



FESTIVALS AND THEIR IMPACT ON THE HOST COMMUNITY

The case of Thessaloniki International Film Festival

Faculty of Arts and History
Erasmus University Rotterdam
24.08.2010

**FESTIVALS AND THEIR IMPACT
ON THE HOST COMMUNITY**
The case of Thessaloniki International Film
Festival

Foteini Logothetidou

Student number: 337722

337722fl@eur.n

Supervisor: Dr. Filip Vermeylen

Second reader: Prof. Dr. Arjo Klamer

Festivals and their impact on the host community
The case of the Thessaloniki International Film Festival...

Table of contents

<i>Chapter 1: Introduction</i>	1
<i>Chapter 2: The relation between city and culture</i>	4
2.1. Defining a city.....	5
2.2. Cities as centres of culture.....	6
2.3. Economic impact studies: measuring the value of cultural goods.....	8
2.4. Summary and Conclusions.....	9
<i>Chapter 3: Cultural tourism</i>	11
3.1. Tourism: a general perspective.....	12
3.2. A definition of cultural tourism.....	13
3.3. Who are the cultural tourists?.....	15
3.4. Impact of cultural tourism.....	16
3.5. Summary and Conclusions.....	18
<i>Chapter 4: Festivals</i>	19
4.1. The role of the festivals.....	19
4.2. The effect of a single cultural event.....	20
4.3. Summary and Conclusions.....	21
<i>Chapter 5: The city of Thessaloniki</i>	22
5.1. Thessaloniki: background information and figures.....	22
5.2. Thessaloniki as a cultural capital.....	25
5.3. Summary and Conclusions.....	27
<i>Chapter 6: The Thessaloniki International Film Festival</i>	28
6.1. History of the Festival.....	28
6.2. Profile of the Festival.....	31
6.3. The Thessaloniki International Film Festival: figures and critiques.....	33
6.4. The Film Festival today: the International Character.....	34
6.5. Summary and Conclusions.....	35
<i>Chapter 7: Data analysis</i>	37
7.1. Secondary data: overview and analysis.....	38
7.2. The impact of the International Film Festival on the city of Thessaloniki.....	46
7.3. Summary and Conclusions.....	49
<i>Chapter 8: Evaluation/Epilogue</i>	50

References

Appendices

Chapter 1: Introduction

The main issue addressed in this paper is the ways a single cultural event, in this case a festival, can affect the host city. More in particular, the aim is to define whether or not a festival can have an impact on the development the economic and cultural fields of the city in which it takes place.

The main interest is the way the cultural and economic fields of a city interact. A city has the potential to become a cultural and economic center, according to its capital. Not all cities have the cultural capital that can boost the development and the establishment of cultural activities that will respectively boost the economic activity and growth.

Moreover, what will be researched is the way in which cultural activities can affect the economy and the development of a city or a region. The main research is the impact that a cultural event might have on the host community. This will be the basis for the theoretical framework, the case study and the data analysis. However, in order to address and define this issue properly, several other issues should be addressed as well. In general, the outline of this paper is as follows.

The first chapter will focus on the concept of the city. It will provide a definition of what we can call a city. Then it will refer to the issue of cities as centers of culture. The issues of creativity, creative industries and people will be discussed, since it is assumed that they can lead to economic benefits. Other than that, the relation between culture and the city will be thoroughly discussed. Culture is very important for a city, since it has nowadays become a generator of tourism, income, well-paid employment and so on. The cultural goods of the city and their value have become the centre of interest of economic impact studies which are one of the main ways of measuring this value. A short discussion on the advantages and the criticism of the economic impact studies will also be included in this chapter.

Afterwards, the focus will shift to tourism and particularly cultural tourism, which along with the attraction of cultural tourists in a city is gaining increasing attention. Cultural tourism is boosted by the cultural goods, such as creative industries and cultural events that each city has to offer. The short-term, as well as the long-term effects of cultural tourism interest cities and regions, which try to develop cultural events and activities that would attract the cultural tourists. They are a desirable type of tourists and many recent policies are aiming at promoting the cities as cultural centers that are able to satisfy the needs of this kind of visitor. In this paper, cultural tourism will be mainly addressed regarding its short-term effects on a city.

One of the cultural activities that cities and policy makers are promoting, in order to attract the cultural tourists is the festival; a mega-event that has the potential to draw large numbers of visitors in a city or region. Another advantage of it as an event is that usually it has duration of at least 2-3 days. This presupposes that the people, who will visit the festival, will also decide to stay in the region during its holding. Consequently, these people will spend money during their staying on

accommodation, food, drinks and probably other cultural activities; these are the so-called short-term effects on the host city of the festival.

With the aim of illustrating better and in a more concrete way the theory introduced in the paper a case study will be presented. This will help to highlight the main issues addressed in the theoretical framework and will provide the reader with concrete facts and evidence of the application of the theory. The case study that was chosen is the Thessaloniki International Film Festival. Before explaining the exact reasons for choosing this particular festival, a few things about the festival and its organization should be mentioned.

The Thessaloniki Film Festival is an international festival in which people from around the world can participate in. It has been founded in 1960 and it takes place every year during the month of November. It lasts 10 days during which movie screenings, film projections, art exhibitions, lectures and other events go on. It is one of the biggest cultural events of Greece and particularly of Thessaloniki and according to the organization company it is the biggest film festival of South-Eastern Europe. What is of importance is the fact that the festival managed to retain an active role in the cultural life of Greece for the past 50 years; a fact that is highlighting its success and significance.

What is more, the nature of the festival itself as an international event is providing a kind of a challenge to find out how successful it is on an international level. It is common knowledge that it generates tourism and that it brings revenues in the city. But exactly how many people are visiting Thessaloniki just for the festival? How many revenues does it generate? It should be pointed out here that the month of November is an off-season month for the tourism of Thessaloniki and of Greece in general. This could make the identification of the cultural tourists a little easier, since it is probable that most people visiting Thessaloniki during that period of the year do it mostly to attend some or all the festival events.

So far the Film Festival of Thessaloniki has not been thoroughly studied concerning its impact on the city. There has only been a research conducted by the European Commission (Europa, 2007) on this matter. The research is quite detailed and approaches the issue in a very straightforward and clear way. The only drawback concerning its results is that it did not take into account the bad financial condition in which the organizers have been finding themselves, especially the past few years. My contribution would be to conduct a similar research that will approach the Festival and its impact, by considering all the accessible facts.

Therefore, the data that were collected for the purposes of this research, concern the number of visitors, the Festival's growth rate per year, as well as the touristic activity of the city while its duration. For this purpose, the data collected consist of museums' admissions, tourists' arrivals, and hotels' occupancy rates.

What the reader should expect from the analysis of these data is a thorough and detailed presentation and validation of the way that the International Film Festival boosts the economy and the culture of Thessaloniki. The aim is to present in a detailed

manner the impact that the Festival has on the city. This impact does not concern only the economy of the city, but its social and cultural life as well, since the Festival is cultural good carrying cultural and social values that affect the local community. Other than that, the presentation and analysis of the data will also be a validation of the theory presented first in this paper. The main aim is to prove that culture and economy in a city coexist, interact and boost each other.

Chapter 2: The relation between city and culture

The aim in this chapter is to provide the reader with a general approach on the issue of the strong relation between the city and the culture. At the beginning, the focus will be mainly on the definition of an urban area or a city. The definition of what we perceive as a city will facilitate the discussion on the issue concerning the cultural capital of a city. First we need to define what a city is and then what it can offer as cultural goods, which will be eventually used as touristic attractions.

Furthermore, this chapter will include a discussion on the importance of culture for a city or a region. The relation between these two is very strong and plays a vital role in their development. Cultural capital and cultural goods will be mainly discussed in this part in order to highlight their importance in the tourism industry. Culture is nowadays a great generator of tourism and this discussion will serve as an explanation to this fact.

Finally, economic impact studies will be briefly discussed as well, since they are one of the main methods of measuring the value of a city's cultural goods. More specifically, what is intended is to prove their importance and the need for their commission through an argumentation on their advantages and disadvantages.

2.1. Defining a city

Defining a city might seem or sound easy and natural. However, it is much more difficult and complex to give a concrete definition of an urban area. Many scholars and authors have been dealt with this issue; whether they were economists or sociologists.

So what is a city? What is this place in which we all live and work? Heilbrun (1974: 20) defines a city as “*the area contained within the political boundaries of a large incorporated municipality.*” He argues that the term ‘city’ is being currently used for the characterization of different settlements and that only if we think of a city in terms of population data, we can apply the above mentioned definition. Later on, while discussing the distinction between an urban and a rural area, he states that nowadays is quite difficult to do such a thing, since the progress in fields like that of transportation or communication, as well as the technological evolution have had a blurring effect on such a distinction.

He was not the only one preoccupied with the definition of the city or of the urban area. A pretty much similar definition to the one given by Heilbrun (1974) is the one that Richardson (1978) expressed in his book. According to him “*one possible definition of a city is in terms of the administrative boundaries of the political unit*” (Richardson, 1978: 268). Once again a city is being called a city, due to several statistical data. Furthermore, Richardson is exploring the reasons of the cities’ existence, which will be discussed more thoroughly later on.

A more concrete definition of what constitutes a city is being given by the U.S. Census Bureau, although in 1950, and it is reproduced by both Heilbrun (1974) and Glaeser (1998) is the one stating that “*city is an urban political unit that generally contains more than 25,000 individuals.*” (Glaeser, 1998: 141) In this definition the Census Bureau is using the term urban to define a city. However, the distinction between urban and rural is still very vague; it is difficult to distinguish them and even today there is no universally accepted definition of them in the sociology field.

Another issue that has been of a certain interest for several sociologists and economists as well is the reason or the reasons for which cities have emerged and exist. The reason for which people decided to move from a more ‘rural’ way of life to an ‘urban’ one has been engaging researchers. Therefore, what could be discussed here are the reasons for which cities exist and the reasons for which people decided to change quite drastically their way of life. Heilbrun (1974: 18) proposes that this shift from a rural and ‘natural’ way of life to an urban and ‘unnatural’ one might not be as ‘unnatural’ to consider. He is suggesting that there are so many economic and social benefits in a city that what would seem more unnatural is the fact that not more people tend to live there.

Richardson (1978) and Evans (1985) are more or less stating the same thing in their research. They are arguing that the main reasons for the existence of the cities are economic. However, at the same time they are acknowledging the importance of

the rural areas, since without them the cities would not be able to sustain themselves and their population. More specifically, Richardson (1978: 273) is stating that the population of the cities is dependent on the rural sector for its food supply. They both stress out the fact that the cities need economies of scale in order to exist. Moreover, although Evans (1985: 11-12) too believes that the main reason for the existence of a city is the economy, he is going a little further by introducing other possible reasons, such as their natural location, the role they play as centres of government or transportation and communication benefits.

Going back to the issue of how we can identify a city, what we have seen so far is that the definitions are more or less treating and trying to define it in terms of numbers and statistical data. However, the city has changed a lot during the past decades; it has evolved and it should be approached from a different perspective.

Button (1976) in his research is approaching the city as part of a wider political and social framework. What he is trying to point out is that in the past decades, the city has gone through so many changes that it does not have anymore so much in common with what we used to call a city in the past. The urban revolution and the sudden and intense urbanization caused a lot of problems to the people living in it; problems like unemployment, crime, education, housing and so on (Button, 1976: 1-2). In that sense, it is not possible to treat it only as a place in which economic transactions are taking place. What we should do is try to imagine the city we live in as a "*living organism*" as well.

2.2. *Cities as centres of culture*

Cities have always been the places in which people were coming together to interact and communicate. It is the place where new ideas are expressed and new activities take place. A city can be a cultural or economic capital; it can attract scientists and sociologists. In it different people coming from different educational and social backgrounds live together and cooperate. In a city we can find diverse 'sources' for development and progress. Each one of its residents has a potential that can be valuable for the economic, the scientific or the cultural field.

The focus in this part is the cultural field. More specifically, the attempt is to present that all the cities are potential cultural centres. There is a strong relation among the city and culture in general, but while in some locations this relation is obvious, in others it is not. However, it does exist and it can become the generator of development and evolvement. Generally, culture and the relation that each city has with its own 'cultural capital' can become the generator for economic, cultural and social progress.

Nowadays, most of the cities try to promote an image of being culturally present and active. Policies and investment in the cultural field are being used, in order to assure the enhancement of the city. Culture, other than inspiring and

awakening a city's residents, can also contribute to their economic progress. It can become the generator of income and employment.

The question that raises here is how some cities manage to become culturally very active and progressive, while others remain stable and cannot overcome themselves and become more innovative. Is it because some cities are already equipped with this 'cultural capital' that permits them to evolve more than others? Is it because of the people living in them? Is it the people that generate and boost the cultural field?

Cultural capital is the value that we appoint for example to a monument, a museum, a piece of music, an oral tradition and so on. Therefore, cities that are already 'rich' in that aspect are supposed to be more enhanced in the cultural, and as consequence, the economic field than others. Moreover, they are expected to attract more people involved in the cultural field than other cities. According to Florida (2005: 3, 10, 16), the economic power is no longer concentrated in countries, according to the natural resources, the economic, scientific or technological capacity. Nowadays, the key to the global economy is the growing competition among the talented and creative people. The creative or talented people are the strongest attraction/magnet for global innovation.

If these people, or else this 'creative class', come together and blend in a city, then they can produce a centre that can actively participate in the economic and cultural field of a country. Cities in which creative people are gathered together, usually progress faster and more successfully than others (Lambrianidis, 2008). This human capital is the most important factor of this progress.

From the above mentioned, it becomes obvious that it is not people in general that contribute to the progress of a city, but creative people. In that sense, creativity is presented as an economic and cultural force. It is it, as a human capacity that drives people's actions and that permits them to become resourceful and innovative.

On the other hand, being creative and innovative in a place that has no cultural capital seems futile. If the city has nothing to offer, then it is quite improbable that it will manage to progress sufficiently and in the long-term. It is mainly the combination of a region's cultural capital and of the creativity of the people living in it that induces cultural and economic development.

The cultural capital of a city is what will induce people to take action and contribute their own ideas. In a creative city, culture is used as an urban and economic driver. It is up to these people to make use of the special attractions of a city, like monuments, theatres, museums and so on and turn them into attractions for more talented people and for creative industries (Ng & Ryser, 2005). By doing that, they will have used their creativity as a means of innovation and entrepreneurship; they will have participated in a social process between individuals, industries and regions of the city or even the world.

In general, culture and creative people are two essential elements that allow a city to innovate and develop in a social, economic, scientific and intellectual level. It

is difficult, if not impossible, for a region to enhance without these two factors. Additionally, these factors need each other too. It is not feasible for the culture of a city to develop and generate income, employment, tourism and so on without the presence of creative people. Respectively, creative people could not promote the image of a city as a cultural capital, if it had no culture, of any form to offer.

2.3. Economic impact studies: measuring the value of cultural goods

One of the possible ways of measuring the value of cultural events and goods is with an economic impact study. More specifically, they are used to measure the economic effects of an artistic activity, like art museums, theatre, heritage sites, festivals, and so on (Snowball, 2008). Especially, they are used to measure the value of events that manage to attract large numbers of tourists that will spend money and thus generate income for the impact area. The main issue-question that is addressed in an economic impact study is to determine whether the event or the service being studied had any additional economic revenues for the region.

However, the use of economic impact studies has proven to be controversial. Although the majority of the people involved in the arts are fond of them, it seems that the data collection method and the multipliers of such a study leave too much room for biases and doubts (Hutter & Throsby, 2008). Naturally, there are a lot of controversial issues regarding the methods of them. Another problem is the way their results will be used. Also, economic impact studies manage to measure only one part of the impact culture and the arts have on cities and residents. According to Frey (1997) one of the major disadvantages of these studies is that they do not take into account any other values, than the market values. He argues that cultural goods have significant non-market values, like the option value, which is when someone knows that can benefit from a cultural asset at some point or the educational value.

Other than that, the findings of the economic impact studies are mainly based on the direct expenditures related to the cultural good, as well as the indirect expenditures that result by those visiting the event or the activity (Hutter & Throsby, 2008). By doing so, they do not take into account any other benefit than the economic one. It is assumed that the economic gain is adequate proof for an event's success and that it will guarantee the support by sponsors or by the government. However, people might choose to participate or support an event for other motives as well, such as artistic, social or political ones.

On the other hand, despite the criticism, economic impact studies can give us useful information on cultural events and cultural capital in general. They can be successful and useful if they are conducted with the right methodology. In addition, they are also useful in providing information on the demand and supply of a regional economy. Other than that, its results can be used as the justification for asking governmental or local support, provided that the studied event generates economic activity (National Endowment for the Arts, 1981). Additionally, some argue that the

results can foster community support and enhance the image of the event or the institution that offers the facility (Snowball, 2008). More in particular, an economic impact study can provide suggestions about how the money should be spent in order to improve an event; the improvement being considered in financial as well as cultural terms.

Additionally, economic impact studies on arts and culture organizations can help the institutions better comprehend and plan their actions and strategies according to the market needs. Promotion of tourism, budget and subsidy increase, as well as better planned policies is also one of the positive outcomes (National Endowment for the Arts, 1981). Finally, they can raise a community's interest and consciousness of artistic and cultural activities and the arts in general.

To sum up, an economic impact study is one of the most important methods that arts people use in order to measure the value of cultural goods. The main criticism lays in their constraint concerning the motivations for supporting the arts. People who commission them do not consider any other benefit than the economic one, since they take the social, artistic and cultural benefits for granted. Their aim is to prove that the cultural good concerned can encourage economic growth, a fact that will engage decision makers in its financing; an economic impact study is the 'scientific' way to prove that.

2.4. Summary and Conclusions

This chapter was focused on discussing the issue of how cities interrelate with both cultural and economic activities. More specifically, the goal was to prove that they are centres of culture and as such can become major touristic attractions and generators of income and development.

Initially, it was defined what a city is. Defining that is not as easy as it sounds. Cities are complex residential units and can take different forms. The best way to identify a it is to think of it as a living organism that evolves through time and that is able to adjust to the economic, political and social changes.

Additionally, the discussion included the vital issue of cities as centres of culture. Since this paper is focused on the way festivals can become major touristic attractions and promote the image of a city as a cultural capital, this part had as a central idea the importance of cultural and human capital for its development. The main suggestion was that every city could promote itself as a centre of culture, but there are some more capable of doing so. These are usually equipped with significant cultural capital and with creative people willing to take actions and contribute to the development and enhancement of its image.

Other than that, there was also a short discussion on economic impact studies, which are one of the common ways for measuring the value and the impact cultural goods and cultural events could have on a community. Through the analysis of the

advantages and disadvantages of such a study, the aim was to point out that it is still important to commission them.

To sum up, this chapter was only an introduction to the main part of the paper, which concerns the development of cultural tourism and the role festivals play as its generators for the city or the region, which hosts them.

Chapter 3: Cultural tourism

The following chapter is part of the theoretical basis on which this paper will be structured. The aim is to provide the reader with an overview of the existing literature on one of the two main subjects of the paper; and that is the subject of cultural tourism. By doing so, it would be easier for the reader to understand more in depth the following data analysis and the reason of conducting such a research and analysis. Since the main goal of this paper is to test the impact of a specific cultural event on the economy and the development of a city, it is important to also get acquainted with the theories behind this impact.

The first issue that will be discussed is that of tourism as a general introduction to the most essential part, at least for this paper, of cultural tourism, which is nowadays thought of as an important factor that contributes greatly in the economy of a country. This fact was the reason that caused a lot of conducted research and a lot of expressed theories around this issue.

Cultural tourism, on the other hand, has also started to trouble scholars and economists, since it has proven to be another good source of income for a region. Nowadays, it is considered to be ‘fashionable’ and it is an industry that is growing more and more every day. Governments, economics, policy makers and so on have been thinking on cultural tourism; on the positive and negative effects that could have for a place of importance. These issues will be also presented in this section of the paper.

Additionally, the terms ‘cultural tourism’ and ‘cultural tourist’ will be defined and explained. What differentiates a cultural tourist from a ‘normal’ tourist? Which destinations does this type of travellers prefer? Which places are considered as appealing to cultural tourists?

