



TOURIBOOST

REORIENTING TOURISM EDUCATION
WITH DIGITAL, SOCIAL AND INTERCULTURAL COMPETENCES
TO SUPPORT LOCAL STAKEHOLDERS
TACKLE STRATEGIC INNOVATION IN HERITAGE TOURISM

KA2 - COOPERATION FOR INNOVATION AND THE EXCHANGE OF GOOD PRACTICES
KA203 - STRATEGIC PARTNERSHIPS FOR HIGHER EDUCATION

M04: EXPERIENCE DESIGN

PART I: DIGITAL CULTURE – PARTICIPATORY CULTURE

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DIGITAL CULTURE

Cultural values, the fourth pillar in sustainable development, offer new opportunities for research, application and creation of new iconic contents and build the basis for the design and delivery of cognitive-emotional experiences at heritage places. Technological achievements and the constant rise of connected consumers through the liberation of the geolocations by mobile telephony have produced new consumer markets. The digital revolution has altered the production of various industrial sectors, the cultural market included. New communication patterns define new market preferences, while the constant use of e-devices in daily life impacts the common sense through the interpretation of visual codes.

The term *experience* regains contemporary understanding from the reference work *Experience Economy* (1999), where Pine and Gilmore demonstrate that there is a fourth level of economic value called *experience* and that customers are willing to pay a premium for it. An experience engages the senses: it is haptic-physical, emotional or spiritual (or all three), but it is a cognitive process de facto. The experience of visitors at heritage places is a complex and personal interaction between an individual and the heritage environment, natural, built or

intangible. Experiential travel is rooted in the antiquity with Pausanias, producing the first travel documentaries, followed by noble travelers of the *Grand Tour* period like Johann Wolfgang von Goethe, whose diary accounts have led to his emblematic painting by Tischbein in 1787. Principally, Goethe's *Italienreise* has promoted Italy as must-see destination.

Access to culture is a universal right; however cultural heritage places are not accessible to all. A new knowledge, accessibility and consumption pattern at heritage settings, connected to the rise of skilled consumption, is therefore a challenging opportunity for the future. Europe has reached the point, where the internationalization and export of creative services and products will give new impetus to the creative economy, where the triangle technology, economy and society are converging and traditional skills are being challenged by a constantly changing knowledge ecosystem. This semantic shift is generating new cultural consumers: individuals thinking and operating in the creative environment become exactly those skilled visitors who wish to be intellectually challenged, understand, appreciate and then participate and be involved at heritage places.

Suggested Articles

[Welcome to the experience Economy](#)
[The Experience Economy \(1999\)](#)

Suggested Videos

[James Gilmore, The Experience Economy](#)
[Joe Pine, The Experience Economy](#)

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Owing to the technological development, human knowledge nowadays converted to digital form from existing analogue resources. Furthermore, a substantial size of information is initially created digitally so the original source has only a digital form (National Library of Australia 2003). The expansion of the Internet and digitization technologies during the last decade contributed to the fact that people exchange information, knowledge, ideas and so on by using network through the web. Databases including texts, audio, images and websites, are growing in numbers. *“Many of these resources have lasting value and significance, and therefore constitute a heritage that should be protected and preserved for current and future generations. This heritage may exist in any language, in any part of the world, and in any area of human knowledge or expression.”* (National library of Australia 2003).

In proportion to other forms of cultural exchange, digital information is today's exchange of values, beliefs and ideas. The diffusion of culture is achieved through the web in an effective way and people are exposed to an enormous number of information on a daily basis. Communities, organisations and individuals try to exploit all the positive impacts from the digital technologies (e.g. easy access to information at an international level) and communicate with various cultures at an international level. Hence, the subject of digital heritage arises as a global issue at present. An indicative list of types of digital heritage follows:

- Electronic publications
- Records of activities
- Electronic databases with various themes (e.g. cultures, history, geography etc.)
- Educational information (academic e-journals, iBooks, etc.)
- Artworks (music, film)
- Digital museums
- Products of entertainment etc.

