea and sand spots. Therefore, I strongly believe that tourism is affected from cultural videos as much as was used to be affected from brochures some years ago. After all, Sgartsou Th. *et al* (2009:88) states in her research on tourism brochures, not only brochures depicted the evolution of Greece through time but also established the brand Greece as a desirable destination. In addition, Arifi M. *et al.* (2015:5) introduced tourism brochures as means of communication of Greece in abroad through art and landscape depictions. Taken from this point of view, Bonarou Ch. (2009: 173) note that cart postal are evidence of the relationship between visual culture and tourism. Undoubtedly, cultural videos present a contemporary form of influence where one can find a strong connection between visual portrayal and tourism development.

Accordingly, my research is based on the theoretical background of 4 aspects of scientific depiction combining tourism as a background to each of them. The first aspect is the landscape and human senses where I analyze the significance for cultural and natural heritage of Greece, from human senses point of view. The second aspect is based on Greek tourism supply and demand tendencies, which are a superficial examination of Greek tourism strategic plan, taken into consideration the formation of Greek tourism economy. The third aspect is a historical overview on videos for tourism marketing of a destination. Furthermore, in this stage is analyzed the purpose of cultural videos, their direct relation with human senses, the strategies of reaching viewers and its contribution to tourism. The last aspect is an analysis of case studies on tourism promotion in Greece. In this stage, I answer questions related to national and international promotion of Greece taken into account public campaign and personal initiatives, with a small reference to competitive countries promotional strategies.

The methodology used for the research part was based on data processed from three

different sources. In the first stage, qualitative data were obtained by interviewing “the creators” of cultural videos, the recognized Directors, Theodoris Papadoulakis and Marianna Economou together with the Manager of Audiovisual department of Greek Ministry of Tourism, Fili Eleutheria. During this stage, important questions were answered regarding personal goals and purpose of their work on cultural videos, from the perspective of individual initiatives and national campaigns. In the second stage, quantitative data were obtained by 200 questionnaires given to tourists at the international airport of Eletherios Venizelos in Athens right after finishing their check in, at late afternoon. The questionnaires were contracted in multiform, divided into open and close, depicting to multiple choices, like scale or rating scale. Regarding the structure of the questionnaires, related bibliography of Zafeiropoulos K. (2005:78-154) and Javeau Cl. (1996:41-47, 51-149) was advised while the formation of the questions was a composition of research questionnaires from foreign researches for measuring the preferences of tourists. Additionally, the questions were inspired also from the bibliography of Shani A. (2009:129-130) about the significant contribution of videos on travel destination, of Sotiropoulou Ch. (2001:20) focused on audiovisual effects on personal memories and desires, of Prem Kumar (2015:5), focused on the influence of social media to management of a destination, of Aggelos M.(2014:68-70), focused on unique capabilities marketing tools have for transmitting to viewers the feeling of wanting to be in the place, as well as, the personal motives that affect the demand by Bitzios D. (2012:21). Especially, the questions formulate the tourists into groups according to their preferences in travelling during all stages such as preparation, information, living the experience as well as sharing the experience. Briefly, the structure of the questionnaire is in demographic questions, personal questions on choosing the destination, personal questions on cultural videos and questions before or after visiting the destination.

Thirdly, in the last stage, I will draw personal conclusions based on the previous mentioned research taken into consideration the 3 major personal interviews I took, from the international recognized directors of cultural videos and the manager of the audiovisual department of Greek Ministry of Tourism. In this way, I will define the deeper meaning of individual initiatives concerning cultural videos, inspired by the result of their so far work through my research; I draw results concerning the effectiveness of tourism marketing in Greece through cultural videos campaigns.

IV. Desired Results

As I mentioned before, tourism advertisement, cart postal's and brochures are some tools used by internet, travel agents or familiar to the travelers, to influence consciously or unconsciously personal choices. For example, a brochure depicting a sunny tropical beach in an island in Greece can influence a person to live the emotions generating by this image, warm, relaxed sensation hearing the waves popping.

In my research, I focus only on cultural videos as a tool to be influenced to visit a country, having specific experience or traveling to specific spots given to a visitor by multiple source of information such as internet research, Social Media, shared experience by a familiar through the form of video etc. My desired results are summarized to personal questions on choosing Greece and general and special questions for cultural videos. Briefly, I looked for results such as the possibility having watch a cultural video before or during a visit to Greece, the tool most often advise for a cultural video, their belief on the reliability of them, the main thing they are getting influenced on a cultural video, the probability to generate emotions during watch, the impact the verbal messages and if they follow the sharing policy for a personal cultural video.

V. Results of the survey

The survey contacted at the international airport of Eleytherios Venizelos in the capital city of Greece, Athens, during late afternoons. For three consecutive days, were given 200 questionnaires of 20 questions formulated in English language, specifically to tourists that leaving Greece, at the check in area and the open area of the airport. It is acknowledged the fact that, there was not purposeful selection of the people except the fact that they should have been foreigners specifically for research purposes. Notably, no personal details neither were asked nor were given except demographic characteristics which help to identify the results in a more constructive way. The questions were divided into 4 categories: 1. Four demographic questions (age, gender, residence, status) to acknowledge the type of people usually choose cultural videos as a tool for tourism, 2. Four personal questions on choosing Greece as destination (primarily reason to visit, main interest in Greece, information resources etc), in order to understand some of the reasons why tourists turn to cultural videos, 3. Four general questions which measure the perception around cultural videos (frequency of advising cultural videos, reliability of these videos, promotional impact on Greece etc), 4. Eight personal questions on the impact of cultural videos (factor of influence,

emotional impact, verbal impact, economical impact, Impact of importance, impact of social media etc) for getting the personal influence a cultural video can have on a person's choices. All answers were first answered in person and then depicted in charts formulated into percentages according to Google format for questionnaires (https://docs.google.com/forms/d/1glULxkSNPTFd3tBXD9kBcr500q91LYuhY4pS0mAlnQs/edit?no_redirect=true).

Gender



What is your age group?