In the end, the summary of the chapter will give an overview of what was discussed before and will conclude the crucial issue of cultural tourism.

3.1. Tourism: a general perspective

Tourism and any other activities related to it are nowadays considered to be very important for the economy and development of a region or a country. In fact, it has developed into the main sector of world economy (Berg et al., 1995); a phenomenon that has been mainly observed during the past decades. As a result, the governments have been rising to the opportunity offered by it and several leisure activities by planning specific policies on tourism and touristic activities, by investing in and promoting their cultural attractions and so on. These initiatives prove that, both in the short and the long term, it can contribute a lot in the improvement of the regional economy. This contribution, as well as its role as a generator of income has been the main reasons that establish the touristic sector as one of the most important industries in the world.

This contribution of tourism to the economy of a place or a region is mainly witnessed in bigger cities. It is a fact that they are the most desirable tourist destination in the world (Page, 1995). This was the reason why in large cities tourism has been used as a generator of income since the 1970s. In fact, it was actually used as a replacement of other economic activities that were not successful and could not generate the desirable income for the city (Murphy, 1985). The tourism industry was enhanced and was also considered to grow on the rationale that travelling would be made easier and that people would have more leisure time available. Other than that, it has been observed that it brought income into the region and was treated as the economic base for the enhancement and the improvement of the local economy in general. Cities and governments were treating the tourism industry as a panacea to the economic problems that they were facing. But, tourism is in fact only part of the solution to these problems.

However, we cannot attribute the growth of the tourism industry only to the reasons mentioned above; other factors were also determinative, for instance the increase of leisure time per person, the growth of income in the households, the increase of educated people, the better and easier transportation between cities and countries, as well as the different attitude that people have towards work time and leisure time. Equally important for the growth of the tourism industry was the fact that the increasing competition between travel agencies, airlines, hotels and so on forced a reduction in the prices and a burst of offers that made travelling accessible to more people (Veld et al., 2006).

As mentioned above, cities are nowadays one of the main destinations. As a result, most of the research is focused on tourism in big cities, which are places that can provide a lot of different facilities and meet the requirements and the needs of both tourists and residents. Therefore, tourists are mainly attracted to cities because of the services it can provide them (Swarbrooke et al., 2005). This attraction and appeal has been exploited by the governments and tourism was launched as one of the main

industries that would generate new income and that would boost the city's social and economic condition.

Moreover, it should be mentioned that not all cities share the same potentials concerning touristic attraction. Some cities are better equipped with touristic resources than others (Law, 1993). However, most, if not all, of the big cities are interested in the tourism market – industry and most of them can meet the requirements of at least one of the two main types of tourists based on the purpose of the trip, which are business and leisure.

Business tourists are those that travel, in order to attend a conference or to do business with other people around the world. These trips are always part of their work and this type of tourists is not the most demanding, since their travelling time is usually limited. On the other hand, leisure tourists are those that travel during their spare time. Travelling through their leisure time is perceived as a way to escape from their everyday life and experience different things (Elands & Lengbeek, 2000). The leisure tourists are usually attracted by culturally rich cities or by places that can provide them with sea and sun. Leisure tourists interested in culture find appealing the historic buildings, the museums, the galleries and any cultural event that a city has to provide them during their visit.

3.2. A definition of cultural tourism

It was mentioned before that tourists can be divided into two main types; one of them being the leisure type. Leisure tourists can be largely attracted by events, historic buildings and so on. In general, they seem to prefer culture and they are willing to explore new cities and new regions. In this case, the type of tourism could be more efficiently expressed as 'cultural tourism'. But what exactly is that and which elements of culture should be included in it? Is it only high culture or can it include elements of low culture as well?

Nowadays, cultural tourism seems to be the most 'fashionable' type. It is also a new market. Through it, the cultural capital and resources of a region or a city are becoming generators for the local economy and social life. As a result, it is more and more appearing as an essential part of governmental tourist policy. Cities and governments have responded to this phenomenon and have managed to produce numerous cultural attractions that are able to meet the needs and the tastes of the consumers-tourists (Butcher, 2001). As new cultural attractions are rising and are trying to become appealing to more people and to different tastes, the distinction between high and low or popular culture does not appear as apparent as it used to be. This fact leads to the further distinction between those cultural tourists for whom culture is the primary reason for travelling; and those who think of it as an additional advantage for their travelling.

At a European level, as Richards (1996) points out, there is a trend towards the creation of a united European tourism product. However, at the same time, each

country is individually trying to create or promote elements of culture that are exceptional and unique and that can distinguish it from other neighbouring regions. This has sometimes resulted into a raise of nationalistic feelings and expressions that are reflected through the marketing of cultural tourism. In general, European countries think of it as the solution to the problems of economic development that they are facing.

It is therefore clear that cultural tourism is an important market in Europe that keeps growing. However, according to Richards (1996), what we can observe is that most of the cultural tourists still claim culture as a secondary motive for travelling. Specific cultural tourists (those that are motivated primarily by culture) are far less than the general ones, who travel for other reasons too. As a result, the general cultural tourists are considered to be more important for the tourism market and many countries are trying to promote their cultural products as an additional benefit to their main sun-sea-sand attraction. That way, culture can serve as an additional motivator and can draw in larger numbers of tourists. It can also serve as a measure of distinction between purely cultural destinations and others that combine culture with leisure.

The more European regions try to differentiate and promote an image of distinctive and unique cultural capital, the more new cultural attractions appear and compete with each other. However, there is competition between them, but also with other touristic attractions as well, like leisure ones (Murphy, 1985). These attractions compete with each other on the basis of investment, growth and market share. Yet, culture seems to have a dominant role in the tourism market, as far as the retention and expansion of investments is concerned; investments that can take place in a regional or international context (Dodd & Hemel, 1999).

Until now, the importance of cultural tourism has been explained. Additionally, we have seen that its market keeps growing. But what allows that to happen? What are the factors that enable its growth? Some very important factors that lead to the growth of cultural tourism are the higher levels of education, the higher income per household, the rising standards of living, the rise of creative industries and creative cities, the mobility within a society.

If a region or a city wants to keep up with this growth of cultural tourism, it should take some actions related to its cultural capital, its infrastructure and its image in general. First of all, cultural activities and events should be encouraged and possibly subsidized; generally, the city should try to increase the number of cultural attractions that it acquires. Other than that, the tourist infrastructure, like hotels, restaurants, bars and so on should be expanded and improved, in order to allow the flow of a bigger number of tourists. Furthermore, the city should promote an image of quality, culture, creativity and involvement so as to attract more people and generate more income.

According to Dodd and Hemel (1999), what has been a common strategy for cities lately is an effort to include events, like festivals in their cultural life, to restore

their heritage sites, to incorporate better into the cultural life its museums and theatres and so on. Especially, the staging of a growing number of cultural events has been a major form of marketing for the cultural tourism of a region. Cultural events are seen as a way of rejuvenating a region and of fighting the decreased influx of tourists during the low season. In any case, as far as festival events are concerned, this strategy has proven to be very successful (Richards, 1996).

The benefits that a city will have from the growth of cultural tourism do not only include the new jobs and the income that will be produced. More importantly, the growth of cultural tourism will bring investments in the city originating from other regions and even other countries. Additionally, it will put the city on the cultural map of the region or the country, a fact that will in the long-term attract more tourists. On the other hand, the city could also suffer from the growth of cultural tourism; the economic benefits could be negatively balanced by several disadvantages. More specifically, an increased influx of tourists could harm old towns and heritage sites; this also raises the need for better conservation and restoration. The quality of life could decrease and the city's culture and heritage could be harmed (Briassoulis & Straaten, 2000). However, these are more or less extreme cases and they should not be used as reasons for reducing a city's touristic activities and restrain its touristic development. In any case, such growth should be programmed so as in the long run, negative aspects can be minimized.

3.3. Who are the cultural tourists?

In order to properly define cultural tourism, there needs to be a clear definition of who is the respective type of tourists. One way of distinguishing them is in terms of motivation. As mentioned above, for some of the cultural tourists culture is the prime motivation for their travelling, whereas for others only the secondary. The latter is the type that forms the biggest proportion of the total tourism market. However, it is the first type of tourists, the so-called specific cultural tourists that go beyond the 'must-see' sights during their visit in a city (Kadt, 1979). These are very much interested in the entire cultural capital of a place and want to see it all, because that way they can add to their own culture through their new experiences. For that reason, specific cultural tourists are the type mostly valued in the tourism market; they form a very crucial segment of cultural tourism demand. These are the most frequent consumers of cultural capital, as well as one of the most influential segments of the population; they seem to affect tastes and behaviours regarding the consumption of certain cultural products. These are the main reasons for which specific cultural tourists distinguish from the rest, called regular that do not travel for culture.

Furthermore, this distinction between these two types could be compared to the general audience for culture. In both cases, products should be designed and placed properly, in order to attract and engage the right market segment. Demand should always be taken into account (Veld et al., 2006). The behaviour and the

attitudes of the two different types of tourists, along with the place and the time, should be considered before marketing a cultural product.

As mentioned above, culture is usually for people the secondary motive to visit a place. However, there could be other factors, in addition to culture that motivate people to visit a place; it seems that by itself is not appealing enough. A city should comprise more than one advantage, in order to attract more people; advantages like culture, history, night-life, shopping opportunities, general touristic attractions and so on.

This combination of advantages-attractions of a city can draw visitors from several places, especially when a special attraction is listed among them. In that case, visitors are probable to travel longer distances. One of the reasons for that is the increased level of education during the past decades. More and more educated people are becoming interested in travelling to places because of the cultural attractions (Prentice, 1993). The increase of the level of education has resulted into a high level of cultural participation from a wider range of people. Other than that, another reason is the better income per household. Travelling to other places or foreign countries has become accessible to more people over the past decades. Nowadays, cultural tourism is available to different social circles and many of the cultural tourists manage to travel more than once a year.

Therefore, according to what was discussed before, we could generally outline the profile of the cultural tourist as such: they are usually highly educated people with a high sense of culture and cultural capital; the former being the prime motive for their travelling. Additionally, they generally have a high income level due to their high job positions, which permits them to travel often throughout the year. Generally, cultural tourists are older than other types; some of them have already retired from their jobs and therefore they have free time to travel around in the world.

Lastly, what should be defined is the fact that cultural tourists are not the only type attracted to cities with rich cultural capital. Most of the tourists visiting a city include in their schedule at least one place of cultural interest. Other than that, the city's residents could also be considered as 'tourists', since they are encouraged to pay regular visits to the cultural activities and institutions that their city is offering.

3.4. Impact of cultural tourism

The importance and the need for cultural tourism are currently depicted in the several policies designed by governments and municipalities. In general, cultural tourism is responsible for the generation of income and employment. For that reason, it represents one of the main economic activities of a number of cities in the world; especially those that have a rich cultural and natural environment, which attracts many tourists throughout the year. However, cultural tourism could also have a negative impact on the society, the economy and the environment of an area.

To begin with, it should be mentioned that it is very difficult to measure the exact impact of tourism, since there are many variables to be considered. Such variables could be, for example, the cultural attractions themselves, the hotels, restaurants, bars and so on (Gras-Dijkstra, 2009). However, tourism is expected to have some kind of impact on the city; either on its economy or on its society. Mostly, the potential gain concerns the economic activities of the city and in general its economic development. This was the reason for which cultural tourism grew to such an important and competitive industry. Local and national authorities have recognized the importance of tourism and, at the same time, the need to become more competitive for their share of visitors.

The competition among countries and regions constantly grows and, sometimes, it extends in an antagonism of sites or cultural institutions. This fact has driven many cities to combine and promote their cultural attractions along with other touristic attractions they might have (Munsters, 2004). Nevertheless, the main focus is still on the relationship between a city and its culture, which is strong and present in almost every location and which still plays a vital role in the attraction of tourists.

Additionally, cultural tourism gave a boost in all kinds of industries related to heritage and the arts; an economic benefit that adds to the importance of tourism for a city. Other potential financial benefits concern the sectors mainly connected to tourist activities, such as accommodation, catering and shopping. These benefits occur from the spending of tourists in additional facilities and activities and not only on the one being their motive for travelling. As a consequence, those benefits could lead to further economic development of these sectors and of the region in general (Briassoulis & Straaten, 2000). Naturally, these benefits will be greater if tourist spending increases; therefore, policy makers and entrepreneurs are trying to attract and engage those tourists that are more probable to spend bigger amounts of money during their stay.

Generally, the tourism industry generates income and employment for a region. Cultural and touristic activities and events attract big audiences and visitors from abroad that are willing to spend money in several activities that are either related to their main motive or not. Consequently, several sectors of the economy profit from the practice of touristic activities and they contribute to further economic development at a regional and national level.

However, all these economic benefits and potentials could work against the region in which touristic actions take place, although the negative effects of tourism are usually overlooked in the shake of profit. It is true though that, in several cases, tourism could affect negatively the quality of life for the residents of a city or threaten the conservation of historic places. It could also have a negative impact on the environment by deteriorating the natural resources and attractions of a region. Cities, in order to boost the tourism industry, need to ensure the regeneration of areas that are worth of attention, like heritage sites, old buildings and monuments and so on. Therefore, they take actions that will improve the image of these places and make

them more attractive to visitors and tourists. But, such actions could be proven disastrous in some cases when, for example, they concern old monuments that cannot afford more than a certain amount of visitors (Munsters, 2004). In addition to that, large numbers of visitors in a city centre could translate into traffic, pollution and congestion that will eventually affect the residents' quality of life. Certainly, the regeneration and renovation of these places will permit a flow of tourists and investments in the region and it will permit the further growth of the tourist industry, but the possible negative effects should also be taken into account.

3.5. Summary and Conclusions

The focus of this chapter was on cultural tourism and the impact it could have on the city or the region in which it is practiced. At the beginning, the issue of tourism in general was approached through a brief overview in which the main characteristics of the tourism industry were discussed. The aim was to provide the reader with all the significant information concerning the importance of the tourism industry and its share in the global economy, especially during the last decades.

Afterwards, the focus shifted specifically on cultural tourism, since this sector is vital for the continuity of this paper. Before going into the potential impact of cultural tourism on the community, two parts were devoted to a clear definition of cultural tourism and tourists, respectively. This was needed, since there is a lot of misunderstanding regarding peoples' main motives for travelling. It was essential for the aims of this paper, to clarify who are the cultural tourists, how they choose their destinations and what is their willingness to travel for one specific event.

What could be assumed is that cultural tourists are a very particular group of tourists that choose to travel to destinations that can offer new experiences. Cultural events, heritage sites and old monuments hold a certain fascination for cultural tourists. Therefore, they are willing to travel long distances and spend more time and money at a place; given that they are satisfied by the cultural capital this place has to offer.

Another issue that was discussed was the potential impact of cultural tourism on a city. As expected, the positive effects are present and concern mainly the economic activity and the image of the city as a centre of culture, as a cultural capital. On the other hand, there are negative effects as well, especially regarding the proper conservation of heritage sites and the quality of life of the people living in a very touristic area.

Chapter 4: Festivals

This chapter will focus on the description of the role of the festivals and of their impact on the host community. As it was defined before, festivals could be great generators of tourism and income and play a vital role in the cultural life of a city. Therefore, this chapter will provide an overview of the role of the festivals as such generators and of their effects. At the beginning, what will be discussed is the fact that festivals are gaining more and more attention as cultural events and that policy makers are trying to incorporate at least one festival in the cultural agenda of a city. However, it is not always easy for a festival to succeed and long last, since there is such a big competition in the market. Afterwards, the focus will shift to the benefits that a city could have from the organization and hosting of a festival; benefits that concern its social and cultural life, the integration between its residents, its economy and so on.

4.1. The role of the festivals

Festivals are nowadays part of a city's cultural life. Most cities have incorporated at least one festival in their annual programming of events. The types vary and concern many different art forms. Festivals have turned into an increasing and developing industry, especially in Europe (Turan, 2002) and as a result many government bodies and policies focus now on their successful organization and promotion.

As a cultural event, a festival aims at both the education and the pleasure of the host community, as well as its visitors. A great number of festivals have been based on ancient traditions and values that have been inherited from our ancestors and intend to become a connection between a community and its past. For that reason, it is important that the organizers take into account the way residents comprehend and accept the meaning and the theme of a festival (Yeoman, 2004). It is essential for the success of a festival to be accepted by the host community as an event that represents both them and their culture.

The acceptance of a festival works also in favour of the host community. Some of these cultural events have been taking place for a long period of time in the same region, affecting and trying to satisfy the needs of both the residents and the visitors. A festival, according to its importance and its scale, could be used as a means of positioning a city in the tourism market with many policies focusing around that idea. Festivals are often designed in order to contribute to a region's attractiveness as tourism destination; in order to serve as generators of income and employment; to boost the cultural life of the region and to raise its competitiveness in comparison to the neighbouring areas.

Festivals, especially when they are mega-events that affect the whole community and have an impact on a national or worldwide level, can become an authentic and unique activity that the tourism sector will exploit so as to attract more visitors. Other than that, such a mega-event will broaden the range of possible activities for both locals and visitors, it will offer them a great experience, and it is possible to result in extended stays and more spending, which means more income for the region itself.

Therefore, the main aim of festivals is nowadays the attraction of tourists. They are considered as profitable events and investments that will eventually contribute to the economy and the cultural sector. Nevertheless, there are only a few of them that succeed in attracting audiences from other cities or countries (Kampylis, 2005) and the reason is the constant flowering of new festivals that causes saturation in the market. What is needed is an event that will be truly authentic and that will provide its visitors experiences and activities, which will offer them the opportunity to participate in the local life and will engage their interest for longer periods of time.

However, it is not very easy for a festival to differentiate itself from the rest and gain importance and attention. As mentioned above, there is a wide range of festivals of different art forms and themes. Additionally, some of them have been taking place for many years and have managed to succeed in fulfilling the needs of both residents and visitors and in competing with other similar events. These facts make it very difficult for a new festival to stand out and position itself in the tourism market.

4.2. The effect of a single cultural event

As mentioned before, a festival can attract visitors from abroad and generate tourism provided that it offers high quality activities and unique experiences. If that is so, people are more willing to travel longer distances and spend more time in a region, even if it is only for that event. Therefore, the tourism potential plays a vital role and positions the organization of festivals high in the cultural agenda of a city. However, it is not the only reason for organizing a festival.

Nowadays it has been observed that many cities and regions pay much attention to the effects that a single cultural event, like a festival, could have on their cultural life and capital. Therefore, the development of similar activities has more objectives than just generating tourism.

Festivals are generally considered as prestigious events that will also raise the profile and the image of a city. By bringing prestige to it, they promote a positive image of its cultural life and it is possible to raise the awareness of locals and visitors through the publicity. A successful arts festival is generally perceived as a proof of the city's quality culture. It means that the city is equipped with creative people willing to contribute to its cultural life with their progressive ideas. In that sense, festivals promote creativity and vice versa (Kampylis, 2005). Additionally, it is also

perceived as proof of a rich cultural agenda; it is a proof that the city has many activities that are worth a visit.

Other than that, the development and promotion of festivals are used as a means of regenerating and revitalizing certain areas of a city that have been downgraded or neglected before (Law, 1993). By hosting festivals or similar events in old warehouses or buildings, the municipal governments can regenerate certain areas, at least during the duration of them. Those areas will gain a positive image and it is possible that more cultural facilities could eventually evolve there.

Additionally, another important effect of a festival could be the development of a cultural identity within the region and the community (Yeoman, 2004). Through a festival that is based on local traditions and values, the residents of a city or a region will increase their knowledge on their history and culture and will become acquainted with their traditions and rituals. Other than that, a common identity could be developed through the interaction among the residents. This is mainly achieved through their participation in common cultural activities and their integration.

Finally, a festival will bring economic benefits in an area as well. One obvious benefit is the generation of income, since the visitors will be spending money in services like hotels, restaurants, shopping and others. The more services, especially cultural, a city has to offer, the more income it will gain from its visitors. Another benefit is the generation of employment mostly during the duration of the festival, but throughout the whole year as well. Furthermore, the publicity that the festival will bring to the region, will positively affect its businesses and companies that will get the chance to become known in a national or even international level. This publicity could also cause a flow of investments and of cultural industries in the city, either related to the festival or not. The success of the festival could boost the establishment of more cultural institutions or industries that will further contribute to the development of the city.