It is important to claim that types of digital heritage may change over time and increase in numbers. These types of digital legacy are vulnerable because of their digital nature and because, in most of the cases, there is no analogue resource. Technology should be used to preserve all the above forms of digital information as an up-to-date version of cultural heritage in general. Moreover, digital heritage should contribute to the protection and preservation of other form of heritage. For example, intangible heritage like music may be protected by converting analogue resources (e.g. traditional songs) to digital ones (e.g. CD, data). Also, digital museums should play a significant role to disseminate heritage. By protecting the digital sources of information, digital continuity is achieved. Educational documents, audio, films, ideas, histories, research findings - and so on - are only some of the important heritage elements which should be protected as digital heritage. Continuity is required to three levels (National Library of Australia 2003):

- Continuity of production
- Continuity of survival
- Continuity of access

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1.1 The Digital Revolution

With the advent of pervasive technology locational restrictions are lifted, experiences dematerialized, the dynamism in data production-consumption increases, our knowledge and communication pattern is transforming. Pervasive media and smart specialization have changed the way people interact, work, deliver services, and create products and values. Driven by the digital shift and globalization, the new race of skilled workers, handle mobile businesses with highly customized services, that traditional distribution channels cannot offer, where supply and demand merge into a successful unity. As a result of the changes in the economic landscape, the heritage sector is required to effectively respond to both internal and external influences: survival and regeneration depends directly on its ability to innovate internal operations, consumer interfaces, and products (i.e. goods and services) to make ends meet, that can ensure.

The major economic and technological shifts have necessarily changed the profile of the heritage consumer: skilled individuals enter **en masse** the phase of self-designing collaborative cultural consumption at heritage places. Scholars document that cultural consumption is stratified by education and not by class, as consumers explicitly seek for authenticity and use Social Media to broadcast their experiences and emotions to family and friends in real time. Tapping the power of distributed networks they share ideas and expertise quickly and effectively, create and share information and knowledge with richer patterns of participation and engagement through Social Media and wired communities.

With the advent of digital technologies and the internet also cultural heritage breathes a new life. Citizens in many countries have now unprecedented opportunities to access cultural material, while the institutions can reach out to broader audiences, engage new users and develop creative and accessible content for leisure and education. New technologies bring cultural heritage sites back to life. Virtual Museums offer the possibility to see art works residing in different places in context and experience objects or sites which otherwise would remain inaccessible to the public.

The Charter on the Preservation of Digital Heritage of UNESCO defines digital heritage as embracing "cultural, educational, scientific and administrative resources, as well as technical, legal, medical and other kinds of information created digitally, or converted into digital form from existing analogue resources. Resources of human knowledge or expression, whether cultural, educational, scientific and administrative, or embracing technical, legal, medical and other kinds of information, are increasingly created digitally, or converted into digital form from existing analogue resources. Where resources are "born digital", there is no other format but the digital original. Digital materials include texts, databases, still and moving images, audio, graphics, software, and web pages, among a wide and growing range of formats. They are frequently ephemeral, and require purposeful production, maintenance and management to be retained.

Many of these resources have lasting value and significance, and therefore constitute a heritage that should be protected and preserved for current

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and future generations. This heritage may exist in any language, in any part of the world, and in any area of human knowledge or expression.

According to UNESCO “Digital heritage is made up of computer-based materials of enduring value that should be kept for future generations. Digital heritage emanates from different communities, industries, sectors and regions. Not all digital materials are of enduring value, but those that are require active preservation approaches if continuity of digital heritage is to be maintained.” Using computers and related tools, humans are creating and sharing digital resources – information, creative expression, ideas, and knowledge encoded for computer processing - that they value and want to share with others over time as well as across space. This is evidence of a digital heritage. It is a heritage made of many parts, sharing many common characteristics, and subject to many common threats. This digital heritage is likely to become more important and more widespread over time. Increasingly, individuals, organizations and communities are using digital technologies to document and express what they value and what they want to pass on to future generations. New forms of expression and communication have emerged that did not exist previously. The Internet is one vast example of this phenomenon. It is also likely that the development of tools to support greater multi-lingual and multi-script use of the Internet will lead to further rapid growth in digital heritage in parts of the world that are currently disadvantaged by the predominant use of English on the Internet.