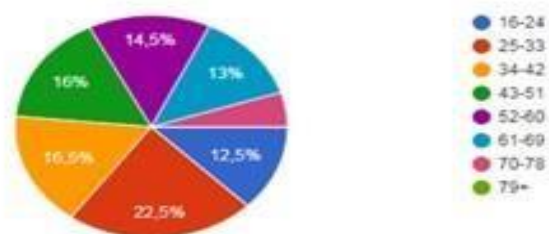
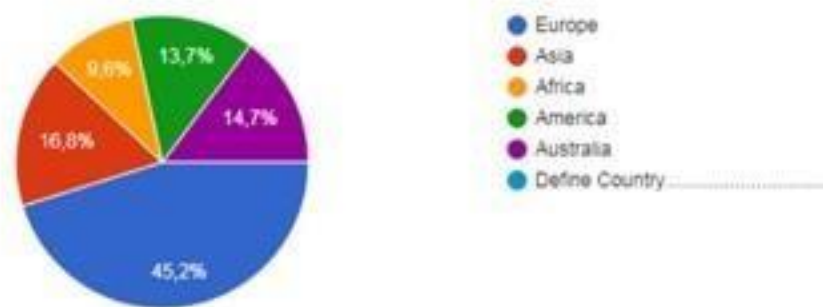


Chart 1

On **chart 1** is depicted the demographic characteristics of age and gender of participants divided by percentage according to their answers. Thus, the male and female participants were questioned in equal percentage while their age group varies remarkably. More precisely, 12,5% of the participants were between the age of 16 to 24 years old, most likely students, 22,5% were between the age of 25 to 33 years old, whilst 16,5 % were 34 to 42 years old, 16% were middle ages, 43 to 51 years old, 14,5 % were in their early third age, between 52 to 60 years old and 13% were old aged people from 5% were between the age of 61 to 69 years old, while it is remarkable the fact that the oldest ages, over 79 years old, have not answer any questionnaire. According to my research, old-aged tourists that asked to participate in my research didn't know English language. Thus, the percentage of old agers, 70 to 78 years old, answering the questionnaire is remarkably low compared to the other age ranges whilst the percentage of participants between the age of 25-33 years old is the highest in answering the questions.

What is your residence?



What is your current status?

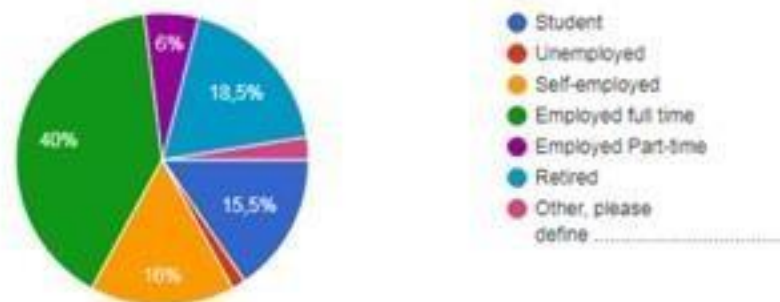
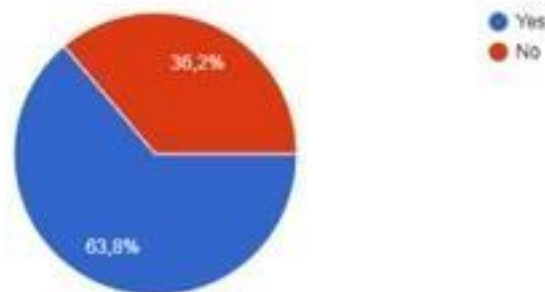


Chart 2

Chart 2 also demonstrates results of demographic questions on residence and status. Precisely, the first chart is divided almost into half by European visitors having the highest percentage on answering the questions. In detail, 45,2% of the tourists asked are coming from European countries, 16,8% are Asian visitors, 14,7% are Australians, 13,7% are Americans and only 9,6% Africans. The second chart shows the financial status of the participants. In particular, the highest percentage of them, about 40%, are employed full time while the lowest under 1% are either unemployed or have special financial support (family, government e.t.c.). In more detail, 18,5% were retired the time the survey occurred, 16% were self - employed, 15,5% were students, 6% were employed parttime. So, the demographic characteristics of the participants show that they were 50% men and 50% women, were mostly aged between the ages of 25 to 33 years old and less over 70 years old, were coming commonly from Europe and less from Africa and were massively employed except a very short percentage of special financial support.

Is this the first time to visit Greece?



Which is your primarily reason to visit Greece?

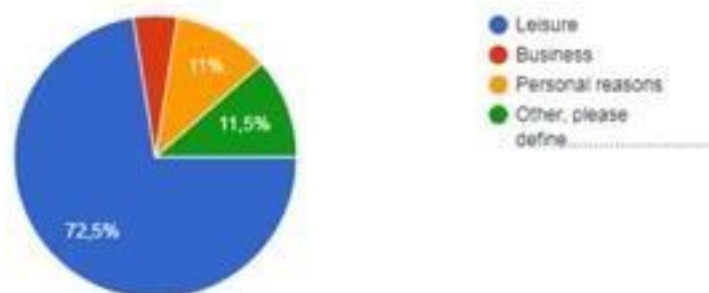
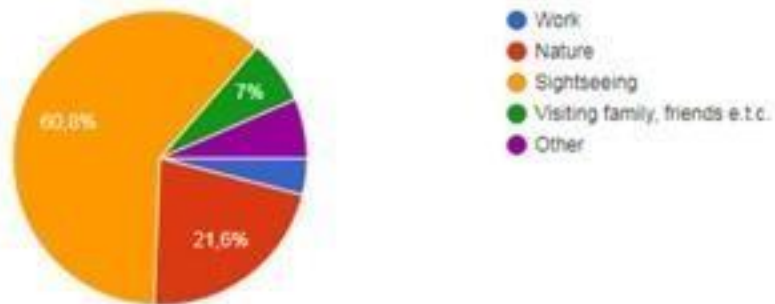


Chart 3

Chart 3 is an image of why tourists chose Greece as their travel destination. The first chart shows that 63,8% of the people visited Greece for the first time while 36,2% had visited Greece again in the past. The second chart recognizes a 72,5% of participants need to visit Greece for leisure and 5% for business reasons. Additionally, 11% of the answers were concerning personal reasons to visit Greece and an 11,5% concerned other reasons such as pilgrimage, spa tourism, sports match, school programs, historical places, volunteerism, etc.

What is your main interest for visiting Greece ?



Where did you obtain information about Greece?



Chart 4

Chart 4 is a sequence of the questions concerning the reasons of visiting Greece. Thus, in the first chart sightseeing has a dominant role in choosing Greece for vacation with a 60,8% of participants answering this while less than 7% of the people visited Greece for work or other reasons such as the legends of mythology about the country, the film advertising, or just a must visit country or particular sports activities, family tradition. The second most popular reason for tourists to come in Greece is the natural landscape with 21,6% of the answers and about 7% of them came to visit family or friends. The second chart is showing the main source of information regarding the visit to Greece internet is the primarily source obtaining information from presenting 45,5% of the participants,

while under 6% of the participants obtain information by word of mouth, the second greater percentage of obtaining information about Greece is the previous experience of already being in Greece. A 10% of tourists advised a travel agent, a 8% is relying on particular websites or personal blogs, and guide books a 7% social media, a 6% was captivated by cultural videos, or landscape from documentary and films. From the group of questions regarding the profile of the tourists choosing Greece for vacation, we can see that the majority of them 63,8% have been to Greece for the first time whilst 72,5% came for leisure and only 5% for business reasons. Moreover the sightseeing factor with 60,8% of the participants choosing it represents the importance natural and cultural landscape of Greece in tourism and less come for work, only 7%. Remarkable also is the fact that internet has been chosen by almost 50% of the tourists as the main source of obtaining information before visiting Greece and less than 6% by word of mouth.