4.3. Summary and Conclusions

What was discussed in this chapter was the role of the festivals and their effects on the host community. What we have seen is that they are widely used by policy makers as a means of attracting tourists, since they can manage to engage large numbers of visitors, even for more than one and for long-lasting visits. Other than that, a festival could have major benefits in a city, apart from the attraction of tourists. Such benefits could concern the revitalization of an area, the development of a cultural identity and of creativity, the attraction of investors and cultural industries, as well as the progress of its economy. All these benefits are in a way justifying the major success of festivals and the constant emergence of new ones.

Chapter 5: The city of Thessaloniki

The aim of this chapter is to present a general perspective of the city of Thessaloniki as a means of introduction to the following chapter that will deal with the International Film Festival that takes place in Thessaloniki for 10 days during the month of November. In this chapter, the reader will become acquainted with the history of the region and of the city itself, as well as with its culture that was always an important part of the citizens' everyday life and one of the most essential parts of its character. The cultural life of Thessaloniki has always been one of its most attractive elements; and this is still the case. Many people choose to visit Thessaloniki because of the wide variety of cultural events that can satisfy all tastes and needs. For the same reason, besides the fact that its university has a big tradition and is equipped with some of the best professionals in their field, Thessaloniki is also one of the most promising destinations for potential students. All these elements and characteristics of the city will be discussed in the part of the background information and of the view of Thessaloniki as a cultural capital, as they will be useful to the reader, in order to get a general perspective on it and understand its character and the fascination that is holding for its citizens and visitors.

Additionally, along with the background information, this chapter includes a brief introduction-analysis of the figures concerning Thessaloniki. The reason for that is the need to clearly position the city on the economic map of Greece and to identify its strengths and weaknesses in the economic field. What would be of interest to know concerning the population of the city, its contribution to the country's economy, the economic and productive sectors in which it is involved, and so on will be presented in this part of the paper. This way the reader will become acquainted with the economic side of Thessaloniki and hopefully will be more able to understand the position of the Festival in the economic agenda of the city, as well as the reason why it is considered as an essential part for its development.

5.1. Thessaloniki: background information and figures

The city is the capital of the Thessaloniki Province and of the Central Macedonia region. Both the province and the region offer a variety of environmental characteristics (valleys, rivers, lakes, forests etc) giving the location its unique character. The wider region has a strong dynamic because of the role and importance of Thessaloniki, where the highways, railways, port and airport are present. The regional system includes 8 more towns of small size (15.000-55.000 population) strongly connected with Thessaloniki (Maniateas & Tegopoulos, 2006: 98-99).

The province is second in population in the country (1.057.825, 2001 census) and generates the 11.7% of the country's GDP (Maniateas & Tegopoulos, 2006: 100). Moreover, the employment is mostly distributed in the tertiary sector. In recent years, a process of deindustrialization has begun and a move towards a service economy.

The prefecture of Thessaloniki is the most densely populated within the periphery of Central Macedonia, since the 56% of the total population of the periphery is concentrated in it (Maniateas & Tegopoulos, 2006: 98).

Historical development of Thessaloniki: the crucial geopolitical location of the city has been recognized since ancient times when the Greek king Kassandros in 316 B.C. founded this port-city of Northern Greece around the Thermaikos Bay by gathering together the inhabitants of 26 villages and small towns. The shape of the walled city crystallized in the 3rd century and this delimitation marked the history of the city through the ten centuries of the Byzantine period, up to the early 15th century, and the Ottoman occupation that ended in 1912 (Maniateas & Tegopoulos, 2006). The remnants of this long history – city walls, churches, and the Old city – mark the cityscape of the modern city, which extends along a beautiful landscape defined by the sea and the forested hills.

Position in the Balkans and Greece: as mentioned above, the city has a strategic position in the Balkan Peninsula for Greece, as major routes from adjacent countries pass from the city in order to reach Athens. National highways and the main train network make the city a strong centre in the Greek periphery. Moreover, the airport located in the south-east area, 11km away from the centre, connects the city with international networks. The airport permits Thessaloniki to become a transit city for tourism, especially during summer. It is important to mention that besides the traditional markets, such as Germany, there is a flow of tourists from countries of the north-eastern Europe, like the Baltic States, Russia, Ukraine and Slovakia (European Commission, 2007). Lastly, the port links the region with the islands providing another advantage in its role.

Demographics: today, the city, part of a larger urban zone of over one million inhabitants (1/10 of country population), has a population of 385,000 (Maniateas & Tegopoulos, 2006: 103). This urban zone consists of Thessaloniki conurbation, the suburban area and the wider area. During the 1980's there is a move towards the outer parts of the conurbation while there is a small movement of middle-class households towards the suburban and wider area. The next decade was characterized by a large influx of economic migrants mainly from countries of Eastern Europe. During this period there was certain disperse of urban uses in the suburban area and the creation of the first retail and recreation cores. This suburbanization trend keeps its intensity in recent years, while sprawl of business, retail and other land uses is occurring in areas in-between settlements of the suburban area and along main infrastructure. These trends resulted in the creation of sub-centres outside Thessaloniki conurbation.

Economy: Thessaloniki is a significant industrial centre, second to Athens. In addition to its dynamic industrial sector, jobs in the service sector are also increasing. Trade, distribution and logistics play an important role in the city's economy. It generates almost the 17% of the total national production and it has been active in traditional labour markets, like food, textiles, clothing, plastics and metal etc (Maniateas & Tegopoulos, 2006: 168). Moreover, an active and important economic

sector of the city concerns the catering and the accommodation facilities that it offers to its visitors. Thessaloniki is credited with the best restaurants and hotels in northern Greece. Among the 59 hotels that exist in the city, 10 of them are five star and 30 four or three star hotels; that is to say that 68% of the hotels belong to the category of three to five stars (European Commission, 2007: 4).

Education: Thessaloniki is a university city, since it has three universities – AEI (Aristotle University of Thessaloniki, University of Macedonia and International Greek University) and a Technological Institute – TEI. The first one mentioned is the largest in south-eastern Europe with 75.000 students (Maniateas & Tegopoulos, 2006: 107). The presence of these higher education institutes provides the private and the public sector with a strong technological and innovation potential. Moreover, the artistic and cultural schools that form part of the Aristotle University are included within the best in Greece. Additionally, important institutions in the field of research and the arts exist in Thessaloniki; such institutions are the Research Centre on the History, the Municipal Museum of Art and the National Orchestra. Therefore, the city has also a strong artistic and cultural life which consists of mainly young people and which contributes to the further cultural development of the country. These are some of the reasons for which the Greek people consider Thessaloniki as the cradle of their intellectuals and artists (European Commission, 2007).



Image 1: View of Thessaloniki and the White Tower, one of the city's main museums. [Google Earth]

Culture: the city offers a large variety of cultural events. The most important is the annual International Fair of Thessaloniki, which is the largest in Greece and manages to attract more than 250.000 tourists and visitors from the country and abroad due to its commercial character (Maniateas & Tegopoulos, 2006). Its multidisciplinary structure strengthens trade, entrepreneurship and openness of business, while the responsible company (HELEXPO) of the event organizes many thematic fairs along the year such as agriculture, technology, tourism, environment, energy, etc. Other events are the annual International Film Festival that also attracts many visitors and that is the focus and case study of this paper, the annual book festival and the 'Dimitria' with cultural shows organized in all the facilities of the city. The sum of these events represents one aspect of the fact that Thessaloniki is a very lively city and that culture is one important feature of its dynamic.

5.2. Thessaloniki as a cultural capital

As a city, Thessaloniki combines a variety of factors that would permit it to become and evolve as a cultural capital. Museums, theatres, galleries, festivals, libraries, art schools and so on provide the city with an image that a lot of people recognize as the second, following Athens more cultural city of the country.

As it was mentioned before, a lot of important and innovative institutions are situated in Thessaloniki. These institutions that have been established in the city and have a long history, like the universities and the art schools or the museums with their significant collections, are in a way ‘nests’ in which new talents are being hatched. It is a fact that many new artists and art groups are formed in Thessaloniki and begin their actions and careers here. Innovative and alternative groups of young people, especially concerning the theatre and the performing arts, are nowadays dominating the cultural life of the city.

On the other hand, it is also a fact that at a certain point the majority of these groups and artists will leave Thessaloniki, in order to move and relocate their action in Athens. The result of this action is that it deepens the gap and intensifies the competition between the two cities. Why is this happening? Why young people eventually prefer Athens over Thessaloniki? Many explanations could and have been given to this question. This happens because Athens is financially favoured and the governments always favour Athens because it is the capital and for that reason it is the city that should be mostly promoted; in Athens there are more opportunities to evolve and work, since there are more theatres, museums, art places and so on; people choose Athens because is easier to gain publicity there and so on.

Some of these explanations are true and realistic, while others are only based on the continuous competitive spirit between Thessaloniki and Athens. Maybe it would be more realistic to start wondering what Athens does right and attracts the majority of young artists and where Thessaloniki is lacking behind. What are the opportunities that Thessaloniki can see and exploit in its own favour?

In 1997 Thessaloniki was given a big opportunity to prove that can rise up to the expectations and establish itself as a cultural capital that has a saying in the cultural life of the country. It was the year that it was appointed to be Cultural Capital of Europe.

The establishment of the European Cities of Culture was an initiative launched in 1983 by Melina Merkouri, who was then the Greek Minister of Culture. Her idea was to designate each year one European city as the ‘Cultural Capital’. The idea was adopted by the European Community in 1985 and the first to be appointed the title of European Cultural Capital was Athens (Deffner & Lambrianidis, 2000). The main focus of the event was cultural; that is to open to a wide, European audience the culture of each city appointed to be an ECC and additionally to establish an image of a common European culture.

The designation as an ECC for a city was a recognition of it being an established cultural capital, since, according to the regulations the city should have at least 10 cultural attractions and an active cultural policy (Deffner & Lambrianidis, 2000). However, this has now changed and the aim is to promote cities that have less 'cultural capital' than others to develop economically and culturally.

Therefore, the nomination of Thessaloniki as European Cultural Capital on 1997 was a remarkable opportunity not only for big changes in the cultural background but also for a further promotion in Europe and abroad. The prospect was based on the fact that the nomination itself has a certain prestige and naturally on the funds disposed along with it. However, for reasons that will be explained later, it could be argued that it was also a lost opportunity (Lambrianidis, 2008).

Being an ECC provided Thessaloniki with many opportunities. A lot of places of cultural activities were created, the foundations of a new institutional culture were laid, 'new types' of cultural activities were introduced and an artistic unprecedented density, high diversity and high content were offered to the public. A big amount of diverse events were organized (1.271) and the public was given the opportunity to become acquainted with different art forms and artists. Moreover, the nomination helped the local artists to promote themselves and collaborate with other Greek and foreign artists. It is significant that artists originated from Thessaloniki participated in 35.1% of the events and that officially 28 countries took part in the events (Lambrianidis, 2000: 35).

However, the response of the audience was not the one expected. The events' attendance rates were relatively low and the majority of the visitors were residents of Thessaloniki, since the 90% of the events took place in the wider conurbation area of the city (Lambrianidis, 2001: 70). Many people from EU and Balkan countries also came to the events, but not the amount and the diversity that was set as a goal from the beginning.

In general, the anticipated benefits of the cultural programme were not met; although such a project could help Thessaloniki to become a milestone in the major touring arts ensembles and to create its own momentum that would attract the public of the city and the region at high level cultural activities, the social, economic, scientific and other institutions could not bring the administration of a substantial body effectively (Lambrianidis, 2008). The only benefit was a temporary awakening of the people of the city concerning the cultural events and generally the cultural life of Thessaloniki, which led to an increased demand for further cultural activities.

As far as the technical programme of the ECC is concerned, the situation was more or less the same. It is doubtful whether the EEC has been perceived as an ideal opportunity to support the internationalization and the development of a cosmopolitan image of the city, as many European cities did since the 80s. The EEC body was unable to do those projects that would change the image of the city and make it attractive in Europe. However, many buildings of cultural infrastructure that could host cultural facilities, like theatres, concert halls and museums, were constructed in

anticipation of the Cultural Capital (Lambrianidis, 2000). In general, the intervention to the public spaces and the historic monuments of the city was of large-scale, but still it did not manage to create a better viable and long term setting for cultural activities.

Lastly, although the ECC had major positive impact on Thessaloniki, like the contribution to the culture and the image of it and the improvement of the cultural facilities, it can also be seen as a series of missed opportunities that the city did not exploit. One of these was that it failed to improve the morale of the citizens to overcome their misery and their competition against Athens; that still has not been achieved.

The ‘failure’ of the ECC to promote and establish Thessaloniki as a cultural city that plays a significant role in the cultural field of Greece, was only one of the missed opportunities. Since the ‘80s, the economic and cultural development of the city was not as advanced as it could have been with businesses and employees leaving for other destinations, with an increase in the unemployment rates, with the absence of cultural elite and so on.

On the other hand, its advantages concerning its population growth, its dynamics and its spirit of innovation and entrepreneurship, its increasing rate of highly educated people, its notable economic activities in the field of accommodation, catering, malls, services and so on should permit the city to reverse the current situation and develop.

As far as the cultural field is concerned, Thessaloniki has a quite remarkable cultural activity throughout the year and significant institutions that could allow an image of cultural capital. The major problem in that field, as mentioned before, is the exodus of many of the best artists, who are seeking better opportunities in Athens or abroad. Nowadays, creative people are the most powerful advantage of a city or a region (Lambrianidis, 2008). These people can attract other talented people and promote a positive competition and cultural and economic development. Therefore, if the city manages to keep and make the most of these people and their artistic potential, then it is possible that it can achieve the image of the cultural capital.

5.3. Summary and Conclusions

This chapter focused exclusively on an introduction of the city of Thessaloniki. The goal was to provide the reader with all the essential information on the city, regarding its position, its economy, its history and its culture. Naturally, the most important issue was the discussion on its cultural capital and its image a cultural city. Thessaloniki is equipped with many cultural goods, like museums, festivals, galleries, cultural organizations and so on, which permit its contribution to the cultural life of the country in general. However, it also needs to manage these advantages in a more effective way so as to develop more and establish itself as a cultural capital.

Chapter 6: The Thessaloniki International Film Festival

This chapter will focus on the International Film Festival, which is a very important event of the city of Thessaloniki and which plays a vital role in the development of its touristic and cultural life. At the beginning, there will be a brief introduction of the history of the festival; how it all began, what were the problems and the doubts, how did this event manage to establish itself and what were its main advantages throughout the years that permitted its success. Furthermore, the profile of the Festival and the current activities and events that it comprises, will complete the image of it. After that, another part will deal with the financial condition of the Festival as it is presented mainly by the press, since there are no official reports being published by the Festival itself. Other than that, this part will incorporate the image of the festival as seen by the people of the city, the press, the municipality and so on. Additionally, a separate part will be devoted to the international character of the festival and to the information regarding when and how this international character was obtained, since it is thought to be essentially important for its success and for the impact it has on the visitors and on the city in general.

6.1. History of the Festival

It is taken as a given fact that the cinema and the production of films are considered as a branch of an important and profitable industry, not only nowadays but ever since its appearance. In that sense, it is easier to understand why it was the Greek Ministry of Industry that for the first time introduced the idea and the need for an effective way of promoting and supporting this industry (Soldatos, 2002). The aim of the Ministry of Industry was the establishment of an event that would present to the people the majority, if not the totality, of the Greek film movies.

After several negotiations and discussions concerning the choice of the city in which the event would take place, the organization was assigned to the city of Thessaloniki, on the occasion of the celebration of the 25th year of the International Fair (Mouzaki, 2009). It was the first time that such a film event was taking place in Greece. The opening year was 1960.

At the beginning, the event was named “Week of Greek Cinema” and managed to have a successful opening, despite the negative and pessimistic predictions of many people in the film industry or otherwise. The character of the event was set out to be purely competitive and its regulations were set out in accordance with the regulations of the Cannes and Berlin international film festivals (Mouzaki, 2009).

In 1962 the festival/event is being legally authorized. The decision and the law have been signed in common by the ministers of Industry, Economy and Presidency

(Soldatos, 2002). The International Fair is no longer the body responsible for the organization of the festival. The responsibility passes on to the Ministry of Industry.

In 1963 the situation is changing. It is a determinative year concerning the Greek movie industry. The Greek movies begin to thrive and the cinema halls are filled with people. On the other hand, the 'Week of Greek Cinema' did not manage to imitate this success; only a few movies participate in the event and they are not even included in the most successful movies of the year; a situation that continues to exist during the following years. However, the Festival still manages to establish itself as a permanent cultural event of Thessaloniki and is considered to have an impact on the Greek movie industry, but also abroad (Soldatos, 2002). In 1966 the Ministries of Industry, Economy and Presidency rename the 'Week of Greek Cinema' to 'Greek Film Festival' (Mouzaki, 2009).

1967 was the year that marked the beginning of a dark period in the history of the Greek nation; the dictatorship that many people deprecated was a reality. This shift at the political scenery of Greece was reflected at the cultural scenery. As far as the movie industry is concerned, the first observation that could be made is the fact that there has been a major change in the level of the movies produced. The experimental cinema is 'forced' to step back and give once again the floor to the production of more 'commercial' movies. This situation was mirrored in the static, if not negative, course of the 'Week of Greek Cinema'; decrease of the ticket sales, unsatisfying movies and unsatisfied viewers, complaints about the level of the movies being screened and so on (Soldatos, 2002).

This situation starts to change after the downfall of the dictatorship in 1973. Directors and producers are not free to express their politically oriented movies and as a result the majority of the produced movies have a political theme or political implications. At the same time, the 'commercial' cinema is lacking behind. However, the movie and cinema industry, as well as the Festival itself and its ticket sales, are seriously affected by the dominance of the television. All these circumstances end up in a conflict between the directors that ask for radical changes and the state. This conflict reaches its peak in 1977, but without any agreements between the directors and the government. Therefore, in 1978 we can see a change in the behaviour of the directors, who start to seek other means of survival and, especially, through the production of more commercial movies (Soldatos, 2002).

It was not until 1981 that changed occurred; the Ministry of Culture decides to form new regulations concerning the Festival that would differentiate from the current ones. This was the first optimistic step.

We have now reached 1982 and the change of government foretells positive changes for the Festival and optimism dominates the contributors. This optimism is boosted even more by the declarations of the new Minister of Culture, Melina Merkouri, about the governmental financing for the production of movies. However, nothing changes until 1986 when a new law for the cinema and the movie industry is passing at the parliament.

The new law does not seem to satisfy everyone involved either in the movie industry or in the organization of the Festival. Directors, viewers and participants are still complaining and protesting and, as a result, the holding of the event in the following years is quite episodic (Mouzaki, 2009). A balance seems to be achieved in 1989 when the Ministry of Culture decides with a by-law the financing of the movie industry with the 1.5% of the revenues made by the public and private television channels. Directors and producers appear to be optimistic; time proved them wrong, since the by-law has been stretched by the television channels that never paid (in.gr).

It is obvious that the situation never really stabilized and that the real problems were still there, afflicting all the people contributing in the organization of the Festival. The state, no matter its good intentions from time to time, never managed to take drastic actions and solve some of the crucial problems of the event. Moreover, this instability was causing the spectators' discontent that was usually translated in their abstinence from the screenings (Mouzaki, 2009).

Within this allocation and with all the problems perpetuated from year to year, the Festival makes a step forward and becomes international. It was in 1992 that for the last time exclusively Greek movies were screened.

The shift in the Festival's course and the internationalization translated into a fully enhanced programme. The first year, 1993, of the holding of the now called 'Thessaloniki International Film Festival' was a successful one, but without any remarkable efforts by foreign producers.

In the following years, the Festival is credited with successful holdings, but the problems and the discontents continue to exist and there are no notable movies being screened yet. The problem regarding the movies seems to be that, no matter nominated or not at the Festival or not, they do not manage to have a commercial success.