Suggested Reading

[UNESCO Charter for the preservation of digital heritage](#)

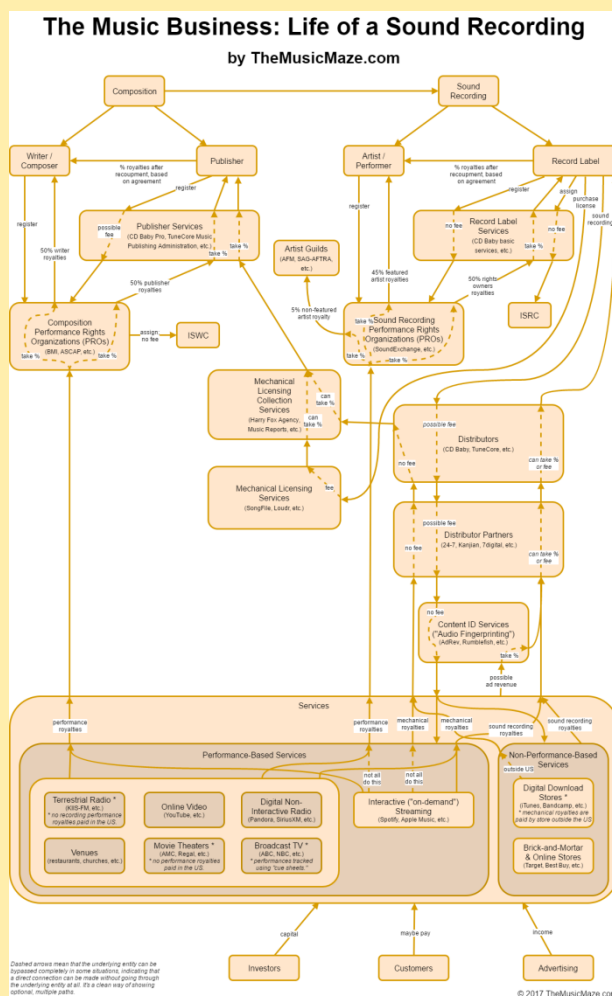


Fig. 01: Music and Metadata Source
[Music and Digital Culture](#)

However, the digital revolution does not always have a positive impact: A case study reports that a musician was owed up to 40,000 US dollars in song royalties he would never be able to collect. The problem was metadata. In the music world, metadata most commonly refers to the song credits you see on services like Spotify or Apple Music, but it also includes all the underlying information tied to a released song or album, including titles, songwriter and producer names, the publisher(s), the record label, and more. That information needs to be synchronized

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across all kinds of industry databases to make sure that when you play a song,

the right people are identified and paid. And often, they are not.

In order to make heritage resources accessible to a wide public besides protection and conservation effective tools are required to plan for quality visitor experiences. M05 has identified applications with significant visitor experiences, involves themes, presentation media, audience segmentation and evaluation. As a collaborative process it involves national and local governments, local authorities, cultural operators and diverse guardian institutions, communities, private owners, volunteers. It incorporates a set of procedures and mechanisms that strive to connect in situ or virtual experiences with significant phenomena and events considering at the same time economic benefits for local economies, sustainable uses of local resources and quality visitor services. The interpretive planning process followed includes a hierarchical set of indispensable components:

- educational and training objectives
- knowledge of targeted audiences
- asset knowledge and significance
- media selection
- implementation and evaluation

Fig. 02: The Narrative Museum "The World of Frederick II Hohenstaufen". Exploring Visitor Perceptions in situ
Source: COS/TOUR/699493/DIVERTIMENTO Project Record, 2016

Cultural values, the fourth pillar in sustainable development, offer new opportunities for research, application and creation of new iconic contents and build the basis for the design and delivery of cognitive-emotional experiences at heritage places. Technological achievements and the

A focal point is to adapt heritage information according to the mechanisms of Human Cognitive Architecture (HCA), respecting the principles for acquiring and retaining information in favour of the visitor in diverse cultural contexts: sites, collections, trails, multivisions etc. Chapter 5 demonstrates a successful



attempt to provide visitors with personal-related information, in a way that facts, persons, places and notions acquire personal significance and information with cultural value. Information presentation is adapted to the needs and requirements of Human Cognitive Architecture to the attention of a multicultural and multigenerational audience in the short time of the visit. Interpreting methods connect furthermore tangible and intangible resources and their inherent meanings with the visitors' everyday reality.