How often did you advise Youtube or Social Media for cultural videos during your stay in Greece?

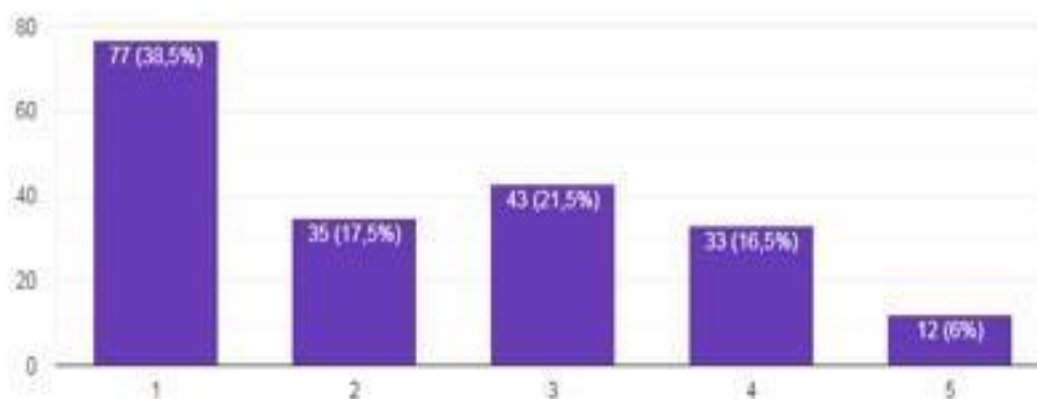


Chart 5

Chart 5 is the first of the four questions measuring the perception of participants on cultural videos, where the majority of the participants didn't advise any cultural videos during their stay in Greece. In detail, 77 of the participants advise to minimum social media for cultural videos while staying Greece. On the other hand, only 12 answered positively on that matter while 43 remained neutral, 33 have much interaction with social media and 35 rarely had contact with social media when traveling.

How reliable do you think is the information about Greece, provided by cultural videos, to tourists?

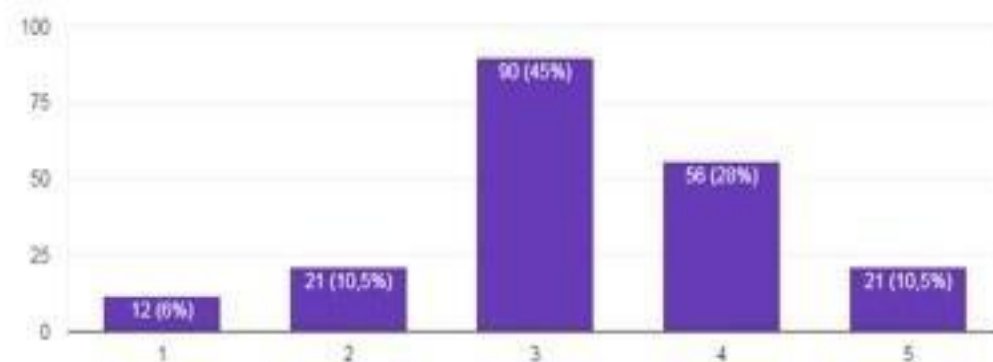


Chart 6

Chart 6 represents that the majority of the participants tend to believe that the information given by a video is reliable enough. Specifically, almost half of the tourists asked stayed neutral on the reliability of the information provided on the cultural videos while only 12 think that the information is reliable to the minimum degree. Furthermore, 21 participants trust less this information while another 21 of them considers reliable information the ones on cultural videos and 56 of them sees also positively the fact that important information is given through cultural videos.

How important do you think are the cultural videos for promoting tourism in Greece?

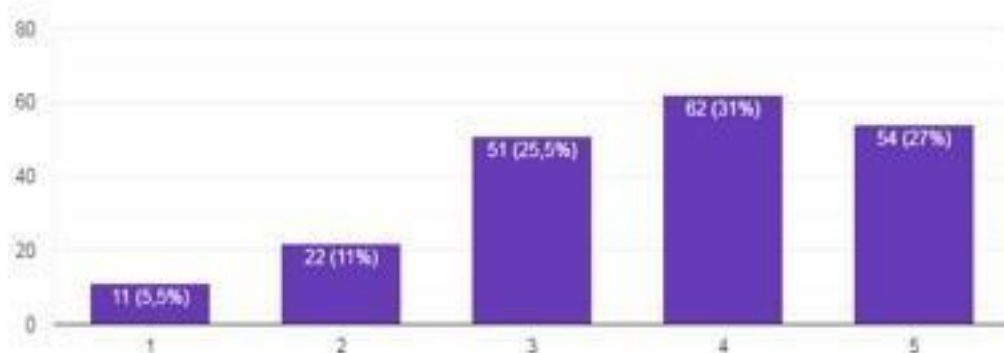


Chart 7

Chart 7 shows that the vast majority of the tourists asked strongly believe that cultural videos contribute to promotion of tourism in Greece. Characteristically, 62 of the respondents think very much that cultural videos promote actively the tourism in Greece, 54 of them strongly believes that although 51 remains neutral to this statement. In the same time only 11 think that cultural videos hardly promote any touristic activity in Greece and 22 thin that this kind of promotion has little to do with actual rising of tourist numbers in Greece.

Do you believe that an introductory cultural video of Greece provides a fruitful environment for tourism development in the country?

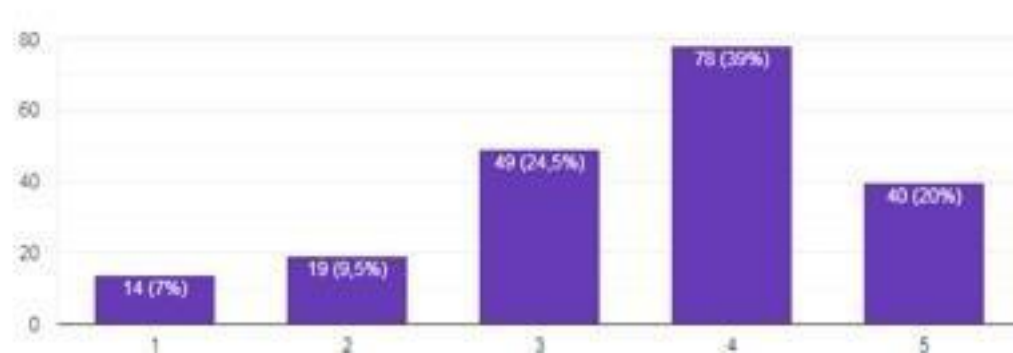


Chart 8

Chart 8 corresponds perfectly to the previous chart about the promotion of Greece through cultural videos. Recurrently, the majority of respondents strongly believe that an introductory cultural video of Greece provides a fruitful environment for tourism development. In detail, 78 of the participants very much think positively towards tourism development, 40 of them strongly believe that contribution of cultural videos is editable while 49 remain neutral to that matter. On the other hand, only 14 don't think at all that cultural videos present opportunity for tourism development in the same moment 19 of them is reluctant to the same statement.