However, the Festival's success and its reputation continue to grow with famous guests coming from all over Greece and the world. In addition, the movies that are introduced during the holding of the Festival may not become big commercial success, but they still manage to engage a big portion of the public familiar with the movie industry. Other than that, the Festival's success can also be attributed to the famous international guests that participate and that are regarded as one of the main advantages and 'attractions' of the Festival.

This success was confirmed during the past years with the celebration of the 50 years' anniversary (2009) since the first holding of the Festival in 1960 that was celebrated with several events, which many people from the city of Thessaloniki and not only attended. What remains to be seen is whether this success will also continue in the future and whether the Thessaloniki International Film Festival will still be part of the city's cultural life in the years to come.

6.2. Profile of the Festival

Nowadays, the Thessaloniki International Film Festival is the top film festival of South Eastern Europe, the presentation platform for the year's Greek productions, and the primary and oldest festival in the Balkans for the creations of emerging film makers from all over the world (TIFF, 14.6.2010).

The Festival consists of several activities; most of them take place during the 10 days of its holding in November, while a number of others are scheduled throughout the year. The latter include the Documentary Festival that takes place in March, the Festival of Archaeological Movies and Documentaries in December and the so-called Tributes that take place both during the Festival and throughout the year.

The activities that take place during the 10 days of the Festival in November are the screenings of Greek and foreign movies, the Agora, the Tributes, Eye on the Balkans, the DigitalWave, the Focus and several events, like concerts, as well as educational programmes addressed to children and schools.



Image 1: Movie theatre Olympion in Thessaloniki. [<http://blog-sta-thrania.pblogs.gr/politistikes-ekdhlwseis.html>]

The screenings of the movies are usually held in the movie theatre Olympion in the centre of the city or at one of the old warehouses of Thessaloniki's port that has been renovated and is now owned by the Festival. The Greek section of the screenings shows each year the total of the films produced. The members of the Greek film community have the opportunity to present their production and work to cinema lovers, but also to professionals and festival guests active in the cinema world.

The Agora was launched for the first time in 2005. It is a combined action of the market, with four fields, all of which are created and adapted to the needs of filmmakers coming from the Balkans, the Southeast Europe and the Mediterranean. The four fields of the Agora are:

- the Balkan Fund, that is the Fund for Script Development by the Film Festival;
- the Crossroads, that is the Co-producers Forum of the Film Festival;
- the Salonica Studio / Four Corners, that is the training workshop for film students;
- the Agora, that is the 'umbrella' of the professional activities of the Festival

(TIFF, 14.6.2010).

The Tributes are an activity that takes place throughout the year, but mainly during November when the Festival is held. They surround the core film and regard the work of great Greek authors. Moreover, the Tributes highlight themes and film types of the Greek cinema. Through these comprehensive retrospectives, the moviegoers get acquainted for the first time or rediscover the work of important film representatives in Greece.

The Eye on the Balkans section presents a selection of the more significant Balkan films of the year. It is also accompanied by a tribute to one Balkan director; this tribute is issued in a bilingual monograph.

The DigitalWave is a competition piece of the Greek section that is devoted to modern Greek digital production. The movies screened during this piece are all shot in digital form.

Focus is the newest, as well as the only theme of the international program of the Film Festival. It was founded in 2006 under the 47th Film Festival and it was titled “Focus: Teenage Lust / Teenage Angst” (TIFF, 14.6.2010). Through a careful selection of ten films of recent production from around the world and by focusing on a specific theme each year, Focus is trying to find the common concerns that drive the contemporary artistic creation, beyond geographical boundaries, cultural differences and aesthetic choices.

Other than that, in cooperation with institutional bodies and associations of the Greek cinema and audiovisual field, the Festival through the Greek screening section is (co-)organizing honorary events, master classes and debates open to the public and professionals.

Lastly, another activity of the Festival is the award of prizes to the movies presented. The prizes are given by several actors involved in the Festival and by the audience (Mouzaki, 2009). More specifically, the prizes of the Film Festival are the following:

- Audience Fischer Prize for the Eyes on the Balkan section: 2.000 Euros
- Audience Fischer Prize for the Greek section screenings: 3.000 Euros
- Audience Fischer Prize for the competition section: 3.000 Euros
- Nokia N Series Prize for the best plan film of the Co-Producers Forum Crossroads: 10.000 Euros
- ‘Human Values’ Prize by the Greek Parliament: 15.000 Euros
- ‘Women and Equal Opportunities’ Prize by the General Secretariat of Equality of the Ministry of Interior: 6.000 Euros
- Special Prize ‘Silver Alexander’ by the Jury: 22.000 Euros
- Special Prize ‘Gold Alexander’ by the Jury: 37.000 Euros.

6.3. *The Thessaloniki International Film Festival: figures and critiques*

The aim in this part is to describe as thorough as possible the Thessaloniki International Film Festival from a point of view that will reveal its more recent financial situation and the way this reality is being perceived and accepted by the people involved in the Festival, by the residents of Thessaloniki, by the government and by the press.

The main question, concerning the Festival, which lately seems to trouble not only the politicians and the policy makers, but also the journalists and the people of Thessaloniki, is if the financing is appropriately used. And that is because, after several recent revelations, it has been proven that the financial administration of the revenues and the budget of the Festival are not as successful as its organizers would like to present.

The general situation until now has been the following: the numbers were growing and the sponsors were satisfied. Hotels, restaurants, coffee bars, bookstores, galleries and other shops in Thessaloniki were also filled during the Festival. However, the problems were present. For example, how much attention did people paid to the fact that Olympic Airways, a company already indebted, has been one of the official sponsors of the Festival? The point is that the Festival had and still has problems that were covered behind the euphoria of the previous years. But these problems have long ago matured and are asking for solutions.

Two years ago, Damanaki Maria, member of the Parliament and the current government, and head of the Culture Department of the at that time opposition party, questioned officially the annual report of the 48th Thessaloniki Film Festival. In her opposition, she was stating that *“in recent years the Film Festival has been characterized by gigantism – primarily concerning the public relations – and that it is not clear what its objectives are and that the management of its finances still remains largely obscure.”* (Makedonia, 2008) Furthermore, she asked from the Minister of Culture, Michalis Liapis, to inform the Parliament what is the controlling mechanism of the Ministry of Culture for the transparency of the financial management of the Festival, what measures have been taken according to the last year’s management and what was the exact amount of the state grants, the sponsorships and the Film Festival’s revenues for the current period, as well as what was the detailed budget for the Festival; figures that the Festival never publishes.

The issues that were raised from Maria Damanaki never got an official answer, but lately more and more publications refer to the financial problems of the Film Festival and its ability or not to deal with them. This interest around the economics of the Festival resulted in several revelations concerning its management, budget and so on, which were carefully concealed by the directory board.

More specifically, the past two years, the budget of the Film Festival reached 9 million Euros; an amount that, especially during a financial crisis, seems unreasonable, especially if we take into consideration that a few years ago the

corresponding cost was only 3 million. The paradox is that this amount concerns mainly the organization of the Festival and not the movies' production. Directors and producers are accusing the organizers of provocative attitude, since the production of movies is financed with only 3 million Euros; that is only one third of the total cost of the event. Additionally, another paradox is the costs of the Public Relations Office that last year reached 129.730 Euros. This amount is, according to the data records, covered mainly by the Ministry of Culture (80%) only 20% by donors (Kouti Pandoras, 2009). As a result, the question that occurs concerns the need for a PR Office, since it cannot manage to approach and attract donors. How can such an expensive event, which has as a main objective the reputation, not be able to attract donors to finance it and thus to get to advertise through it? Apparently these were some of the reasons for which the Festival has a running debt of 6 million Euros.

These revelations, in addition to the fact that lately the Festival seemed to focus more on the glamour and the publicity of those involved, caused a burst of severe critiques from the people and from the press; with one of the main addressees being the former Festival director, Despoina Mouzaki. She was the principle actor taking much of the credit for the misfortunes of the Festival. She was accused for misjudgement and for promoting the wrong image of the Festival that was diminishing its true identity and aim. The truth is that during her service, the Film Festival's role was downgraded by focusing more on impressing the audience and the guests, rather than on the quality and the essence of such an event.

However, these days seem to be over now. Two months ago Despoina Mouzaki resigned from her position as the director of the Festival and Dimitris Eipidis replaced her. What he declares is that this year there will be '*less money and less expenses*'. '*Given the situation, things are difficult. There will be cutbacks. However, we must organize a good festival, even with our reduced budget*'. As far as the budget for the coming year (2010) is concerned, although the Festival is asking of 6, 44 million Euros (Eletherotypia, 2010), it is more than certain that the Ministry of Culture will in the end provide less. So far, the new director seems to be dealing with the Festival's financial condition with the right attitude.

6.4. The Film Festival today: the International Character

As it was mentioned before, since 1992 the Film Festival of Thessaloniki has officially adopted a more international character that evolved through the years. Since then, constantly evolving, it has claimed and achieved a continually increasing international scope, presenting the most groundbreaking independent productions from the entire world, and developing activities for international film industry professionals. The holdings started hosting directors, producers, actors and so on from all over the world that are participating in the Festival, in order to screen and promote their new movies. Besides that, a lot of international guests complete the image of the Festival and contribute to the attraction of people in their own way.

This 'urge' of an international Festival is mirrored at the various activities and initiatives that it offers to young producers from all over the world to screen their work and gain publicity. Through its new form and activities, the Thessaloniki International Film Festival has established close collaborations with various local, national, regional and international film institutions, cultural, educational and social organizations, as well as embassies and cultural agencies from other countries.

However, what was also noted before is the fact that the Festival and its' contributors have been facing several and diverse problems throughout the years; problems that have not yet been solved completely. The perpetuation of these problems is an indicator of the inadequate organization and the poor cooperation among the government and the directory board of the Festival.

Nowadays, the Film Festival is more than ever aiming at the attraction of an international audience and at the participation of international producers, since it is through them it can enhance its reputation and gain more publicity, as well as more spectators. This turn towards more reputation and publicity was appointed by many people to the former Festival director, Despoina Mouzaki. As a result of this turn, many activities and events that their main aim was purely an impressed and ecstatic audience, were taking place during the Festival's holdings.

Many of these activities, as well as the former director herself, were intensively criticised by the press and by the people of the movie industry, as well as by the residents of Thessaloniki. The demand that they were all expressing concerned a more qualitative organization that would be able to promote and establish the image of the Festival as a culture generator for the city.

This desire as expressed by the press and the visitors of the Festival has now the opportunity to become a reality through the vision of the new Festival director, Dimitris Eipidis. According to him, the focus of the Festival should be on innovation and new talents, since he believes that this will also boost the Greek cinema (Aggelioforos, 2010). Consequently, the Festival seems to be going back to its former character and role, which was to promote the Greek movie industry worldwide along with bringing together producers and directors from all over the world that would interact and communicate their ideas to the audience.

6.5. Summary and Conclusions

In this chapter, the focus was directed to the Thessaloniki Film Festival itself. The aim was to present thoroughly the Festival and introduce it to the reader. Therefore, it was essential to primarily present the history of the Festival, as well as its current profile with all the activities and the events that it involves. From the commentary of its history, it became obvious that the Festival begun as small-scale event that eventually grew and started to play a vital role in the Greek movie industry. On the other hand, by describing in details its profile today and the initiatives that it takes, it was easy to understand that the Festival is now a very ambitious event that

has the potential of evolving more. Besides, most of its initiatives and the image it promotes enhance its identity as a Festival that has an active role in the international movie scene. It is this international label-identity that the people involved in the Festival were always trying to achieve.

Moreover, another issue discussed in this chapter was the financial problems that the Festival has been facing, especially the past years. The information presented in this part was mainly from local or national newspapers that deal with this issue quite often lately. The Festival itself has never officially published anything on its problems and its annual reports are not accessible to the public. These facts have also raised some issues concerning the levels of transparency and corruption within the organization and management of the Festival and are now under scrutiny by the authorities.

Finally, a general observation is that the Festival is a mega-event that has a lot of cultural and economic potential. It has faced many problems until now and there are a lot of matters to be solved, in order to exploit its potentials as much as possible. However, if the financial problems are overcome and if there is a better organization designed, then the Festival can become a symbol of culture and innovation for the city of Thessaloniki.

Chapter 7: Data analysis

The focus of this chapter is the presentation and the analysis of the data that have been collected and that concern the city of Thessaloniki and the International Film Festival. The data that have collected concern the short-term effects that the Festival could have on Thessaloniki, like if it manages to generate income and employment for the city and the residents and if it increases the tourism rate during its holding.

At the beginning, the aim was to collect official data from the Festival itself; data regarding the annual revenues, the number of tickets sold, the numbers of visitors, the budget, the number of people involved and so on. However, during the research on these data and after communicating with the people of the Festival, became quite clear that this could not be the case, since there is no official record concerning these data or any other information of that kind. Moreover, what was more surprising is that official data regarding the Festival could not be found either through the Hellenic Statistical Authority, since the service does not collect data and statistics on any information concerning the Festival. The only data available come from the Festival and concern a period of 9 years, although the Film Festival has a history of 50, and even these are not very much detailed or informative as far as its annual progress or not is concerned. These data will be presented in details and explained later on in this chapter.

Therefore, since the effort to collect data coming directly from the Festival was not as fruitful as expected when the idea of this paper was conceived, a shift needed to be made; a shift concerning the data that this paper would focus on. After some thought and some research the data that were collected originate from diverse sources and concern several enterprises. More specifically, the focus shifted to the museums and hotels of the city in an attempt to prove that these businesses manage or not to generate more revenue while the Film Festival is taking place. The aim is to detect the exact, economic or of any other type, impact of the Festival on the city and its businesses by presenting and analyzing this information as clearly as possible through graphs, tables and diagrams.

After the thorough analysis of the collected data, the results or the impact of the Festival on Thessaloniki will be presented. The negative and positive aspects will be discussed in this part of the paper and the goal is to reflect the real impact of the Festival, in order to be able in the end to justify or not the public money spent on its organization. It is a given fact in Thessaloniki that the Film Festival is a big venue and that it is promoting in a positive way the social, economic and cultural life of the city. But is this true? Is the Festival as successful as it is thought to be? These are the questions that are going to be answered in this part.

7.1. Secondary data: overview and analysis

The data collected for the needs of this paper include the annual reports provided by the Film Festival's management board and its monthly issue 'Proto Plano' or by sources like newspapers of the city of Thessaloniki, official statistics on the occupancy rates, the arrivals and the nights spent on a monthly basis of the hotels of the city, monthly admissions and receipts on a monthly basis of the three main museums of the Thessaloniki. The official statistics were derived by three diverse sources: Hellenic Statistical Authority (El.STAT.), Greek National Tourism Organization (GNTO) and Association of Greek Tourism Enterprises (SETE).

In order to provide the reader with a complete overview of the data collected, their analysis will be also divided into parts according to which sector the data refer to. Therefore, at the beginning, the analysis will focus on the annual reports of the Festival and consequently it will move forward to the analysis of the statistics concerning the museums, the hotels and the bars-restaurants. It has to be mentioned that a number of figures was not retrievable, either due to confidentiality issues or because they do not exist and thus these figures are not cited.

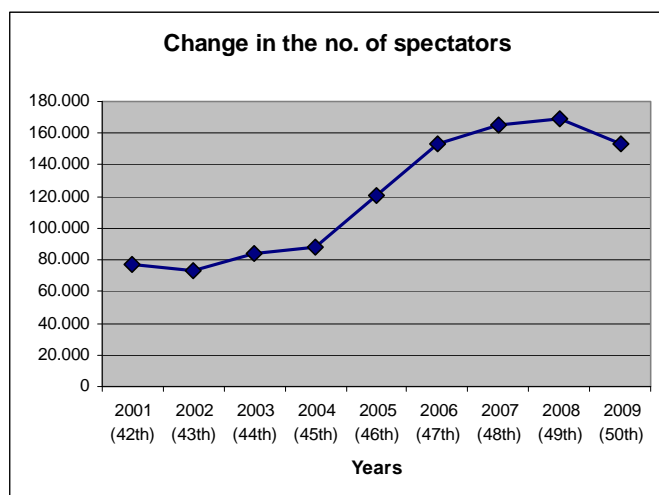
Annual reports of the Film Festival: the information provided by the annual reports of the Festival concern figures and facts on the total number of spectators, viewings, theatre halls, movies, participating and accredited countries, tributes, publications, exhibitions, master classes and open discussions. Figures of the revenues and the expenses of the Festival could not be found, due to a privacy policy adopted by the Festival. The figures concern the years 2001-2009; that is from the 42nd to the 50th International Film Festival.

The figures are representative of the entire variety of activities and events provided during the holding of the Festival. Most of them and their significance were mentioned before when the image and the character of the Festival were explained. However, some still need further explanation. A distinction should be made between the participating countries and the accredited countries; the presence of the participating countries is confirmed only by the screening of a film coming from these countries, whereas the accredited countries are those that participate in a more passive way through their representative(s) during the holding of the Festival and not through an own movie.

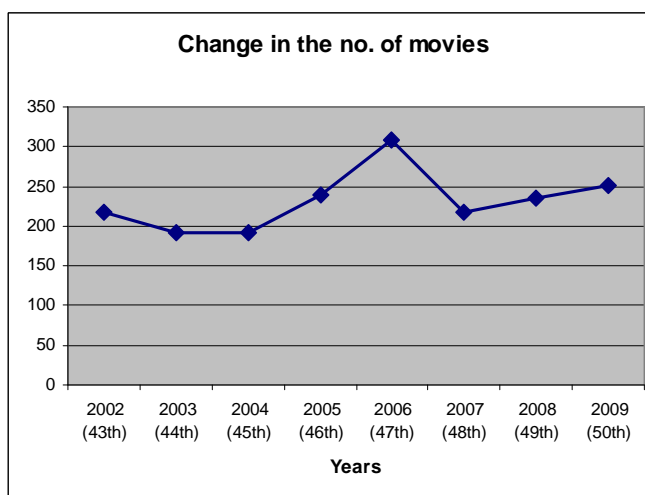
More in particular, the number of spectators in general meets a constant increase through the years with one relapse in 2002 and a second one in 2009, as illustrated in graph 1. However, in 2002 there has been an increase of the spectators per movie screening. On the other hand, in 2009 the relapse is attributed to the absence of a significant number of Greek movies, as well as to the reduction of the theatre halls from 9 to 7. Nonetheless, the decrease of the spectators was balanced by the increase of the

ANNUAL REPORTS OF THE FILM FESTIVAL	2001 (42th)	2002 (43th)	2003 (44th)	2004 (45th)	2005 (46th)	2006 (47th)	2007 (48th)	2008 (49th)	2009 (50th)
Total spectator no.	76.777	73.253	84.154	87.737	121.000	153.065	165.107	169.433	153.506
Change in spectator no.		-4,5%	14,8%	4,25%	37,9%	26,5%	7,3%	2,62%	-9,4%
Total viewing no.	414	379	447	332		583	517	511	465
Change in no. of spectators per viewing		4,2%	14,9%						
Theater no. in Thessaloniki		8	8	8	9	9	9	9	7
Total movie no.		218	191	192	240	308	217	235	252
No. of participating countries		40	30	43			49	60	45
Total accredited		1.358	1.619	1.352		1.800	1.648	1.839	1.537
No. of countries accredited		45	36	39					
No. of tributes		5	5	5			3		
Publications		4	3	5	11				
Exhibitions		3	4	1	5	8	7	10	11
Masterclasses			1	2	7		13	11	8
Open discussions					5	15		8	7

Table 1, Source: Thessaloniki International Film Festival.



Graph 1, Source: Thessaloniki International Film Festival.



Graph 2, Source: Thessaloniki International Film Festival.

turnout of viewers at the competitive as well as the international programme of the Festival.

Concerning the number of movies participating in the Festival, during the years 2002-2004 they reach more or less 200 entries (Graph 2). In 2006 they peaked at 308 to decrease again at 217 in 2007 and start increasing in the following years. The total of the movies being screened consists of Greek and foreign short and length movies.