constant rise of connected consumers through the liberation of the geolocations by mobile telephony have produced new consumer markets. The digital revolution has altered the production of various industrial sectors, the cultural market included. New communication

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patterns define new market preferences, while the constant use of e-devices in daily life impacts the common sense through the interpretation of visual codes. The production of digital images has reached an unimaginable quantity within just a few years. ICT technology allows us to manipulate and animate the images and repurpose the context in a synthesis process in a way that was unthinkable just a few years ago. Everyone can access the entire production process of an Audiovisual today. All processes, which in the '70s, occupied an entire 4 floor building, divided into at least five departments, are now in a personal computer, less than one kilogram of weight. Both an *Audiovisual* and an *Image* when they tell a story, they code it in a language. The spectator needs to decode this story. Television, cinema, theatre have decades of shared and global syntax in common. But what kind of impact can this opportunity have on the ability of each one to produce, articulate the language beyond the technical possibilities to produce sense and meaning in digital publishing?

Access to culture is a universal right; however cultural heritage places are not accessible to all. A new knowledge, accessibility and consumption pattern at heritage settings, connected to the rise of skilled consumption, is therefore a challenging opportunity for the future. Europe has reached the point, where the internationalization and export of creative services and products will give new impetus to the creative economy, where the triangle technology, economy and society are converging and traditional skills are being challenged by a constantly changing knowledge ecosystem. This semantic shift is generating new cultural consumers: individuals thinking and operating in the creative environment become exactly those skilled visitors who wish to be intellectually challenged, understand, appreciate

and then participate and be involved at heritage.

According to the EU Audiovisual and Media Directive 2016, it is necessary to develop immersive and pervasive solutions for media and content convergence, and thus bring the quality of cultural content to unprecedented new levels. The focus is clearly put on "cultural content". In this respect the production of culture using new technologies is opening opportunities and perspectives, but technology itself can play an ambivalent role and produce a horror insensitive youth that is hostage to bullying, ninja games, and contrived reality. According to UNESCO, technological opportunities need to offer a narration, a dream, as point of interest. It is focused on "interest and capacity", thus it is pointing out the need for the development of cultural capital and critical reflection that the digitally innate youth lacks. However, despite the technology advancements, the cognitive gap of the public at heritage places is growing and with it the losses in cultural capital.

We don't know if self-transfer of skills works or not, because we are in front of a spontaneous literacy proposed by the technical possibility, disordered, rhapsodic and still tied to the default procedures offered by the seller. This exciting opportunity for the development of knowledge should not be lost. Where this process will lead us is a balance between building new procedures for the processing of meaning, and remain anchored to stutter and the repetition of low-profile self-models. What is certain is that these possibilities have a significant weight in the processes to create abstractions and propose new skills, and are interesting, crucial, in cultural heritage and cultural activities leading to cognitive reconstruction of an appropriate context, meaning they are raising the cultural capital. The articulation of these languages could

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be a solution to the problem of acceptance and knowledge as well as identity and integration. However, there is a risk that this great opportunity is abandoned with no vision on final results or thinking the result as a technology by itself is working properly. Self-driving cars are an interesting research domain, with many integrated processes to be elaborated yet, but they are inapplicable in real life and for the time being have value only in laboratories.

The creation of cultural contents and hence the difference with the other types of products cannot be self-driven. The creation of participatory content is a worldwide emergency, not only referred to migrants or less developed parts of the planet, but for the new humankind sub-species that instead of participating as per UNESCO "extensive discussions, conversations and decision-making", it prefers to click. The development of the cultural heritage sector has reached a crossroads, and has become strategic for the times we are living. A proof is needed that the strategic dimension of cultural heritage is not just a figure of speech. The sector requires the most diverse range of disciplines to perform as a final service or commodity in the eyes of the consumers and indeed only few fields of application require such a vast integration of different skills, -giving to economists a strategic role: We must ensure that each sectorial contribution is able to perform with resilience and without fear in front of modernization and adaptation to new needs, new rules or new professional approaches and capabilities. Without fear of the epistemic fracture, the linguistic turn, similar to the analysis of Thomas Kuhn on scientific thought. We need to clarify at least some positions to launch a debate and find the common field of confrontation.