Summarizing from the group of questions referring to general perception of respondents on cultural videos, the majority of the tourists visiting Greece don't advise cultural videos on social media during their visit. However the majority trusts The information given by them. Additionally, the attitude towards a cultural promotion of the destination through visual media is mainly positive despite the fact that one third of the participants have a neutral approach of the subject. Plus, they even believe that visual promotion increases the possibilities of tourism development and the implementation of new tourism products.

In case you watch a short video presentation of Greece, you are more influenced by :

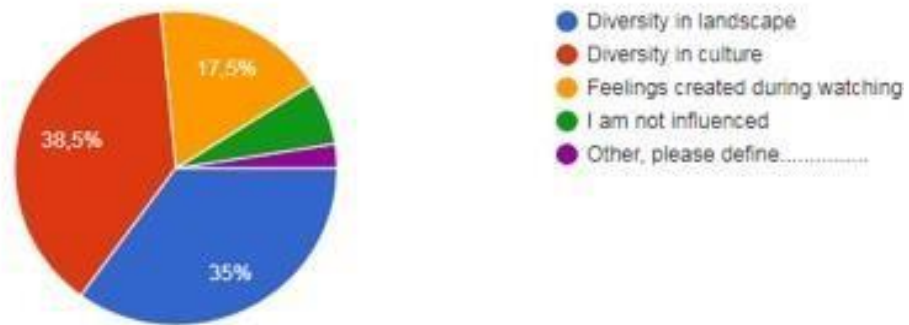


Chart 9

Chart 9 is the first amongst the group of questions inquiring the personal influences cultural videos have on tourists. The table is depicting few reasons someone might be influenced especially on a cultural video. It appears that the major reason, 38,5% choices, is showing the diversity in culture and the least chosen are other reasons such as the role in history one place has. The second more important reason to visit Greece according to 35% of the participants is the diversity in landscape, following with 17,5% the feeling created during watching a cultural video and less than 10% is divided between those who are not influenced at all and those who are influenced by other reasons

In case you are looking for a personal experience, what would you advise?

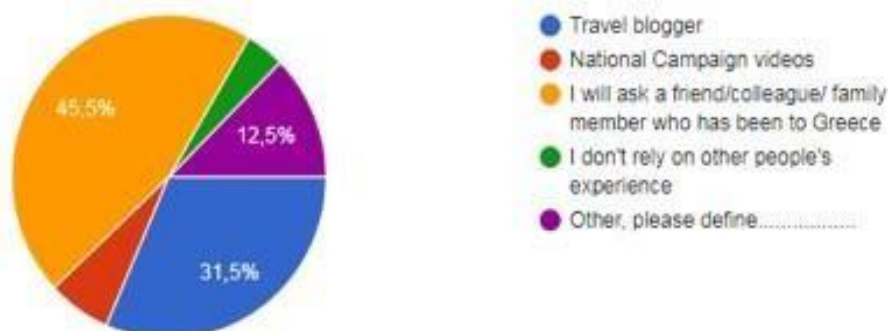


Chart 10

Chart 10 displays the individual choices on advising a source of information for the destination to visit. An enormously big percentage of almost half the respondents trust personal relations on that matter such as, colleagues, friends or people they know and ready visited Greece before. However a percentage under 4% of the respondents don't rely at all on other people personal point of view on vacation while in the same percentage correspond also participants who might trust national campaign cultural videos for spotting the most important sightseeing places. In addition, 31,5% of the participants also trust a more personalized experience such as travel bloggers on where and what to do in Greece.

From your personal experience, are you generating emotions when you watch a personal video from vacation ?

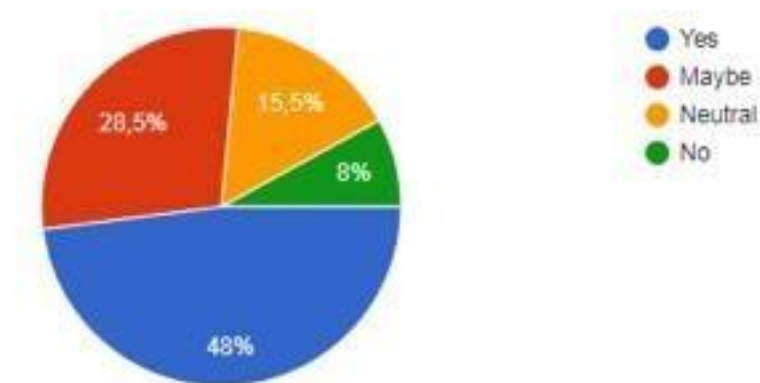


Chart 11

On **Chart 11** I focused on a more interesting question regarding cultural videos, the emotional influence. Thus, almost half of the participants, 48% of the total number, responded positive on the emotional influence while watching a cultural video while only less than one fifth of them responded negatively own the same question whilst 28,5% believe that maybe there is some kind of emotional influence and 15,5% remained neutral on this kind of impact.

From your personal experience, did you notice that after you watched a cultural video of Greece, you were influenced to visit the exact same spots?

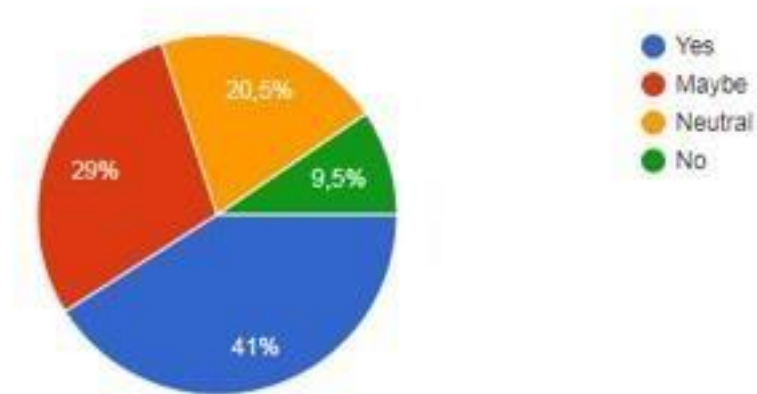


Chart 12

Chart 12 is also a direct approach on subconscious influence they are might be behind a cultural video. The majority of the participants responded positive on being subconsciously influenced to visit the exact same spot they watched on a cultural video while at the same time only 9,5% were sure of not being influenced at all to such degree. Furthermore, 29% believe that maybe there is a resemblance on their choices to visit specific cultural spots while 20,5% remained neutral on that matter.

Do you think that a slogan (meaningful phrase) in a cultural video, would influence you to live the experience described from the slogan?