As far as the participating countries and the number of viewings are concerned, what we can notice is that they both fluctuate, regardless of the number of spectators attending the screenings. We should define that the viewings constitute of: first and iterative, journalistic, additional/extra, regional and post-festival. The regional screenings are those taking place into the cities of Kilkis, Serres, Kozani, Grevena and Alexandroupoli during the same period of the holding in Thessaloniki and form part of the official programme and organization.

In general, throughout the years discussed, there is a significant number of accredited people involved in the Festival, which include native and foreign directors, producers, distributors, actors and reporters, with the latter being the majority.

Lastly, what could be also observed is that there is an increase in the parallel sessions of the Festival, such as the exhibitions, the master classes and the open discussions, as well as in the field of publications.

Figures on hotels: for the purpose of this paper, the collection of data concerning the hotels' occupancy in the city of Thessaloniki was considered to be essential. However, the lack of figures specifically on the city of Thessaloniki forced the collection and analysis of data for the whole county of Thessaloniki. Nonetheless, the city has a dominant position in the county, since the majority of the accommodation is located in the conurbation, meaning that the data regard mostly the city itself. The type of accommodation concerns all type of hotels, as it can be seen in graph 3, but it excludes the camping type of accommodation.

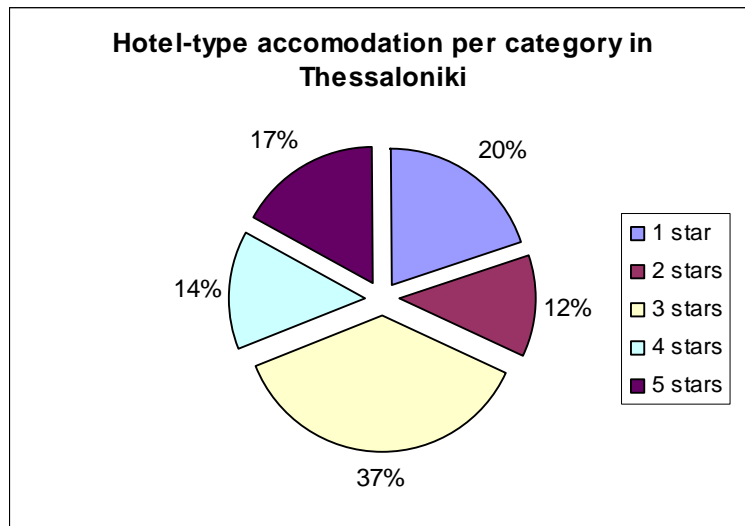


Diagram 1,
Source: <http://ec.europa.eu/>

In order to confirm if there is increased mobility of guests in the city of Thessaloniki during the month of November (when the Festival is taking place), the occupancy rates of the hotels, as well as the number of nights per month will be assessed. The data found regarding this matter expand within the years 2005-2008.

Before going more in particular, it should be highlighted that the country's high touristic season concerns the months May-September. However, Thessaloniki as the second biggest city in Greece tends to have lower rates during these months, as people prefer other destinations that combine the triptych sea-sun-beach. An exception is the month of September, which, as we can see in the diagrams, concentrates the biggest percentages of tourism. The most significant reason for that is the holding of the Thessaloniki International Fair (HELEXPO) that takes place during that month.

Additionally, what should be pointed out is that, generally, the seasons of autumn and spring present the highest rates of touristic mobility throughout the year.

A fact that is also argued in the literature, as these two seasons have been proven to be the most active and appealing for cultural tourists. During these two periods, Thessaloniki is hosting a series of events that attract tourism; such events are in autumn the parallel activities of HELEXPO, the activities, exhibitions and events of the Dimitria, the Film Festival itself and in spring the Documentary Festival (part of TIFF), the Thessaloniki Book Fair and plenty of other cultural happenings.

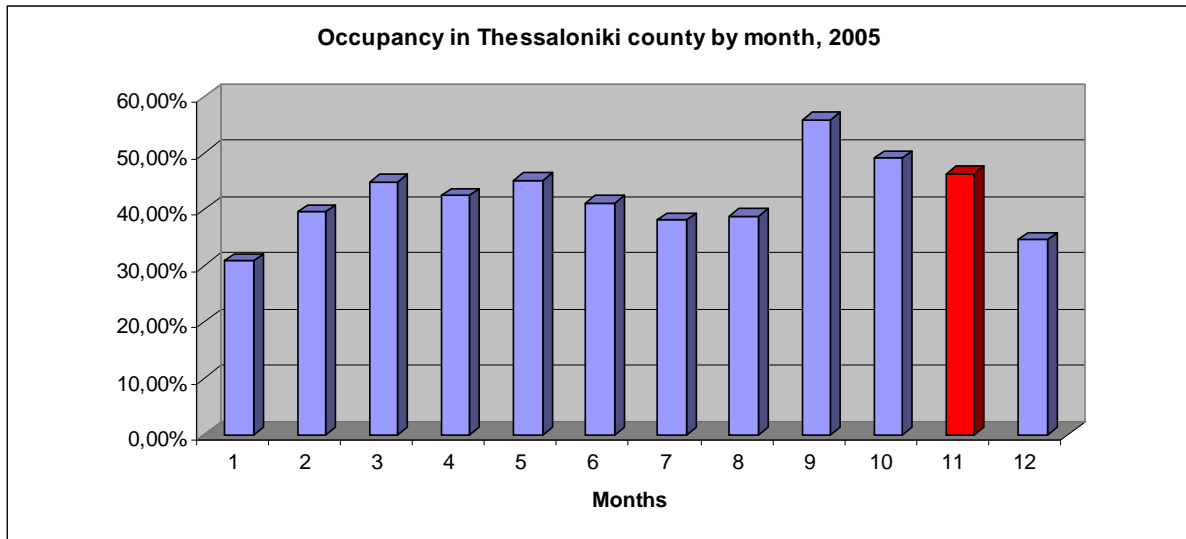


Diagram 2, Source: Hellenic Statistical Authority (EL.STAT.)

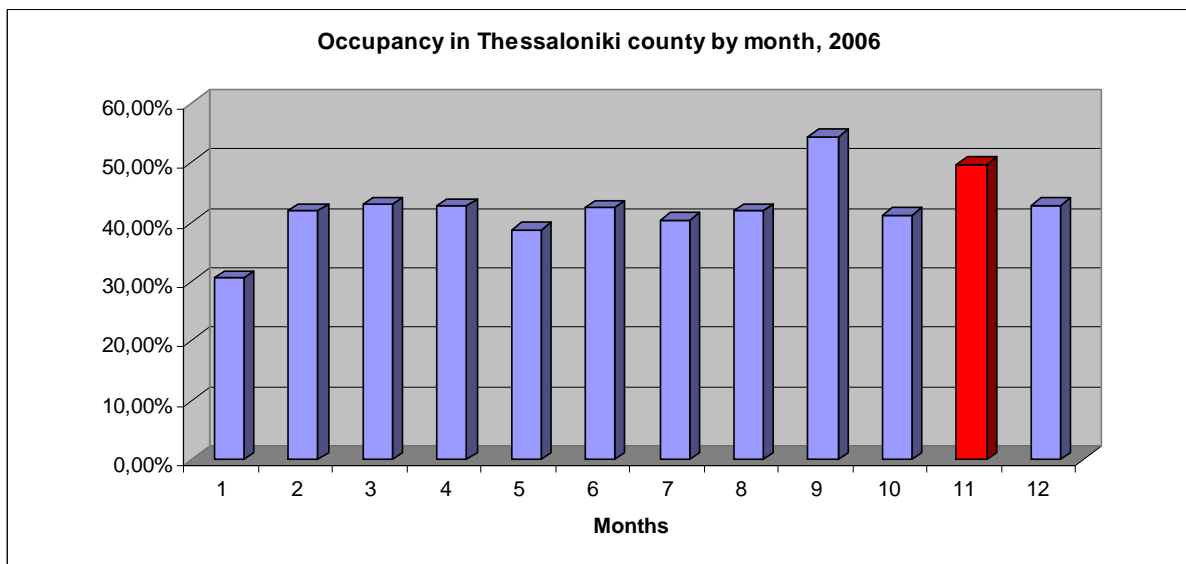


Diagram 3, Source: Hellenic Statistical Authority (EL.STAT.)

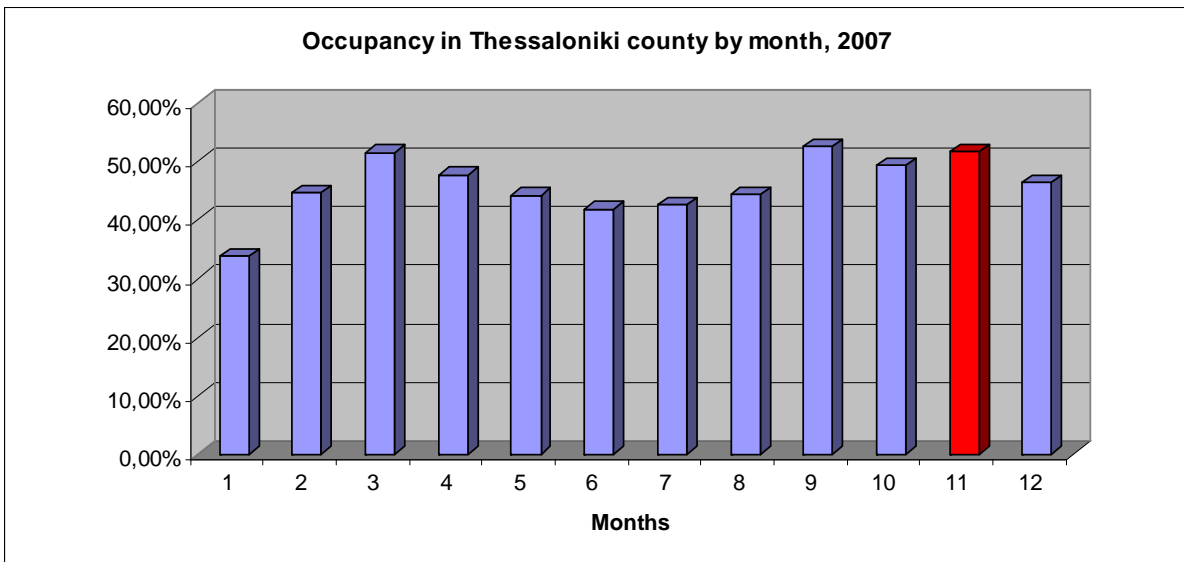


Diagram 4. Source: Hellenic Statistical Authority (EL.STAT.)

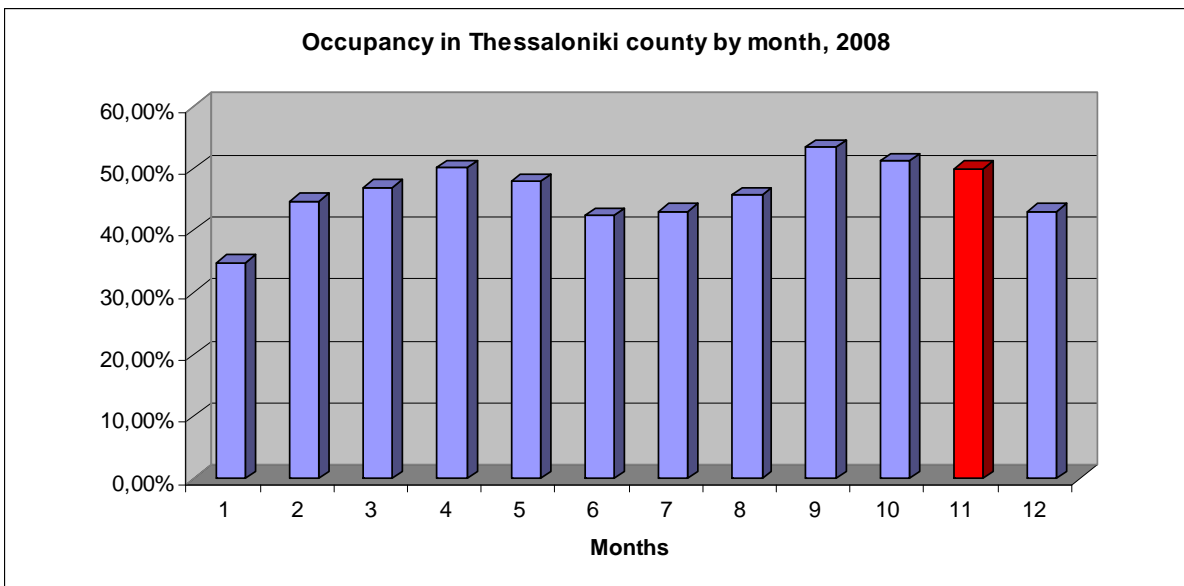


Diagram 5. Source: Hellenic Statistical Authority (EL.STAT.)

More in particular, from the analysis of the diagrams regarding occupancy of the Thessaloniki County, what can be observed is the months concentrating the highest percentage are September and November and the months following are March, April and October. In general, these rates vary between 45-55%.

Furthermore, concerning the arrivals of guests in the city's hotels, shown in the adjacent diagrams (Graphs 8-11) can be observed that the predominant month is once again September and that November, with the exception of 2008, is one of the months concentrating one of the highest touristic rates. Still the seasons of spring and autumn concentrate a big share of the touristic mobility throughout the year, while winter is the season classified last. This category refers to the arrivals of native and expatriate Greeks, as well as foreign guest to the Thessaloniki hotels of any type.

As well as the diagrams on the nights per month (Appendix II), they provide a more general image of the touristic mobility and indicate that the last years (2007-2008) the mobility increases.

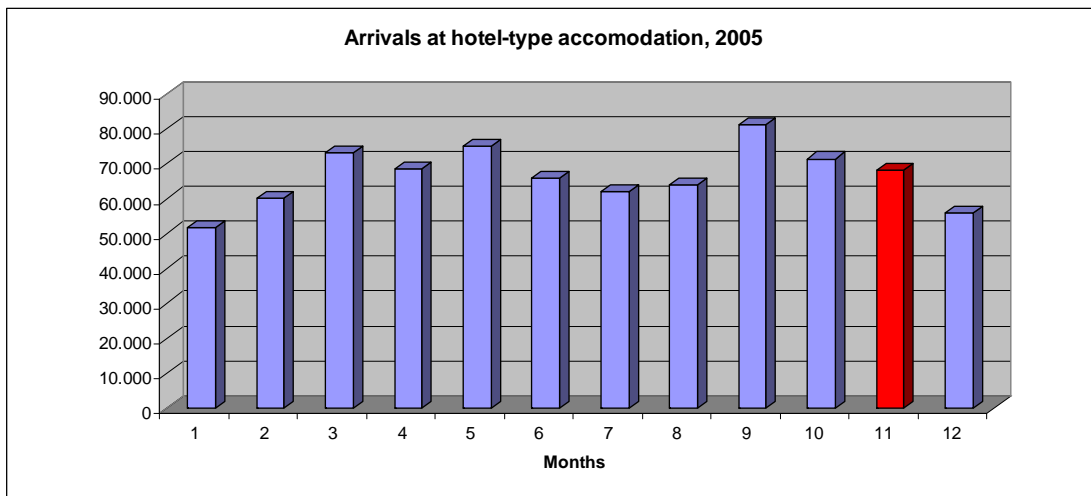


Diagram 6, Source: Hellenic Statistical Authority (EL.STAT.)

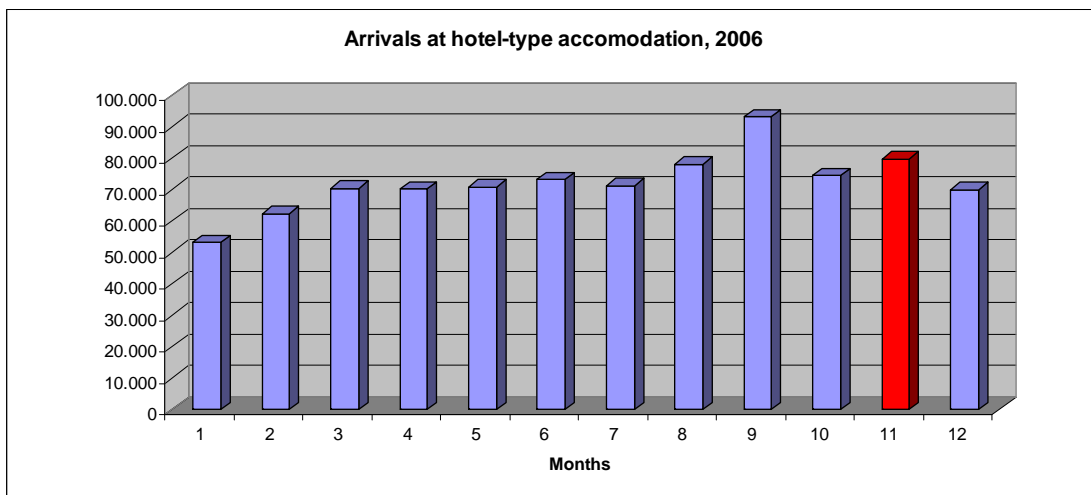


Diagram 7, Source: Hellenic Statistical Authority (EL.STAT.)



Diagram 8, Source: Hellenic Statistical Authority (EL.STAT.)

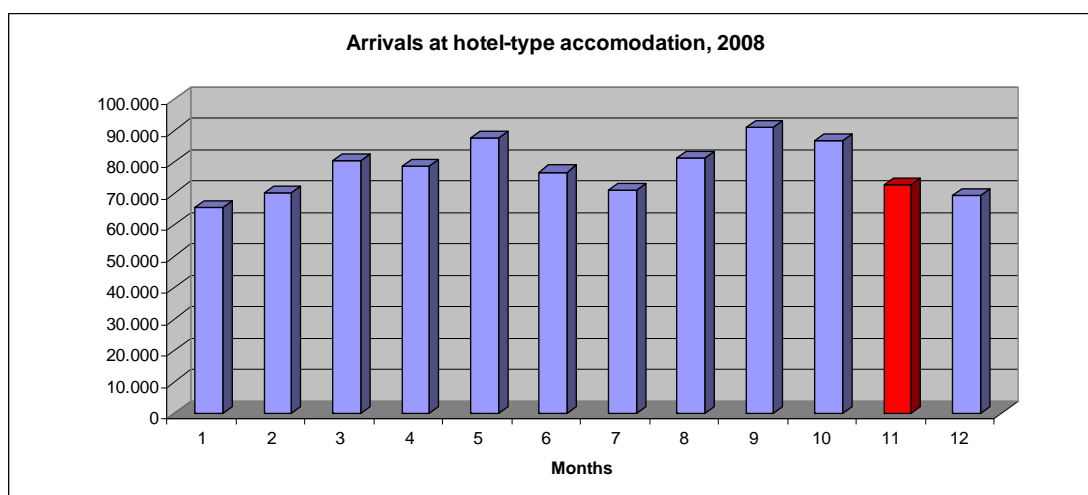


Diagram 9, Source: Hellenic Statistical Authority (EL.STAT.)

Figures on museums: the collected data on the museums of Thessaloniki concern the monthly admissions in three of the most important of the city, if not the most important. These are the Archaeological Museum, the Museum of Byzantine Culture and the White Tower Museum (otherwise known as the City Museum that hosts a permanent exhibition on the history and the development of Thessaloniki through time).

The years studied are from 2002 to 2008, with the complete absence of the years 2003 and 2006, due to a non-collection of the data. Other than that, the data of the year 2004 are not complete for all three museums, since they were not available through the Hellenic Statistical Authority or the museums themselves. As for the data missing with an indication of the number 0, the explanation is that the museum/s was closed due to renovation or other reasons.

From the analysis of the data on museums, a general remark is that during the high touristic season (May - September), these three museums concentrate the majority of visitors of the whole year. The only exception is the year 2008, when the majority is concentrated by the months September-November. The reason for that change was the fact that the White Tower Museum was closed for a long period of time (2.5 years) and opened its doors to the public in September.

In this case, the high rates of visitors during the months of May to September contradict the theory that the biggest amount of cultural tourists prefers the seasons of autumn and spring for their travels. One possible assumption for that could be the absence of significant cultural events in the city during these months, with the exception of the Book Festival in June.

MONTHLY ADMISSIONS TO MUSEUMS, 2002													
Museums	1	2	3	4	5	6	7	8	9	10	11	12	Total
Department of Thessaloniki	8.125	12.991	18.783	7.391	23.882	23.812	27.635	28.968	21.647	6.326	1.447	961	181.968
Thessaloniki Archaeological museum	1.214	1.516	3.384	5.446	13.477	7.890	9.654	11.827	11.757	5.564	1.182	745	73.656
Thessaloniki Byzantine museum	664	731	1.768	1.945	2.022	1.709	1.801	2.641	1.890	762	265	216	16.414
Lefkos Pyrgos	6.247	10.744	13.631	0	8.383	14.213	16.180	14.500	8.000	0	0	0	91.898

Table 2, Source: Hellenic Statistical Authority (EL.STAT.)

MONTHLY ADMISSIONS TO MUSEUMS, 2004													
Museums	1	2	3	4	5	6	7	8	9	10	11	12	Total
Department of Thessaloniki	6.417	0	13.394	8.993	11.499	0	0	0	0	0	0	0	40.303
Thessaloniki Archaeological museum	0	0	2.078	0	0	0	0	0	0	0	0	0	2.078
Thessaloniki Byzantine museum	27	0	5.133	2.185	3.297	0	0	0	0	0	0	0	10.642
Lefkos Pyrgos	6.390	0	6.183	6.808	8.202	0	0	0	0	0	0	0	27.583

Table 3, Source: Hellenic Statistical Authority (EL.STAT.)

MONTHLY ADMISSIONS TO MUSEUMS, 2005													
Museums	1	2	3	4	5	6	7	8	9	10	11	12	Total
Department of Thessaloniki	3.940	4.419	9.777	10.791	15.141	12.683	19.736	24.570	23.318	15.127	9.006	6.750	155.258
Thessaloniki Archaeological museum	1.139	1.016	1.871	2.694	5.219	4.780	5.842	6.800	7.658	4.449	2.502	1.268	45.238
Thessaloniki Byzantine museum	1.283	1.126	1.227	2.238	2.647	2.202	3.144	3.241	3.622	2.976	1.431	992	26.129
Lefkos Pyrgos	1.518	2.277	6.679	5.859	7.275	5.701	10.750	14.529	12.038	7.702	5.073	4.490	83.891

Table 4, Source: Hellenic Statistical Authority (EL.STAT.)

MONTHLY ADMISSIONS TO MUSEUMS, 2007													
Museums	1	2	3	4	5	6	7	8	9	10	11	12	Total
Department of Thessaloniki	3.063	3.261	4.798	7.110	10.386	8.156	9.540	11.744	11.243	6.957	3.438	3.372	83.068
Thessaloniki Archaeological museum	1.969	2.088	3.384	4.884	7.223	6.001	6.632	8.306	8.694	5.645	2.810	2.827	60.463
Thessaloniki Byzantine museum	1.094	1.173	1.414	2.226	3.163	2.155	2.908	3.438	2.549	1.312	628	545	22.605
Lefkos Pyrgos	0	0	0	0	0	0	0	0	0	0	0	0	0

Table 5, Source: Hellenic Statistical Authority (EL.STAT.)

MONTHLY ADMISSIONS TO MUSEUMS, 2008													
Museums	1	2	3	4	5	6	7	8	9	10	11	12	Total
Department of Thessaloniki	2.242	2.037	4.197	4.887	8.507	6.097	8.150	9.805	19.764	18.833	12.484	0	97.003
Thessaloniki Archaeological museum	1.675	1.607	3.774	4.192	7.224	4.932	6.802	8.365	7.749	6.220	3.109	0	55.649
Thessaloniki Byzantine museum	567	430	423	695	1.283	1.165	1.348	1.440	2.267	1.462	758	0	11.838
Lefkos Pyrgos	0	0	0	0	0	0	0	0	9.748	11.151	8.617	0	29.516

Table 6, Source: Hellenic Statistical Authority (EL.STAT.)

Data combination: before referring to the impact of the Festival on the city, it is useful to combine all the data in order to conduct some general conclusions. By analyzing the data for the years 2005-2008, which concentrate the majority of the collected figures, the following can be observed: most importantly, along with the increase in the tourist arrivals in the hotels, the rate of change in the spectator numbers of the Festival also increases. Concurrently, in 2008 when the tourist arrivals decrease, the rate of change meets its lowest percentage since 2003. On the contrary, the number of the museums' visitors fluctuates around 3.500 (excluding the figures from the White Tower Museum as it was closed for a long period of time).

In general, we can observe the differentiation among two cultural attractions; the museums and a big seasonal event. The museums manage to attract a small, but stable amount of visitors during the month of study (November). On the other hand, the seasonal event, in our case the Thessaloniki International Film Festival, manages to attract big rates of tourists and visitors, but not in a stable rhythm, as its rate of change varies significantly through the years. It is quite safe to assume from the analysis that the museum does not profit from the influx of tourists during November.

7.2. The impact of the International Film Festival on the city of Thessaloniki

The impact of the Film Festival on Thessaloniki concerns different fields. Mainly, it can be observed in the economic, the cultural and the social life of the city. This part will focus on a more intact description of this impact on the different level.

Concerning the economic impact, through the Festival, the room occupancy rate reaches in November a level comparable to that of the tourist season in the summer and that of the Thessaloniki International Trade Fair in September. It seems like an extended high season in the hotel sector. The visitors stay at least three days, which equates to 6600 nights (Source: TIFFF). More than that, the restaurant industry, which is for the most part integrated in the hotel industry profits in a comparable manner from the elongation and the advancement of the touristic season tied to different events of the festival (European Commission, 2007). Therefore, the Festival affects positively the promotion of Thessaloniki as a touristic destination that can offer several cultural goods to its visitors.

Furthermore, the study of the visitor numbers' per year permits the assumption that the Festival is an event that manages to attract big rates of tourists and visitors, although not in a stable rhythm. It has been observed that the rate of change concerning the visitors varies significantly through the years. Consequently, the Festival contributes to the economy of the city through its visitors that will spend a considerable amount of money on primary or secondary needs, such as accommodation and shopping respectively.

On the other hand, the analysis of the data on the monthly admissions to museums raises some questions concerning the motives of the visitors and the tourists. The data show that November is not necessarily a very productive month. This fact contradicts the assumption that most of the Festival visitors would be cultural tourists willing to spend their time and money on other cultural attractions as well. It is obvious that the museums' visitor numbers are quite low during November. Therefore, the Festival does not really benefit financially other cultural organizations.

On economic terms again, the Festival attracts investors and creative industries in Thessaloniki that see it as a good place to establish their institutions. It is a fact that nowadays the development of creative industries is considered very important because of their commercial, as well as cultural and social values. Creative industries, such as film and television agencies, contribute to the generation of economic growth and to the social and cultural development of a place. The concentration of creative industries in a place or a region helps the development of its creative potential. As it was mentioned before, some cities are equipped with creative people that can boost its progress. These creative people are part of the city's cultural capital and play a vital role in the establishment of the creative industries. In general, creative economy could lead to social and economic wellbeing and it could enhance competitiveness, which also leads to economic growth and progress.

In addition to that, the Festival creates job positions throughout the year, since there is a constant collaboration with external partners, volunteers and technicians. The Festival engages a number of professionals during the year, since it hosts several activities and events that extend further the month of November. These events have not only economic but also cultural and social benefits for the local community. As an institution, the Festival collaborates with other cultural institutions of Thessaloniki, such as museums and university schools so as to boost and promote creativity and innovation in the city. Its organizers recognize the necessity of creativity and their effort is to combine and use the ideas and skills of creative people, along with the technological and cultural capital of the city.

Equally important is the impact on the land. The Festival has contributed to the development of the city, encouraging renovation of old buildings. Among them, there is the cine-complex Olympion, which reopened in 1999 and includes two cinemas, as well as the offices for the local representation of the Festival through the several events that are held in Thessaloniki during the year. Similarly, the Provlita, which includes four cinemas and offices, was realized after the conversion of some of the disused warehouses of the port and is now being used as the headquarters of the organizing committee for the holding of the Festival. As a result of this initiative, was the further development of this region, since other creative industries and institutions chose to use it for their hosting. Such institutions are the Thessaloniki Contemporary Art Center and the Thessaloniki Biennale of Contemporary Art, which also attract a great number of visitors and tourists.

Additionally, the Festival has an impact, not only on the economic life of the city, but also on the cultural. As a cultural event, the Festival reinforces and promotes the image of Thessaloniki as a cultural capital. Since its opening in 1960, it has positioned the city on the cultural tourist map. Aside from being one of the major cultural events in Greece that meets the European standards, the Festival is also the biggest Film event in the Balkan Peninsula. This promotes the reputation of Thessaloniki and it attracts visitors to the city from all over Europe. Moreover, the successful course of the Festival proves that Thessaloniki is a city that can host and promote sufficiently mega-events, a fact that adds also to its competitiveness.

Another dimension of the Festival's impact on the cultural life of the city concerns the creation of the Film Museum and the Cinematography School in Thessaloniki. The Film Museum is the one housing the entire history of the Greek film industry and the Film Festival itself, providing the visitor with an intact overview of both. As for the Cinematography School, it was founded under the initiative of supplying the Festival with new artists every year. Additionally, it was considered as an opportunity for the new directors and producers of the city and the neighboring areas to present and promote their work in a broad audience. The establishment of these two institutions, especially the Cinematography School, resulted in the attraction of young people, mainly students and artists, in the city. This new generation of creative people gave a boost to the creative life of the city and promoted its cultural image.

In a social level, the Festival gives the opportunity to the residents of Thessaloniki to interact with each other, as well as with people from around the world and exchange opinions. Its organizers think highly of values such as social inclusion and integration and their attempt is to organize and promote actions that will engage more people. This is mainly achieved through many activities and peripheral events that help people meet and socialize, establish networks and connections and discuss not only about the movie industry but about other issues as well. People of different ages and backgrounds can share their opinions and experiences, even with persons of the movie industry like directors, actors and producers; this mainly takes place during the master classes' event of the Festival.

Other than that, the Festival's contribution to the cultural education of the local population is notable. This is mainly achieved through the screenings of a wide variety of films originating from different countries. Through the films, the local community gets the opportunity to see and experience different customs, traditions and so on. To help the public better understand and appreciate the films projected, the festival holds master classes; that are lectures during which a director comments on a cinema masterpiece.

In general, what could be observed about the Festival is that it is in itself a cultural good; a cultural product that is integrated to the cultural life of the city and that will be consumed. Consequently, it is a generator of culture, innovation and competitiveness. As a cultural good, the Festival is also a tool to communicate values.

Those values could be economic, social or cultural and would affect the host community of Thessaloniki, meaning that the Festival is a means of communication and interaction among the residents, the visitors and the city. Through its activities and initiatives it reinforces the cultural capital of the city and contributes to its successful preservation and promotion.

To conclude, the impact of the Thessaloniki International Film Festival on the city is quite significant. The benefits, especially the short-term, for the economic and cultural life of the city are present and are gradually growing. As far as the tourism sector is concerned, what has been verified is that touristic activity increases during the hosting of such mega-events. Respectively, the Festival can be considered as a successful organization that contributes to the development of Thessaloniki.

7.3. Summary and Conclusions

The focus of this chapter was the analysis of the data on the International Film Festival of Thessaloniki. This analysis was aiming at the examination of whether the event has an important impact on the economic and cultural life of the city or not.

The main difficulty and disadvantage regarding the data analysis was the fact that it was not manageable to collect a wide variety of data, since the Festival does not publish frequently its annual reports and the Hellenic Statistical Authority (EL.STAT.) does not keep a record of the Festival's rates. Therefore, the data specifically on the Festival were quite limited. However, even this small amount permitted an analysis and the deduction of conclusions concerning the Festival's success and impact.

Furthermore, besides the data on the Festival, it was necessary to collect figures that would permit the verification of the assumption that the Festival generates income and tourism for the city during its holding. For that reason, data concerning the occupancy rates in the city's hotels and the admission rates in the museums were collected and analyzed.

The results of the data analysis confirmed the positive impact that the Film Festival has on the city of Thessaloniki. During the hosting of the Festival there is a significant touristic activity in the city. These tourists come from other Greek cities, but also from abroad and contribute to the economy of the city by spending on secondary activities, like accommodation, food, drinks, shopping and so on. Certainly, there are some actions that could be taken, both by the festival organizers and the municipality, and that could promote the Festival and intensify its benefits even more. Nonetheless, Thessaloniki throughout the duration of the Festival is an active city that interacts with its residents and its visitors in a cultural and economic level.

Chapter 8: Evaluation / Epilogue

The main aim of this paper was to prove that a single cultural event can become a major generator of economic and cultural development. More specifically, the objective was to prove that, no matter if it has short or long-term effects on the host city or region a festival can positively affect the economic and cultural life of the place in which it is held.

The reason why I personally chose to deal with this issue was because I wanted to confirm the positive effects of a major cultural event that takes place every year in my hometown. This event, in fact a film festival, is considered by the majority of the people as a great way of promoting the city and its image as a cultural capital. Politicians and policy makers refer to it as a big attraction. However, with the exception of the European Commission, there has never been a thorough research on the true effects of the Festival.

In order to identify the way a large-scale event, like a festival, affects the host community, it was important to refer to a number of issues. Firstly, the theories on cultural capital and creative people so as to illustrate their importance for the cultural and economic development of a city. Furthermore, the economic impact studies were discussed, since it is one of the main methods to measure the value of a city's cultural goods. Additionally, there was a focus on the theories of cultural tourism and festivals as attractions being the central theme of this paper.

The research of the theories on the issues mentioned above formed the basis for the empirical part of the data analysis. First of all, the strong relation between a city and its culture has been stressed out. The cultural capital is very important for the development on a tourist level. We have seen that tourists choose their destinations according to these specific assets-products that a city has to offer. Therefore, cultural capital is essential for a city's image as a touristic destination. Especially since this type of tourism has become an industry that generates income and market growth for an area. Its short and long-term effects are visible in the economy and culture. As a result, cultural tourism is continuously growing and gaining much attention from the local governments.

Other than that, the theories prove that festivals can play a vital role in the rejuvenation and development of a region. For that reason, the organization of festivals or any other kind of mega-events are nowadays a common strategy and form a crucial part of governmental policies concerning touristic regions.

As far as the Thessaloniki Film Festival is concerned, it is proven that it plays an important role for the city. Nonetheless, is it as important as the people think of? Before analyzing the data, a part of this paper was concentrated on the history of the city and of the Film Festival itself. The reason was to provide the reader with essential information that would enable a better comprehension of the context. Therefore, this part included information on the culture, history, demographics and economy of Thessaloniki as well as its role as a cultural capital of northern Greece. Regarding the

Festival, the information focused on its history and profile since 1960; on figures that caused severe criticism by the press and the political parties and also on the international character that it obtained and promotes nowadays.

The analysis of the collected data made obvious that the impact of the Festival is present in the city. It plays a vital role and manages through its holding to generate income and attract tourists. On the other hand, the analysis also proved that this impact is not as significant as a number of people, mainly the Festival organizers, present it to be.

More in particular, the research revealed many discrepancies in the Festival's financial situation and a high level of corruption. It is true that it generates income and revenues for the city, but it also has an extravagant and unreasonable cost that cannot be justified by its activities.

Regarding the positive impact of the Festival on the city of Thessaloniki, the research and the data analysis have shown that during the duration of the Festival, there is an increased occupancy rate in the city's hotels, especially those rated with 4 or 5 stars. Moreover, during those days an increased influx of tourists is observed; these tourists/visitors are originated either from Greece or from the European and the Balkan countries.

Another conclusion drawn from the research was the fact that even though the Festival takes place in a low-season period (November), it still manages to attract a considerable amount of visitors. This fact validates the theory concerning cultural tourists, which states that they prefer to travel and visit places of cultural interest mostly during the seasons of spring and autumn. Thus, the guests of the Festival, as cultural tourists, are generally visiting the city for more than one day, an assumption also validated through the data analysis.

Taking into account some negative effects, which were observed from the beginning of the research and the data collection and worked as a drawback to a more detailed data analysis, was an absence of certain figures and facts concerning the Festival. It is remarkable, and at the same time a paradox, that the Hellenic Statistical Authority (EL.STAT.) does not keep any record of any kind about the Film Festival. The Festival, on the other hand does not allow access to its archive and the only data it provides to the public concern the years 2001-2009. The case was comparatively the same, as far as the city of Thessaloniki is concerned. A lot of data regarding the city were incomplete; others did not exist, while the majority concerned in general the county of Thessaloniki. This restriction of data was the main reason why the data analysis could not go any further.

Nevertheless, no matter how hard the data collection was, the analysis turned out to give fruitful results concerning the impact of the Festival on the host community of Thessaloniki. The analysis of the facts and figures regarding the economic and touristic indicators, as well as the presentation of both the positive and negative image of the Festival proved that it does contribute to the economic and

cultural development of the city, by assigning an international and innovative character to it. More specifically, the Festival affects the city in several levels.

Lastly, as far as further research is concerned, it should be conducted in terms of a more thorough data collection. The analysis of more indicators would permit a better documentation of the impact of the Festival. Probably, the starting point should be the collection of primary data, instead of statistics and figures provided by governmental institutions.

We could conclude that the importance of the Festival's impact on Thessaloniki and its residents illustrates the necessity of its existence. On the other hand, we have also seen that there are many problems that have been perpetuated for many years. Therefore, in order to find a balance between the necessity for such an event and the problems it evokes, there are several guidelines that could be followed, in order to achieve a better organization in the future.

An initiative that could be taken from the Festival is the attraction of more sponsors. The public – private partnership is possible and beneficial. Therefore, it should become a reality. Local companies could benefit from the fact that they are being advertised through a Festival that has a considerable size and a significant impact on the local community. On the other hand, the Festival could also benefit in its behalf by a strong sponsorship with a local or national enterprise. The income derived by this sponsorship could lead to a more financially independent Festival from the government.

It has been proven that November is a quite active month for Thessaloniki, since besides the Festival there is also the Dimitria that takes place. However, the majority of the people visiting Thessaloniki during that month usually come during the 10-days holding of the Film Festival (only an 8% of the guests stay longer). Therefore, a good initiative by the festival organizers would be to put an effort in attracting diverse visitors by combining cultural events with thematically different actions. In order to achieve this, the festival organizers could cooperate with other major cultural institutions of the city, like museums, concert halls and so on.

Another action that could be taken by the festival organizers is a better cooperation between the Festival and the decision makers of the Municipality. Until now, the collaboration among these two actors was not ideal. A possible way to increase the interest of the Municipality or the State towards the Festival would be to conduct an economic impact study. Such a commission would probably prove 'scientifically' the economic benefits of the Festival and it would cause a relatively immediate reaction of the policy and decision makers of the Municipality concerning further financing and promotion of the Festival.

Additionally, a better programming and orientation of the Festival's activities could attract more visitors than now. The activities and the events organized by the Festival are diverse, but they are more or less addressed to a specific audience. If the festival organizers manage to reach a balance and a diversity of the movies screened, then it is probable that a wider audience would attend the Festival.

Finally, a more international orientation, not only of the Festival, but of Thessaloniki in general would play an important role in the future tourism as it would definitely affect the growth rate. A strategy for international development would benefit the city in the long run as the influx of tourists would increase and include visitors from diverse countries and backgrounds.