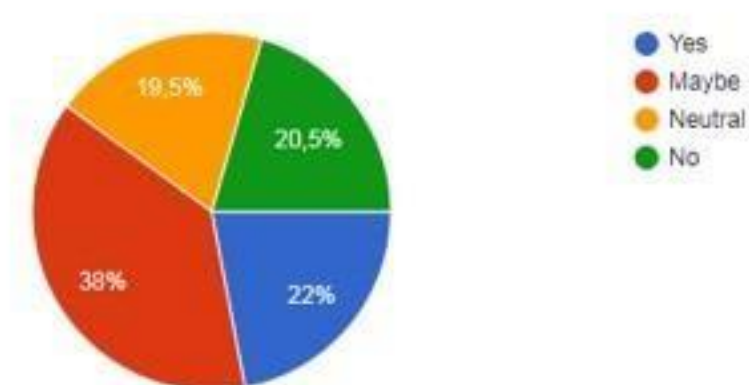


Chart 13

Chart 13 is showing the results of another question related to cultural videos where one third of the respondents, 38% think that there is a possibility if any slogan were said on a cultural video to influence the viewers to experience the particular story described on the video. In the same time, 19,5% of the respondents kept a neutral position on the subject, 20,5% were sure that they would not be influenced by a slogan and 22% answered positive on being influenced.

Do you believe that a cultural video can create a new form of tourism (e.g. yachting tourism, climbing tourism e.t.c)?



Chart 14

Chart 14 represents the opinion of the respondents regarding the possible creation of new tourism products due to cultural videos. Almost half of the respondents (47,7%) have a positive approach while only 5% have a negative point of view. Additionally, 31,7% think that maybe a cultural video open a new perspective on tourism industry and 14,1% remain neutral on this question.

Do you believe that cultural videos for a destination should present a competitive perspective of local culture (e.g. unique landscape, colourful nature e.t.c), in order to motivate a visitor ?

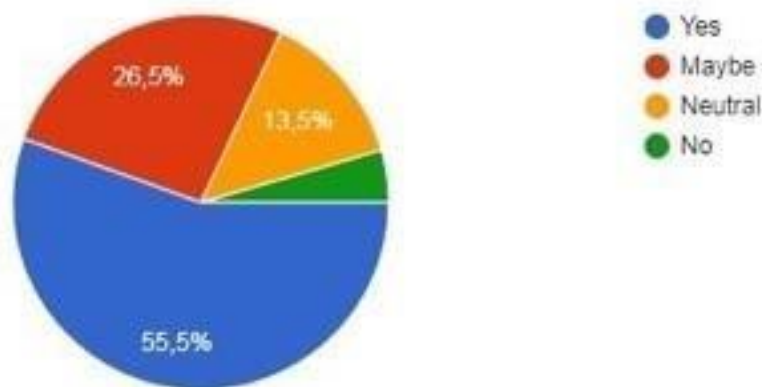


Chart 15

Chart 15 shows the personal point of view regarding what cultural material would be more appropriate for presenting in a cultural video. Regarding this, Most than half of the participants, 55,5% believe that a cultural video should pre- sent a competitive perspective of local culture such as unique landscape or colorful Greek nature while only 4,4% think that cultural videos should not present a unique local characteristic. Furthermore, 26,5% think that such a policy might create a fruitful environment for attracting tourist

Do you usually post on social media short videos from your experience in another country?

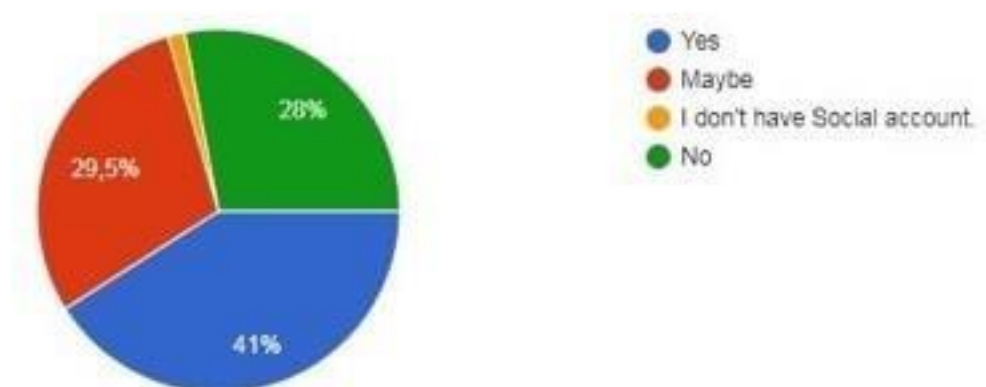


Chart 16

In Chart 16 the participants were asked in personal level if they share their experiences from vacation and specifically if they post short video on social media. The majority of the participants, 41%, responded positive while, only 5%, responded that they do not have any social account. In addition, 28% responded negative on sharing their experience and 28% remained neutral on the same matter.

Summarizing, the influence of cultural videos on personal scale, it is evident that more than one third of the participants are positively influenced on cultural videos from cultural diversity, history and landscape and less than 10% surely answered they are not influenced at any level. In addition, respondents trusted more personal relations for recommendations regarding Greece while only 4% of the total number does not ask for recommendations. Moreover, half of them are influenced emotionally, while watching a video on what place they should visit, while only one fifth responded negatively on any impact whilst 9,5% gave a sure answer of not getting influenced. Regarding cultural slogans, 38% of the respondents are influenced from a catchy slogan on a cultural video while almost one fifth of the total number remained neutral on that matter. Half of the participants also think that might be chance for the rising of demand while presenting a cultural video while 5% are negative on this scenario. Additionally, more than half of them think that a cultural video should inform viewers for a more competitive cultural point of view of Greece and only less than 5% think that this decision making won't create any more demand for Greece as a destination. Last but not least is the fact that, a bit less than almost half of the participants share their experience through videos on social media, while 5% said that they do not own any social account.

VI. Summary

Generally, the results of the survey showed a positive attitude towards, the impact of cultural video to visitors and the future development of Greece, although, most of the participants do not advise them as a primarily source of collecting information for traveling to Greece. Regarding demographic questions, it is assumed from the results of the survey that the old aged people, over 70 years old, were not fluent in the language of the questionnaire, while the young ages between 25-33 years old, were extremely keen to answer the questions, from whom the majority of participants were Europeans and the minority Africans, while in between were Americans and Asians, from which a little less than half were full employed and less than 6% were employed part time, at the time of the survey.

Regarding the reasons of choosing Greece for vacations, research contacted showed that, the majority of people asked, were coming first time to Greece for leisure, choosing the country due to natural and cultural landscape and less than 5% were coming for work. In addition, as the main source of obtaining information about Greece, was considered the internet and less than 5% word of mouth.