References

- Aggelioforos. The figures of the 50th International Film Festival Thessaloniki. <http://www.aggelioforos.gr/default.asp?pid=7&ct=38&artid=19035>. Retrieved 23 December 2009.
- Alberini, A., Riganti, P., Longo, A. (2003). "Can people value the aesthetic and use services of urban sites? Evidence from a survey of Belfast residents." *Journal of Cultural Economics* 27, 193-213.
- Aldskogius, H. (ed.) 1993. *Cultural life, recreation and tourism*. Stockholm.
- Andersson, A. et al. (eds.) 1984. *Regional and industrial development theories, models and empirical evidence*. Elsevier Science Publishers B.V.
- Andrikopoulou, E. 18 November 2007. Despoina Mouzaki: one of the most dynamic festivals worldwide. Makedonia.
- Archer, B.; Cooper, C. (2001). "The positive and negative impacts of tourism". In Tisdell, C. (Ed.), *The Economics of Tourism (International Library of Critical Writings in Economics), Volume II*. Edward Elgar, 2001.
- Arnott, R. (ed.) 1996. *Regional and urban economics*. Larwood academic publishers.
- Ashworth, G.J. & Tunbridge, J.E. 2000. *The tourist-historic city: Retrospect and prospect of managing the heritage city*. Pergamon.
- Balchin, P., Isaac, D. & Chen, J. 2000. *Urban Economics: A Global Perspective*. Palgrave.
- Barker, C. (2008). *Cultural Studies: Theory and Practice*. Great Britain: Sage Publications.
- Bellini, E., Corpo, B. del, Gasparino, U., Malizia, W. (2008). "Effects of tourism upon the economy of small and medium-sized european cities. Cultural tourists and The Others". Fondazione Eni Enrico Mattei.
- Bellini, E., Corpo, B. del, Gasparino, U., Malizia, W. (2007). "Impact of cultural tourism upon urban economies: an econometric exercise". Fondazione Eni Enrico Mattei.
- Berg van den, L., Borg van den, J. & Meer van den, J. 1995. *Urban tourism: performance and strategies in eight European cities*. Alserhot.
- Bille, T.; Schulze, G., Culture in Urban and Regional Development, in Victor J. Ginsburgh and David Throsby (ed.), *Handbook of the Economics of Art and Culture, Volume I*, 2006.
- Bonet, L. (2003). "Cultural tourism". In Towse, R. (Ed.), *Handbook of Cultural Economics*. Edward Elgar, Cheltenham.
- Briassoulis, H. & Straaten, J. van der 2000. *Tourism and the environment: regional, economic, cultural and policy issues*. Springer.
- Brown, A. et al. (eds.) 1974. *Urban and social economics in market and planned economies: policy, planning and development*. Volume I. Praeger Publishers.

- Butcher, J. (ed.) 2001. *Innovations in cultural tourism. 5th ATLAS International Conference; Innovative approaches to culture and tourism*. The Netherlands.
- Button, K.J. 1976. *Urban Economics: Theory and Policy*. The Macmillan Press.
- Caalders, J. 2003. *Rural tourism development: a network perspective*. Delft: Eburon.
- *Canada Council*: The impact of culture on tourism in Canada: a review of travel and festival surveys. 1980. Ottawa, Ontario.
- Capello, R. & Nijkamp, P. 2009. *Urban economics at a cross-yard: Recent theoretical and methodological directions and future challenges*. Amsterdam: Vrije Universiteit.
- Cheshire, P.C. & Evans, A. W. (eds.) 1991. *Urban and regional economics*. The international library of critical writings in economics. Edward Elgar Publishing.
- Cinemart. 50th TIFF, Discussion: Greek Cinema Now. <http://www.cinemart.gr/article.php?id=858>. Retrieved 17 November 2009.
- Clark, D.E., Kahn, J.R. (1988). “The social benefits of urban cultural amenities”. *Journal of Regional Science* 28, 363-377.
- Deffner A., Labrianidis L. (2000). European cities of culture: impacts in economy, culture and theory. In: Delladetsimas P., Hastaoglou V., Hatzimihalis C., Mantouvalou M., Vaiou D. (eds.). *Towards a radical cultural agenda for European cities and regions*. Thessaloniki: Kyriakidis, 23-58.
- Dodd, D. & Hemel, A. van (eds.) 1999. *Planning cultural tourism in Europe: a presentation of theories and cases*. Boekman Foundation.
- *Economic impact of arts and cultural organizations: case studies in Columbus Minneapolis / St. Paul, St. Louis, Salt Lake City, San Antonio, and Springfield*. 1981. Washington D.C.: National Endowment for the Arts.
- Elands, B. & Lengbeek, J. 2000. *Typical tourists: research into the theoretical and methodological foundations of a typology of tourism and recreation experiences*. Wageningen UR.
- European Commission. 2007. ‘The impact of major cultural and sporting events on tourism-oriented SME’s.’ Europa. http://ec.europa.eu/enterprise/sectors/tourism/files/studies/msc_events/grece_festival_film_thessalonique_fr.pdf
- Evans, A. 1985. *Urban Economics: An Introduction*. Basil Blackwell.
- Fitis. 48th Thessaloniki Film Festival: drop-curtain. http://www.fitis.gr/fitis2/index.php?option=com_content&task=view&id=2214&Itemid=12. Retrieved 22 November 2007.
- Fletcher, J.E. (1989). “Input-output analysis and tourism impact studies”. In Tisdell, C. (Ed.), *The Economics of Tourism (International Library of Critical Writings in Economics), Volume II*. Edward Elgar, 2001.

- Florida, R. 2002. *The rise of the creative class; and how it's transforming work, leisure, community and everyday life*. New York: Basic Books.
- Florida, R. 2005. *The flight of the creative class: the new global competition for talent*. New York: HarperBusiness.
- Franke, S. & Verhagen, E. (eds.) 2005. *Creativity and the city: How the creative economy changes the city*. Rotterdam: NAI Publishers.
- Frey, B. (1997). "Evaluating cultural property: the economic approach". *International Journal of Cultural Property* 6, 231-246.
- Giahoustidis, T. 26 November 2009. Despoina Mouzaki: The festival is part of my life. Aggelioforos.
- Giaoutzi, M. & Nijkamp, P. (eds.) 2006. *Tourism and regional development: new pathways*. Ashgate.
- Gibson, C., Waitt, G., Walmsley, J., Connell, J. (2010). "Cultural festivals and economic development in nonmetropolitan Australia". *Journal of Planning Education and Research* 29 (3), 280-293.
- Gibson, L.; Stevenson, D. (2004). "Urban space and the uses of culture". *International Journal of Cultural Policy* 10 (1), 1-5.
- Ginsburgh, V.A. & Throsby, D. (eds.) 2006. *Handbook of the economics of art and culture*. Volume I. Elsevier.
- Girard, L.F. & Nijkamp, P. (eds.) 2009. *Cultural tourism and sustainable local development*. Ashgate.
- Glaeser, E. L. (1998). "Are Cities Dying?". *Journal of Economic Perspectives* 12 (2), 139-160.
- Gold, J.R. & Gold, M. 2005. *Cities of culture: staging international festivals and the urban agenda*. Ashgate.
- Gras-Dijkstra, S. 2009. *Values in tourism: an itinerary to tourism ethics*. ToerBoek.
- Gray, P.H. (1982). "The contributions of economics to tourism". In Tisdell, C. (Ed.), *The Economics of Tourism (International Library of Critical Writings in Economics), Volume I*. Edward Elgar, 2001.
- Hall, D.R., Kirkpatrick, I. & Mitchell, M. 2005. *Rural tourism and sustainable business*. Channel View Publications.
- Heilbrun, J. 1974. *Urban Economics and Public Policy*. St. Martin's Press.
- Hornblower, S. & Morgan, C. (eds.) 2007. *Pindar's poetry, patrons, and festivals: from Archaic Greece to the Roman Empire*. Oxford University Press.
- Hutter, M. & Throsby, D. (2008). *Beyond Price: Value in Culture, Economics, and the Arts*. USA: Cambridge University Press.
- Icomos. 1994. 'Charter of Cultural Tourism.' Icomos: Paris.
http://www.icomos.org/tourism/tourism_charter.html
- Icomos. 1999. 'International Cultural Tourism Charter: Managing tourism at places of heritage significance.' Icomos: Paris.
<http://www.icomos.org/tourism/charter.html>

- iNews. 50 years of Thessaloniki Film Festival.
<http://www.inews.gr/20/ta-penintachrona-tou-festival-kinimatografou-thessalonikis.htm>. Retrieved 9 November 2009.
- In2Life. 49th Thessaloniki Film Festival: end titles.
<http://www.in2life.gr/culture/cinema/articles/160427/article.aspx?mode=paging&m=27&pg=18>. Retrieved 25 November 2008.
- Jacobs, J. 1970. *The economy of cities*. New York: Vintage Books.
- James, E.O. 1961. *Seasonal feasts and festivals*. Thanos and Hudson.
- Kadt, de E. 1979. *Tourism: passport to development? Perspectives on the social and cultural effects of tourism in developing countries*. Oxford University Press.
- Kamylyis, C. 2005. *Festival events in an urban environment: evaluation of the effects of the festival in the host community: a case study of the Sonar Festival in Barcelona*. Dissertation. Erasmus Universiteit Rotterdam.
- Kathimerini. Half a century of life for the Thessaloniki Film Festival.
http://portal.kathimerini.gr/4dcgi/_w_articles_kathbreak_1_03/11/2009_305809. Retrieved 3 November 2009.
- Kousounis, S. 11 April 2010. The tourists' arrivals have increased, but the revenues decreased more. Kathimerini.
- Kouti Pandoras. Thessaloniki Film Festival: where does the money go?.
<http://www.koutipandoras.gr/ArticleDetail.aspx?nodeSerial=001002001&nodeId=36&articleId=66>. Retrieved 22 June 2009.
- Lambrianidis, L. (2001). "Thessaloniki, Cultural Capital of Europe '97: a great event but a missed opportunity - some lessons to guide the future." *Social Science Tribune* 31, 65-98.
- Lambrianidis, L. (2008). The development of the city since the '80s: opportunities not used effectively. In: Kaukalas, G., Labrianidis, L. & Papamihos, N. (eds.). *Thessaloniki on the edge: the city through changes*. Athens: Kritiki, 295-360.
- Law, C.M. 1993. *Urban tourism: attracting visitors to large cities*. Mansell.
- Lazrak, F., Nijkamp, P. & Rietveld, P. (2009). *Cultural heritage and creative cities: an economic evaluation perspective*. Amsterdam: VU University / Dept of Spatial Economics.
- Lefebvre, H. 2003. *The Urban Revolution*. Minneapolis: University of Minnesota Press.
- Lulecifer, E. 2008. *How communal should community-based tourism be?* KNAg.
- Maciocco, G. & Serreli, S. (eds.) 2009. *Enhancing the city: new perspectives for tourism and leisure*. Springer.
- Makedonia. Thessaloniki Film Festival: the invisible political hand.
<http://www.makthes.gr/news/opinions/9092/>. Retrieved 19 November 2007.

- Makedonia. Film Festival: filled halls. <http://www.makthes.gr/news/arts/9179/>. Retrieved 21 November 2007.
- Makedonia. European Commission calling Film Festival. <http://www.makthes.gr/news/arts/1405/>. Retrieved 10 May 2007.
- Makedonia. Film Festival: 2008 report. <http://www.makthes.gr/news/arts/31057/>. Retrieved 29 December 2008.
- Makedonia. Damanaki: question over the TIFF. <http://www.makthes.gr/news/arts/25482/>. Retrieved 30 September 2009.
- Makedonia. 50th TIFF, fewer spectators. <http://www.makthes.gr/news/arts/48932/>. Retrieved 23 December 2009.
- Maniategas, I. & Tegopoulos, G. (eds.) 2006. *Greece, Volume 1: Prefecture of Thessaloniki*. Domi Editions A.E.
- McKee, D. L. et al. (eds.) 1970. *Regional Economics: Theory and Practice*. Free Press.
- MIC. 46th Thessaloniki Film Festival: the revelation. <http://www.mic.gr/cinema.asp?id=28610>. Retrieved 7 December 2005.
- Mouzaki, D. (ed.) 2009. *50 Years Thessaloniki Film Festival*. Thessaloniki: Ianos Publications.
- Munsters, W. 2004. *Culture x tourism: merely a marriage of convenience?* Zuyd University. Center of Expertise for Cultural Tourism.
- Murphy, P.E. 1985. *Tourism: a community approach*. Methuen.
- Nanou, C. 11 May 2010. Dimitris Eipidis: The festival will be brought back into line. Aggelioforos.
- Ng, W. & Ryser, J. (eds.) 2005. *ISoCaRP review: Making spaces for the creative economy*. Madrid: ISoCaRP.
- Ntartzali, D. 18 September 2008. TIFF, its heritage became digital. Makedonia.
- Ntartzali, D. 20 November 2009. Film Festival: what's the problem with Thessaloniki?. Makedonia.
- Ottaviano, G., Peri, G. (2005). "Cities and cultures". *Journal of Urban Economics* 58, 304-337.
- Page, S. 1995. *Urban tourism*. Routledge.
- Pagkalos, V. 25 October 2008. 49th TIFF: seeking for co-productions. Makedonia.
- Panagopoulos, P. 11 May 2010. Change of tack for the film festival. Kathimerini.
- Papageorgiou, Y.Y. & Pines, D. 1999. *An essay on urban economic theory*. Kluwer Academic Publishers.
- Papaioannou, C. 11 May 2010. Dimitris Eipidis in the Thessaloniki Film Festival. Eleutherotypia.
- Perloff, H. & Wingo, L. (eds.) 1968. *Issues in urban economics*. INC: Resources for the future.

- Photographer unknown (15 February 2010). Movie theatre Olympion in Thessaloniki [photo].
Downloaded on 21 June 2010 from
<http://blog-sta-thrania.pblogs.gr/politistik-es-ekdhlwseis.html>
- Photographer unknown (22 September 2008). View of Thessaloniki and the White Tower [photo].
Downloaded on 8 August 2010 from
Google Earth programme.
- Platencamp, V.C.J.M. 2007. *Contexts in tourism and leisure studies: a cross-cultural contribution to the production of knowledge*. Dissertation. Wageningen University.
- Plaza, B. (2000). "Evaluating the influence of a large cultural artifact in the attraction of tourism. The Guggenheim Museum Bilbao Case". *Urban Affairs Review* 36 (2), 264-274.
- Polychronidou, D. 17 November 2008. Thessaloniki: Discussing about the Film Festival. Makedonia.
- Prentice, R. 1993. *Tourism and heritage attractions*. London & New York: Routledge.
- Priporas, C.V. (2005). "Is it difficult to market a city as a convention destination? The case of Thessaloniki." *Journal of Convention & Event Tourism* 7 (2): 87-99.
- Richards, G. 1996. *Cultural tourism in Europe*. CAB International.
- Richardson, H. 1978. *Regional and Urban Economics*. Penguin Books.
- Richardson, H. 1978. *Urban Economics*. The Dryden Press.
- Richardson, H. W. 1977. *The new urban economics and alternatives*. Pion Limited.
- Richards, G. & Wilson, J. (eds.) 2008. *From cultural tourism to creative tourism*. Arnhem: ATLAS.
- Roberts, P. 2000. *Urban regeneration: a handbook*. Sage Publications.
- Saris, J. (ed.) 2008. *Arts meet science: health & food, sustainable region, hospitality & tourism, knowledge & innovation, fashion, creative spaces, media & culture*. Arnhem Nijmegen City Region and Arnhem Nijmegen Cool Region.
- Soldatos, G. 2002. *History of the Greek Cinema: 1900-1967*. Athens: Aigokeros.
- Soldatos, G. 2002. *History of the Greek Cinema: 1967-1990*. Athens: Aigokeros.
- Soldatos, G. 2002. *History of the Greek Cinema: 1990-2002*. Athens: Aigokeros.
- Streeten, P., Culture and economic development, in Victor J. Ginsburgh and David Throsby (ed.), *Handbook of the Economics of Art and Culture, Volume I*, 2006.

- Swarbrooke, J. 1998. *Heritage, culture and community: four international case studies*. ATLAS. Tilburg University / Department of leisure studies.
- Swarbrooke, J. et al. (eds.) 2005. *Tourism, creativity and development*. ATLAS Reflections.
- Tsolaki, K. 18 November 2007. Giorgos Chorafas: The festival is valuable in every respect. Kathimerini.
- Turan, K. 2002. *Sundance to Sarajevo: film festivals and the world they made*. University of California Press.
- TVXS. The 50th anniversary of the Thessaloniki Film Festival. <http://tvxs.gr/webtv/ταινίες/τα-50α-γενέθλια-του-φεστιβάλ-κινηματογράφου-θεσσαλονίκης>. Retrieved 13 November 2009.
- Unesco. 2006. 'Tourism, Culture and Sustainable Development.' Unesco: Paris. <http://unesdoc.unesco.org/images/0014/001475/147578e.pdf>
- Unesco. 2000. 'History: beyond the battlefield.' Unesco: Paris. <http://unesdoc.unesco.org/images/0011/001189/118985e.pdf>
- Unesco. 1999. 'Tourism and culture: rethinking the mix.' Unesco: Paris. <http://unesdoc.unesco.org/images/0011/001165/116578e.pdf#116583>
- Unesco. 2005. 'First meeting of the Unesco / Unitwin Network. Culture, Tourism and Development.' Unesco: Paris. <http://portal.unesco.org/culture/en/files/30767/11455468873report.pdf/report.pdf>
- Unesco. 2006. 'Second meeting of the Unesco / Unitwin Network. Culture, Tourism and Development.' Unesco: Paris. <http://unesdoc.unesco.org/images/0015/001587/158797E.pdf>
- Valck, M. de 2007. *Film festivals: from European geopolitics to global cinephilia*. Amsterdam: Amsterdam University Press.
- Valck, M. de 2006. *Film festivals: history and theory of a European phenomenon that became a global network*. Amsterdam: Amsterdam University Press.
- Veld, in't, R. et al. (eds.) 2006. *Sustainable development of tourism; Knowledge agenda*. Den Haag: RMNO Publications.
- Yeoman, I. 2004. *Festival and events management: an international arts and culture perspective*. Oxford.
- Zhou, D.; Yanagida, J.F.; Chakravorty, U.; Leung, P. (1994). "Estimating economic impacts from tourism". In Tisdell, C. (Ed.), *The Economics of Tourism (International Library of Critical Writings in Economics), Volume II*. Edward Elgar, 2001.

Websites

- <http://www.filmfestival.gr/>
- <http://www.statistics.gr/>
- <http://www.eot.gr/>
- <http://www.yppo.gr/>
- <http://www.sete.gr/>
- <http://www.koinonikostourismos.gr/>
- <http://www.gnto.gr/>
- <http://www.thessaloniki.gr/>
- <http://www.grhotels.gr/>
- <http://www.etasa.gr/>
- <http://www.tcvb.gr/>
- <http://www.itep.gr/>
- <http://www.poet.gr/>
- <http://www.hhf.gr/>
- <http://www.atraktos.net/>
- <http://news.pathfinder.gr/>
- <http://www.pyxida.gr/>
- <http://www.mbp.gr/html/gr/pirgos.htm>
- <http://www.amth.gr/>
- <http://www.mbp.gr/html/gr/index.htm>

Appendix A. Hotel-type accommodation. Nights by month and occupancy in Thessaloniki county.