As far as the perception of tourists concerning, cultural videos, research showed that, the majority of them do not advise regularly, cultural video, neither before visiting Greece nor during their visit to the country, although the majority of them, appears to be trustful towards the information provided to them through cultural videos. Furthermore, the majority believes on the positive impact of cultural videos to tourists believing also that these kind of videos, might be the reason for developing new tourism products in Greece, in near future. Getting deeper to this information, on personal conception for cultural videos, the majority of participants confirmed a positive influence on viewing videos especially in the form of what landscapes were perceived for sightseeing. Additional to that is the fact that, the majority also believed to the emotional influence occurred, whilst a significant slogan could enhance the concept of positive influence. Taken from this point of view, the vast majority of tourists also thought of conclusive consequences, such as the new tourism product's rising of demand. However, a small amount of the responders, less than 5% do not believe at all to be affected by a cultural video, neither on the places they visit nor on emotional level, by feelings created to be in the same spot as showed by a video. Thus, they do not believe to any influence applied, even if the content of the video substitute to further improvement of change. Lastly, 41% of the participants share what they experience on the internet, either with the form of photos either with cultural videos posting and sharing on their Social Media accounts, allowing in this way a healthy marketing promotion, while in the same time, a 5% of the participants do not have any social account for that matter.

VII. Conclusions

Summarizing the conclusions of the survey, it is evident that technology has a big effect on daily lives due to the information provided constantly, in multiple ways. Comparing to some years ago, the influence now, is faster and direct no matter the age or education level of the information recipients. Despite, people preserve human relations and connections embracing the influence of technological advances together with their impact imprinted in their lives. Such area of influence is considered to be traveling.

Through traveling is based a huge part of national economies, while, presenting an interesting research environment for the tendencies of supply and demand in other scientific fields also.

Taken into account the previous suggestion, I researched the impact of cultural videos in Greece's tourism from the perspective of the tourist, measuring aspects of influence regarding the major reasons of traveling, ways of sharing the experience, source of obtaining information for destination etc. I targeted tourists that already visited Greece, in the area of International Airport of Athens. In addition, I based my research, mainly, to scientifically proven literature review to further explain the tendencies of the tourists while, at the end, I presented case studies of tourism campaigns which showed improved tourism revenues due to application of technology and professional initiatives. Taken from this point of view, my research proved that sensory experience and surrounding environment (landscape) are interconnected, as 48% of the participants responded positively on generating emotions when they watch a personal video from vacations and 41% of them, noticed that after they watched a cultural video of Greece, they were influenced to visit the exact same spots. This is further proven from literature review, in the context of architectural landscape, as the buildings and the landscape are imprinted to memory through sensual experience (Basoukos, 2014:26-27). Furthermore, Tsoulidou E. (2013:8) noticed that 20th century is characterized by visual conception which is proven from 55,5% of the participants believing that cultural videos of a destination should present a competitive perspective of local culture such as landscape or colorful nature. In addition, more than 70% while watching a video are more influenced by landscape and culture. In this way, posting of cultural videos should be able to influence viewers (Gourgolitsas, 2016:108-110), as 41% of the respondents usually share their experience in abroad. The previous point of view is high estimated from Tiago Ferreira Melo (2016:3), who noticed the importance of digital multimedia such as videos on travel blogging. Moreover, Sotiropoulou Ch. (2001:20), claimed that audiovisual depiction of aspects of life imprints memories while creates new desires and insights to the viewer. Particularly, in my research, 38% of the participants answered that a slogan, commented in a cultural video, influences them to live the descriptive experience, while 22% thought there might be a possibility of this to happen. Zener Pinar Ucar (2017:1) confirmed also that interconnection between media and tourism influence audiences by identification of

themselves through the characters imposed. Therefore, cultural videos have a significant contribution on travel destination (Shani, 2009:129-130), almost 56% of the participants were firm believers of the promotion of Greece through cultural videos. Remarkably, Prem K. (2015:5) claimed that social media is an influential tool of management of a destination and 59% of the participants confirmed the fact that an introductory cultural video of Greece provides a fruitful environment of tourism development for the country.

Characteristically, important to mention, is the case study of Prefecture of Crete, where more tourists attracted by the reconstruction of the webpage which hosting cultural videos. Additionally, foreign case study of Spain and Croatia, using captivating slogans, attracted the attention of tourists.

Consequently, tourism is an industry flourished by emotional influence of the desires based on technology, which motivate a person to be part of a place or a culture different of his own.

VII. Recommendations

Cultural videos appeared to be a prominent contributor for tourism campaigns applied in various technological areas both from amateurs and professionals. For example, a cultural video can be a documentary or a short video of exquisite experience during personal vacation. Additionally, they are widely accepted from people as a common tool to share and observe individual experiences. However, unrelated content of a video presentation might cause the opposite results.

In my research, apart from the quantitative data collected, which more or less confirmed the general positive attitude on the cultural videos as well as the perception of improvisation while used in tourism campaigns, I obtained also valuable information from professional Directors specialized in the making of cultural videos along with the manager of audiovisual department of Greek Ministry of Tourism, responsible for national and international tourism campaigns. Through their insights, I conclude this paper with several recommendations on which kind of content might be more or less attractive for a viewer regarding a destination. As mentioned in previous chapters, people are identified through the content imposed and that affects directly the demand of the product presented.

As director Thodoris Papadoulakis confirmed, “similar videos to each other, which are made alike for countries, do not evoke any emotion”, likewise director Marianna Economou says that “videos conveyed to viewer the experience told in”, therefore it is imperative the need of distinct differentiation from the contemporary audiovisual model of presenting a destination. In my point of view, the differentiation could occur in invisible aspects of greek societies highlighted through the eye of an experienced professional. Accordingly, Director Thodoris P. added that “the

focus should be made on experiences and activities that people can have and which bring them closer to locals and their culture”, further director Marianna E. states that “capturing a landscape alone is like a nice painting that makes you happy, makes you dream and desire to go there but doesn’t tell you a story. Landscape gets more interesting when something happens there”. Personally, I believe that the content of the videos should be a simple creative depiction of cultural reality, including a captivating competitive aspect of locality such as a local myth, a local legend or a unique local tradition. Remarkably, the manager of the audiovisual department in the Greek Ministry of Tourism, Fili Eleytheria noted that “the most important thing in tourism campaigns is to promote the beauty of Greece”. In my opinion, the beauty of Greece could be multifold, apart from the natural landscape and the cultural heritage.

Director Thodoris P. continues “a story with emotion, humor and some special characters is easier captured”, in the same context is director Marianna E. who claims that “highlighting the common ground so that viewers will recognize something familiar and open to different experiences and situations.” Hence, capturing the senses of the viewer willingly under familiar issues to him will cause a series of causes and effects in supply- demand chain regarding tourism sector. On the other hand, director Thodoris P. informs that “words define viewer, it is like a guided experience while through stories the messages to the viewer is easily captured” getting also to that, director Marianna E. implies that “empathy is created through the characters of the film ”. Thus, I strongly believe that the way to impose a story might influence the viewer directly on what to expect, as also proved by literature.

Thereupon, each of the people interviewed have a personal opinion on what is the best way to influence the viewers. Particularly, director Thodoris P. supports that “he should invest more in tourists and activities that take place in seasons beyond summer by shooting movies, series and TV shows, presenting the Greek culture”, further to that, director Marianna E. proposes “short stories that bring out issues that concern the planet while highlight aspects of Greek society and locality” , additionally, manager of the audiovisual department Eleytheria F states that “a modern traveler should visit and revisit Greece”.

Consequently, personally I believe that, it is imperative to have a clear vision of what the policy makers want to show to viewers along with an extremely good knowledge of the cultural aspects of the destination. Very common is the fact of cultural misunderstandings and mistakenly promoting a false cultural tradition. Therefore, professionals on the field of video making are not enough to create a unique visual depiction of a destination, it is important to acknowledge the place and its people with regards to local culture. Last but not least, a dynamic state intervention could facilitate the formalities needed, through the international partnerships and collaborations.

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Appendix

A. Interview with Director Theodore Papadoulakis

Q: How did the proposal come from the Region of Crete to brand Greece and what were your thoughts on this proposal?

A: We already had a lot of experience in creating tourism videos and the region of Crete wanted to create a promotional video with local partners. My first thoughts were to make spots that contain interesting characters and fiction. This is because most tourist destination videos were very similar to each other and didn't evoke emotions.

Q: What is the purpose of promoting Greece through such videos?

A: Particularly for Greece I don't know because I haven't campaigned for it yet. I can tell you about Crete. The aim of the new campaign for the region of Crete, is to highlight the authentic hospitality provided by Cretan people. Focus on experiences and activities that the visitor can have, bringing them closer to locals and their culture through the eating habits, ethics and customs. To be more precise, we invest more in tourists than they are interested in experiencing here in Crete, more than the sun and sea differentiate from the model of All-Inclusive tourism. Also, we promote activities that take place in seasons beyond summer season in order to prolong the tourist season. That is to say, in autumn, winter and spring.

Q: Do you think the viewer experience is "conveyed" through the creation and viewing of these videos?

A: The reason we like our videos is because they follow characters that the viewer can identify with. Leaving the usual pattern of beautiful models running carefree on beaches. We have characters with known weaknesses that all have. In this way the experience is successfully conveyed to the viewer.

Q: I noticed that your videos highlight the human element more than landscapes. Why did you focus there? Does the landscape no longer attract the visitor?

A: Through stories, the messages we want to convey to the viewer are most easily captured. Most of the ads made for countries have incredible location plans, food, etc. But they all look alike. A story with humor and emotion and some special characters are more easily captured in the viewer's consciousness. Especially in these times instagram and facebook are very few percentages of videos that will be fully played. Usually, the viewer will leave a video within the first 20 seconds.

Q: I also noticed that your videos lack the 'slogan' element; do you think it's not important enough to pass on a word to the viewer?

A: I generally don't like the slogans on the picture. If you mean graphics and words that define what the viewer sees. Anyway in a short ad you give a taste of a site and you don't have to be so illustrative.

Q: Do you think your videos on Greece are attracting tourists and if so, how do you think they do?

A: I hope they attract people. It is not easy to tell if 100% of my work really attracts people. But judging by the festivals we often go to where our videos compete, watching the reactions of the world and their excitement, we may eventually win them over.

Q: As an individual director, without governmental intervention, what do you think you could do to help advertise our country through your work? What would be the benefit to you?

A: As a fiction director, my dream is to make fiction films. I think the best way to promote a country is to shoot movies, series and TV shows on its sites. I believe that there is a need for a dynamic state intervention to facilitate shooting in our country for foreign production companies. There are, for example, some television series that have millions of loyal viewers. If some of their episodes were filmed in Greece this would be an ideal promotion for our country. My dream is to make films in Crete where I live. In this way, I would like to highlight not only the location but also the wealth of Cretan culture.

B. Interview with Director Marianna Economou

Q: How did the proposal for National Television Productions come and what were your thoughts on this proposal (an opportunity perhaps to show Greece and foreign viewers the culture, highlighting forgotten places, etc.)?

A: None film was National Television Productions' proposal, nor did it support it. Unfortunately, National Television Productions has been in disrepair in the recent years. The Greek channel that seeks to highlight the history and culture of Greece is Cosmote telecommunications History Channel.

Q: What is the purpose of promoting Greece through your productions (what message do you want to pass, what do you want to highlight, etc.)?

A: I am interested in the locality and particularity of a place or story taking from a global context point of view. The stories of my films are usually 'short' and shot in the Greek landscape and they bring out issues that concern the planet in general. e.g food / agriculture, environment, human relations and migration. The primary purpose of my films is not to highlight Greek landscape, but through the different themes and stories I record, to highlight the aspects of Greek society and locality.

Q: What is it that fascinates you in choosing a place to shoot at (eg Thessalian plain)?

A: Beyond the objective beauty that a place can have, what make a place attractive to me are its people. It would not be of any interest the Thessalian plain itself, it does not offer anything special to viewers, it has no traditional settlements or uniqueness, and yet for me this great plain was very charming because it contradicted the private life of the villagers there.

Q: Do you think the experience is "conveyed" to the viewer through documentary creation and viewing, and if so how?

A: I want to believe that it 'gets carried away' if the creator of course succeeds in touching the soul of the viewer and arousing interest in it. Every director has their own way to do it. For me it is very important to create empathy with the 'characters' of my films. I believe that within the diversity and particularity of people and cultures there is a common place with which all people are connected. So the bet for me every time is to highlight this common ground so that viewers will recognize something familiar and therefore opens to different experiences and situations.

Q: I have noticed that your productions particularly emphasize the human element and human relationships more than landscapes. Why did you focus there? Isn't the landscape more appealing to the viewer?

A: I am interested in the relationship between man and his environment. They are interconnected. Capturing a landscape alone is like a nice painting that makes you happy, makes you dream and wants to go, but doesn't tell you a story, doesn't suggest anything else. I think the landscape gets more interesting when something is happening there.

Q: Do you think that your productions about Greece could attract tourists and if so, how do you think they could do it?

A: I believe that documentaries that show aspects of Greek society, culture, temperance and local Greeks in their everyday lives would be of great interest to tourists wishing to get to know a more 'genuine' and unfamiliar Greece, beyond the beautifully presented tourist image. I think the nature of tourism is slowly changing; it is no coincidence that more and more tourists prefer vacations that provide them with a direct link to the local population and the habits and traditions of the place.

Q: How do you believe, from your international experience, that your productions could be more utilized for a tourism campaign, for example? Reaching out to people with a disability through a corresponding documentary?

A: Usually my documentaries that are shown abroad are interesting for their subject matter but also for Greece in general. They could perhaps be exploited for tourist purposes through screenings at festivals or events of special interest, at conferences, workshops, tourist presentations, etc. on Greek gastronomy and organic products.