Hotel-type accommodation
Nights and occupancy by county and by month
Year 2005

County	Data	Month												Total
		1	2	3	4	5	6	7	8	9	10	11	12	
County of Thessaloniki	Beds	9.950	10.601	10.738	10.822	10.615	10.515	10.405	10.489	10.377	9.637	9.991	10.027	124.167
	Occupancy	30,84%	39,55%	44,91%	42,44%	45,18%	41,24%	38,11%	38,85%	55,95%	49,16%	46,46%	34,69%	42,84%
	Nights	95.113	117.410	149.486	137.775	148.673	130.082	122.918	126.339	174.183	146.857	139.258	107.835	1.595.929

Hotel-type accommodation
Nights and occupancy by county and by month
Year 2006

County	Data	Month												Total
		1	2	3	4	5	6	7	8	9	10	11	12	
County of Thessaloniki	Beds	10.671	10.693	10.647	11.172	11.299	11.220	11.448	11.515	11.515	11.353	11.137	10.724	133.394
	Occupancy	30,51%	41,81%	42,89%	42,68%	38,59%	42,40%	40,27%	41,82%	54,26%	41,17%	49,74%	42,78%	43,02%
	Nights	100.939	125.187	141.553	143.037	135.155	142.731	142.906	149.266	187.434	144.902	166.172	142.208	1.721.490

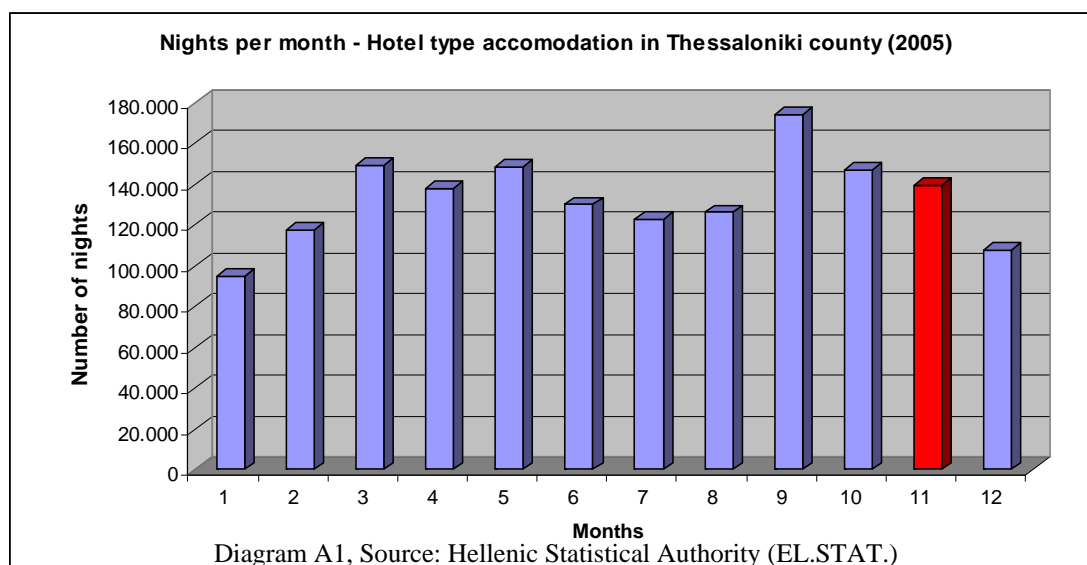
Hotel-type accommodation
Nights and occupancy by county and by month
Year 2007

County	Data	Month												Total
		1	2	3	4	5	6	7	8	9	10	11	12	
County of Thessaloniki	Beds	11.648	11.367	11.301	11.509	11.321	12.001	12.082	11.474	10.920	10.982	11.198	11.033	136.836
	Occupancy	33,74%	44,58%	51,55%	47,71%	44,15%	41,91%	42,53%	44,36%	52,53%	49,34%	51,61%	46,31%	46,38%
	Nights	121.845	141.891	180.582	164.726	154.954	150.896	159.275	157.776	172.095	167.982	173.381	158.395	1.903.798

Hotel-type accommodation
Nights and occupancy by county and by month
Year 2008

County	Data	Month												Total
		1	2	3	4	5	6	7	8	9	10	11	12	
County of Thessaloniki	Beds	11.253	10.746	11.211	11.006	11.010	11.639	11.294	11.716	11.534	11.124	10.327	10.926	133.786
	Occupancy	34,79%	44,79%	46,89%	50,16%	47,92%	42,39%	43,03%	45,69%	53,45%	51,27%	49,94%	43,04%	46,11%
	Nights	121.369	139.593	162.969	165.614	163.553	148.026	150.649	165.937	184.944	176.817	154.707	145.772	1.879.950

Table A1 - A4, Source: Hellenic Statistical Authority (EL.STAT.)



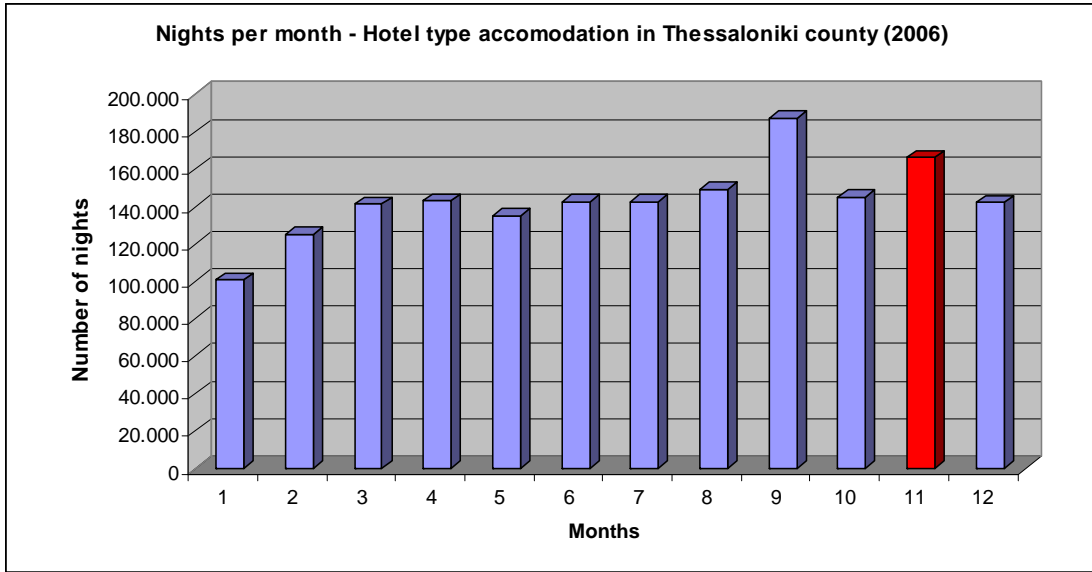


Diagram A2, Source: Hellenic Statistical Authority (EL.STAT.)

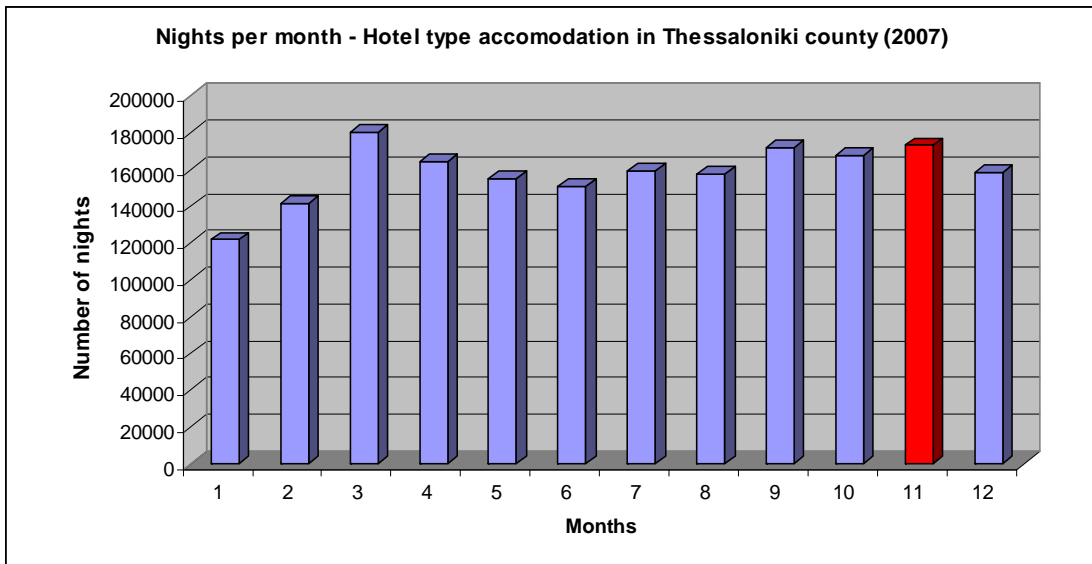


Diagram A3, Source: Hellenic Statistical Authority (EL.STAT.)

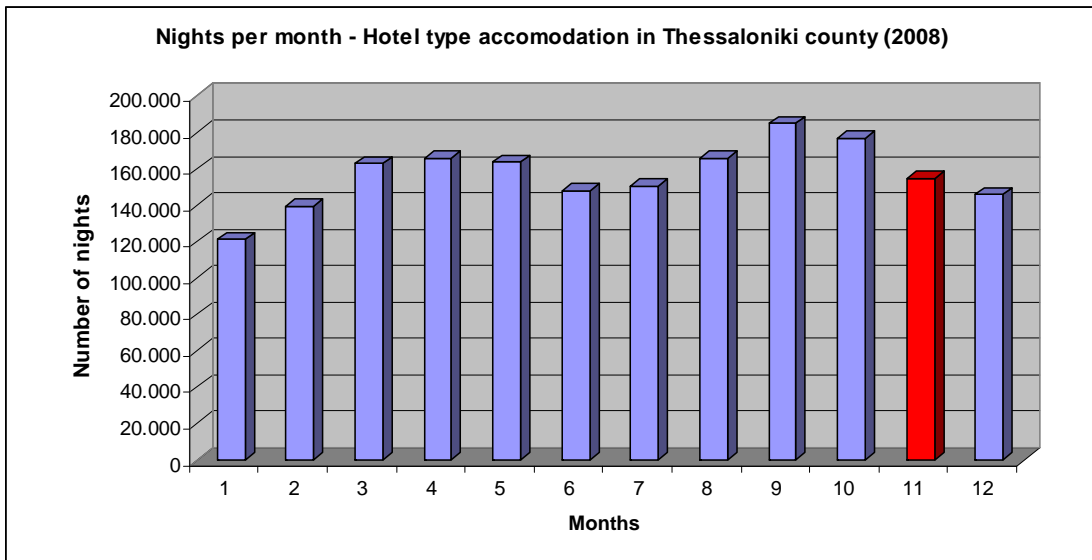


Diagram A4, Source: Hellenic Statistical Authority (EL.STAT.)

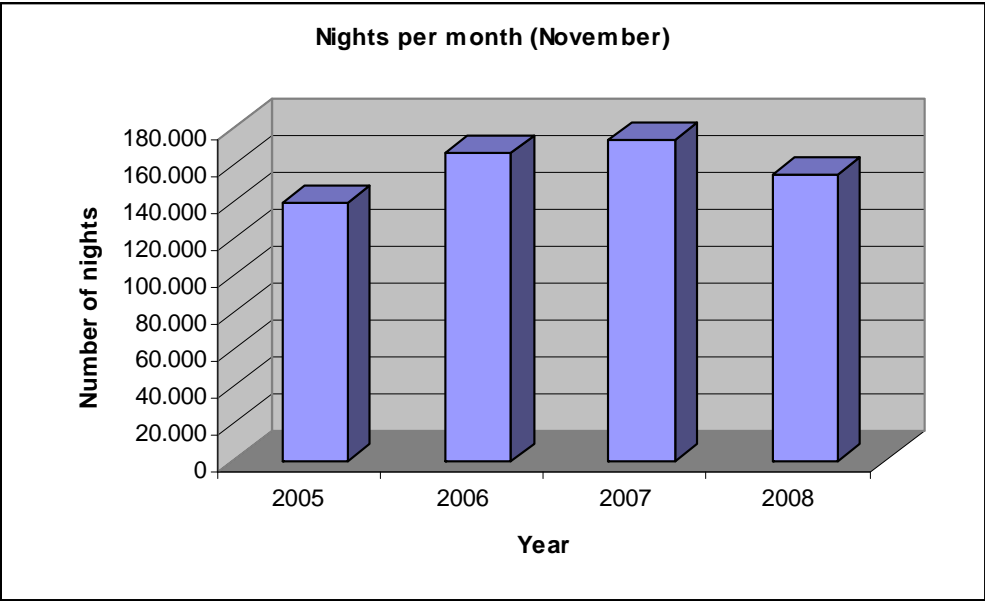


Diagram A5, Source: Hellenic Statistical Authority (EL.STAT.)

Appendix B. Annual structural business statistics in the tourism sector.

Annual structural business statistics in the Tourism Sector, 2002-2007

Industry activity	Variable	Year					
		2002	2003	2004	2005	2006	2007
Hotels, campings and other companies providing accommodation for small duration	Number of enterprises	16.985	17.898	17.044	17.475	19.608	19.592
	Turnover	2.228.663.729	2.221.366.636	2.518.140.369	2.727.721.851	3.010.390.713	3.362.629.830
Restaurants, bars, canteens and catering companies	Number of enterprises	71.513	75.162	78.395	79.660	84.114	84.809
	Turnover	4.919.591.403	5.011.664.657	5.668.056.417	6.014.847.420	6.464.149.763	6.568.829.833
Hotels and restaurants	Number of enterprises	88.498	93.060	95.439	97.135	103.722	104.401
	Turnover	7.148.255.132	7.233.031.293	8.186.196.786	8.742.569.271	9.474.540.476	9.931.459.663

Table B1, Source: Hellenic Statistical Authority (EL.STAT.)

Annual structural business statistics in the Tourism Sector by region, 2002-2007

Hotels and restaurants		Year					
Periphery	Variable	2002	2003	2004	2005	2006	2007
Central Macedonia	Number of local units	14.571	15.893	16.430	16.071	16.724	18.087
	Turnover	913.312.749	926.423.489	1.081.333.869	1.211.289.070	1.118.855.206	1.309.346.358
	Wages and salaries	141.792.582	149.935.068	194.910.516	189.740.704	173.513.540	211.657.289
	Gross investment in tangible goods	82.338.260	65.543.367	101.396.175	112.804.800	103.616.295	185.046.143
	Headcount	35.582	37.235	42.592	43.617	41.569	45.325

Table B2, Source: Hellenic Statistical Authority (EL.STAT.)

Appendix C. Receipts of Thessaloniki museums by month.

RECEIPTS OF MUSEUMS, BY MONTH, IN 2002, IN EURO'S

Museums	1	2	3	4	5	6	7	8	9	10	11	12	Total
Department of Thessaloniki	6.638,43	8.206,55	14.588,60	18.409,88	26.319,62	27.496,00	31.904,00	39.714,00	39.744,00	25.309,00	5.670,00	4.083,00	248.083,08
Thessaloniki Archaeological museum	2.885,98	2.800,59	7.735,96	16.411,77	22.963,64	23.832,00	28.141,00	35.063,00	36.077,00	22.017,00	4.500,00	3.122,00	205.549,94
Thessaloniki Byzantine museum	507,28	714,32	1.182,69	1.998,11	3.355,98	3.664,00	3.763,00	4.651,00	3.667,00	3.292,00	1.170,00	961,00	28.926,38
Lefkos Pyrgos	3.245,17	4.691,64	5.669,95	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	13.606,76

RECEIPTS OF MUSEUMS, BY MONTH, IN 2004, IN EURO'S

Museums	1	2	3	4	5	6	7	8	9	10	11	12	Total
Department of Thessaloniki	96,00	0,00	0,00	3.892,00	7.212,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	11.200,00
Thessaloniki Archaeological museum	0,00	0,00	0,00	0,00	0,00								0,00
Thessaloniki Byzantine museum	96,00	0,00	0,00	3.892,00	7.212,00								11.200,00
Lefkos Pyrgos	0,00	0,00	0,00	0,00	0,00								0,00

RECEIPTS OF MUSEUMS, BY MONTH, IN 2005, IN EURO'S

Museums	1	2	3	4	5	6	7	8	9	10	11	12	Total
Department of Thessaloniki	6.665,00	5.077,00	9.206,00	15.898,00	29.698,00	29.287,00	37.731,00	49.298,00	45.254,00	28.350,00	12.455,00	7.790,00	276.709,00
Thessaloniki Archaeological museum	2.354,00	1.695,00	3.447,00	6.254,00	15.727,00	15.189,00	18.482,00	21.128,00	22.828,00	12.049,00	6.895,00	2.334,00	128.382,00
Thessaloniki Byzantine museum	1.411,00	1.132,00	1.909,00	3.844,00	5.571,00	5.175,00	6.649,00	7.170,00	7.826,00	7.101,00	1.860,00	1.455,00	51.103,00
Lefkos Pyrgos	2.900,00	2.250,00	3.850,00	5.800,00	8.400,00	8.923,00	12.600,00	21.000,00	14.600,00	9.200,00	3.700,00	4.001,00	97.224,00

RECEIPTS OF MUSEUMS, BY MONTH, IN 2006, IN EURO'S

Museums	1	2	3	4	5	6	7	8	9	10	11	12	Total
Department of Thessaloniki	7.664,00	5.985,00	8.142,00	21.510,00	29.015,00	24.742,00	27.557,00	28.346,00	26.285,00	23.381,00	14.743,00	7.579,00	224.949,00
Thessaloniki Archaeological museum	2.634,00	1.767,00	3.690,00	9.455,00	15.748,00	15.864,00	20.526,00	21.385,00	19.397,00	18.029,00	12.867,00	5.969,00	147.331,00
Thessaloniki Byzantine museum	1.430,00	1.118,00	1.352,00	4.099,00	6.767,00	7.072,00	7.031,00	6.961,00	6.888,00	5.352,00	1.876,00	1.610,00	51.556,00
Lefkos Pyrgos	3.600,00	3.100,00	3.100,00	7.956,00	6.500,00	1.806,00	0,00	0,00	0,00	0,00	0,00	0,00	26.062,00

RECEIPTS OF MUSEUMS, BY MONTH, IN 2007, IN EURO'S

Museums	1	2	3	4	5	6	7	8	9	10	11	12	Total
Department of Thessaloniki	6.290,00	6.094,00	13.626,00	23.031,00	31.557,00	32.357,00	35.359,00	43.183,00	42.744,00	29.198,00	11.007,00	10.427,00	284.873,00
Thessaloniki Archaeological museum	4.592,00	4.686,00	11.234,00	18.405,00	26.089,00	26.567,00	28.567,00	34.465,00	35.154,00	23.452,00	8.373,00	8.045,00	229.629,00
Thessaloniki Byzantine museum	1.698,00	1.408,00	2.392,00	4.626,00	5.468,00	5.790,00	6.792,00	8.718,00	7.590,00	5.746,00	2.634,00	2.382,00	55.244,00
Lefkos Pyrgos	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

RECEIPTS OF MUSEUMS, BY MONTH, IN 2008, IN EURO'S

Museums	1	2	3	4	5	6	7	8	9	10	11	12	Total
Department of Thessaloniki	6.767,00	5.793,00	11.676,00	17.462,00	28.286,00	25.029,00	35.080,00	43.307,00	48.144,00	35.044,00	15.785,00	0,00	272.373,00
Thessaloniki Archaeological museum	4.373,00	4.205,00	9.888,00	14.246,00	23.010,00	20.233,00	28.932,00	36.539,00	36.320,00	27.974,00	11.099,00		216.819,00
Thessaloniki Byzantine museum	2.394,00	1.588,00	1.788,00	3.216,00	5.276,00	4.796,00	6.148,00	6.768,00	11.824,00	7.070,00	4.686,00		55.554,00
Lefkos Pyrgos	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

Tables C1 – C6, Source: Hellenic Statistical Authority (EL.STAT.)

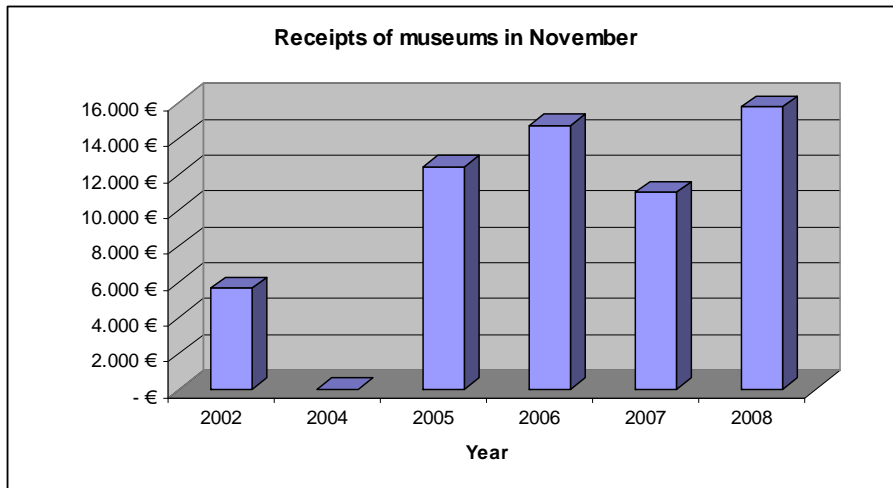


Diagram C1, Source: Hellenic Statistical Authority (EL.STAT.)