Q: As an individual, without government intervention, what do you think you could do to help promote our country through your work? What would be the benefit to you (financial, ethical etc)?

A: I would gladly undertake the production of a series of documentaries that would be unfamiliar to foreign aspects of Greece, which would mainly have to do with our cultural particularity, our traditions and our temperament. e.g Portraits of people in various parts of Greece (mountain, island, tourist area / secluded etc.), presenting daily life, customs and traditions in modern Greece as well as the relationship of the Greeks

C. Interview with Head of the Department of Audio visual Media of Greek Ministry of Tourism, Fili Eleutheria

Q: What are you trying to "pass" on to viewers through Greece's promotional videos?

A: The beauties of the country, the reasons why a modern traveler should visit and re-visit Greece and alternative forms of tourism.

Q: How do the Ministry of Tourism and particularly your department work locally with municipalities and regions to shoot a video?

A: For video production specifically, we do not work with Regions and Municipalities. The EOT and the Regions / Municipalities have a separate budget and are preparing the relevant promotional material. However, for many years, every action taken by the Municipalities and Regions has been approved by the EOT, the Department of Strategic Planning, so that the EOT can act as an "umbrella" under which any action concerning the country fails. For this reason, in the videos of approved regions and municipalities you will see the EOT logo along with that of the Municipality / Region.

Q: Why don't you focus more on the human element in your videos?

A: In our modern videos the human element is dominant; I don't know which videos you are referring to and how old they are. Even the 2012 videos are completely anthropocentric. (e.g. YOU in Greece). **Q:** Why do you think it is important to convey a message to the viewer through slogans?

A: I don't know exactly what slogan you refer to with this question, the captions in a video always help and complement the image. These are, the slogans of a more general campaign while one or more videos broadly outlining the philosophy of the campaign as a whole when it comes to special logos.

Q: How do you think the presentation of stories in tourist campaigns for Greece contributes to the tourist promotion of our country? Do you think the experience is "conveyed" to the viewer?

A: Yes we find it very important to tell stories as they motivate viewers to watch a video, effortlessly evoke emotion, and so we are either led into the dreaming phase of the journey by transferring experiences and emotions that visitors to our country will experience.

Q: Do you think your videos about Greece are influencing tourists to visit Greece?

A: Generally yes sometimes more, sometimes less and maybe not at all. I think they are well-

meaning depending on their purpose, the campaign used and the medium. Another TV spot and another video for the internet.

Q: How do you believe, from your international experience, that these ad spots could be used more for a tourism campaign, for example? Reaching out to disabled tourists through corresponding tourist videos for example;

A: Unfortunately, we have not shown any work in this area yet. I think it would need more material. Of course, as a country, this goes beyond the EOT and the Ministry of Tourism and now goes beyond the spectrum of contemporary Greek civil society and culture that does not respect the disabled in their daily lives, so it will not be respected by the disabled who find it extremely difficult to move.

However, I am very pleased that at least in recent years some beaches are now accessible at the level of accommodation in some municipalities. So for example such a video could be created but would require the assistance of experts such as NGOs and special associations to protect the rights of the disabled.

Q: What do you think about private initiatives such as Mr. Papadoulakis' videos on advertising the Regions of Crete?

A: I find it great that everyone has directed this to promote Crete as an ideal film destination.

Questionnaire

The Impact of Cultural Videos on Greece's Tourism

This is a survey regarding the impact of cultural videos on tourists before and during their visit to Greece and is targeting tourists finishing their vacation. The term cultural video is referred to short videos on YouTube, personal blogger's posts on face book/instagram e.t.c depicting a short story of local culture, local landscape, local festivals or personal experience.

The survey is a product of personal research for contacting the Master Thesis of International Master of Sustainable Tourism Development: Cultural Heritage, Environment, Society of Harokopeio University- University of Aegean and Universite Paris 1- Pantheon Sorbonne.

All data will be used exclusively for the needs of this research and are strictly confidential.

Demographic questions

1. Gender

- Male
- Female
- Other

2. What is your age group?

- 16-24
- 25-33
- 34-42
- 43-51
- 52-60
- 61-69
- 70-78
- 79+

3. Where is your residence?

- Europe
- Asia
- Africa

- America
- Australia

Please, Country

4. What is your current status?

- Student
- Unemployed
- Self-employed
- Employed full-time
- Employed part- time
- Retired
- Other, please define.....

Personal questions on choosing this destination.

1. Is this the first time to visit Greece?
 - Yes
 - No
2. Which is your primarily reason to visit Greece?
 - Leisure
 - Business
 - Personal reasons
 - Other, please define.....
3. What is your main interest in Greece?
 - Work
 - Nature
 - Sightseeing
 - Visiting family/friends e.t.c
 - Other, please define.....

4. Where did you obtain information about Greece?

- Knowledge from previous visit
- Word of mouth
- Internet
- Setting of film-cultural video/documentary.
- Social Media, blogs e.t.c
- Travel Agent
- Other, please define.....

General questions on cultural videos.

1. How often did you advise You Tube or Social Media for cultural videos during your stay in Greece?

1. 2 3 4 5

2. How reliable do you think is the information about Greece, provided by cultural videos to tourists?

1. 2 3 4 5

3. How important do you think are the cultural videos for promoting tourism in Greece?

1 2 3 4 5

4. Do you believe that an introductory cultural video of Greece provides a fruitful environment for tourism development in the country?

1 2 3 4 5

Personal questions for cultural videos before or during visiting Greece.

1. In case you watch a short cultural video of Greece, you are more influenced by :

- Diversity in landscape
- Diversity in culture
- Feelings created during watching
- I am not influenced

- Other, please define.....
2. In case you are looking for a personal experience, what would you advise?
- Travel blogger
 - National campaign videos
 - I will ask a friend/colleague/family member who has been to Greece
 - I don't rely on other people's experience
 - Other, please define.....
3. From your personal experience, are you generating emotions when you watch a personal video from vacation?
- Yes
 - Maybe
 - Neutral
 - No
4. From your personal experience, did you notice that after you watched a cultural video of Greece, you were influenced to visit the exact same spots?
- Yes
 - Maybe
 - Neutral
 - No
5. Do you think that a slogan (meaningful phrase) in a cultural video would influence you to live the experience described from the slogan?
- Yes
 - Maybe
 - Neutral
 - No
6. Do you believe that a cultural video can create a new form of tourism (e.g. yachting tourism, climbing tourism e.t.c)?
- Yes
 - Maybe

- Neutral
- No

7. Do you believe that cultural videos for a destination should present a competitive perspective of local culture (e.g. unique landscape, colorful nature e.t.c), in order to motivate a visitor?

- Yes
- Maybe
- Neutral
- No

8. Do you usually post on social media short videos from your experience in another country?

- Yes
- Maybe
- Neutral
- I don't have a Social account
- No

Thank you for your time.