The prevailing economic crisis has clearly brought many societies at the razor's edge to collapse, leading to the understanding that social value of any

investment is more important than the actual income: the sums governments can save from health services and the police, if violence is decreased, are substantially more than the sums invested for culture. Nurturing and disseminating cultural heritage values, is not only increasing domain specific expertise and cultural capital, gender equality and non-discrimination, cultural diversity and tolerance, but it is substantially decreasing disregard on women and transgender people, teenager violence, racism, health and mental problems to name but a few examples. So, what could be the primary goal of an investment in culture or cultural heritage?

Fostering creativity, meaning to adopt **innovative approaches to creation**, is definitely leading to new ways of ensuring spillover effects to other sectors, than the one working in. A particular focus shall be given on supporting activities enabling cultural professionals to gain new skills, on those having an educational dimension and on those seeking to foster intercultural dialogue and mutual understanding among people from different cultures or backgrounds as well as to build on culture with a view to helping counter all forms of discrimination and use culture as an "instrument of mass construction" (EU, 2015:1).

Starting from late Renaissance the division of Catholics and Protestants produced a break in the vision of reality and art from *ut pictura poesis* to *ut pictura ita visio*. Representing the world was not anymore a dream but a revelation. However creativity and creation means to connect what is not easily visible by the others as link, strictly connected to lateral thinking, the latter being indisputably a consequence of abstract thinking: *concepts* are the raw materials of creativity. The creative world embeds the lateral thinking as self-approach, cultural heritage world deals with *patrimony* (deriving from *pater munus*, the due of the father, the

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land where to live), both use abstract thinking as raw material and together they can foster creativity in any sector. The innovative approach to creation is embedded in the **digital shift** of the working life under the condition that "digital" is not a buzzword, a virtual chatroom, but the turn of the way to conceive the process from creation to the market. The '*Digital*' generates the skills: artists, managers, public administrators, distributors, event planners, from action to design and redraws the whole value chain, from conception to the way of enjoying the use of the final product, consequently, the *model of revenues*. From planning to product, from conceiving to planning, from producing to screening, from disseminating to marketing any statement is now *creative*. The approach to the digital revolution is clear in the Cultural and Creative Industries, but up to now it is not spread and well connected to the creativity world and to the cultural heritage sector.

It is very difficult to turn in this direction spontaneously; firstly because fossilization (the old activity) holds up the change, secondly because the Cultural and Creative Industries cannot stop production for the sake of a new viewpoint. The cultural heritage sector, esp. the part dominating the public domain, industrial and corporate communication to name but two examples, are not ready to develop, to be linked to the industry with mutual advantages. The required turn cannot be spontaneous and the process should be helped, directed, canalized, in a territory that can give clues and strategies, supply with creative people and get products, give heritage and get development, *ensuring spillover effects to any sector* coming from a turn of vision.

The digital movie business, for examples, is not the business that is producing a traditional film on a digital file with a good distribution channel. It rather means to conceive digital

treatment right from the start of the design, to produce digital contents **to be used and reused** in many different products and different contexts. It also means to give to fragments the dignity of a statement, it means to enlighten skilled creative into a new sense and meaning for a creative management and marketing of culture and the arts, leading to more products, less cost, new business models and new models of revenue. The **digital shift** allows:

- to manipulate images creating a visual concept starting from any image from the real world, from archives, or from an imaginary vision we have in mind;
- to produce drafts as part of the final project, so "digital" changes the plan procedures reducing the production time making texting more efficient and results more accurate;
- to introduce the possibility to browse through a vast set of contents under the condition to have enough knowledge to be clear about the objectives, in the sense of Seneca: "There are no any favorable winds, if you don't know, where you are heading to";
- to eliminate any distance and any distribution cost changing business model and social approach;
- to disseminate through a new management and marketing for cultural sector creative events in a vast and connected social environment.

The digital publishing market is particularly based on multi image production and has a computer graphic-base. It was born many years ago in the service of corporate communication. At that time large works, very expensive, very effective in communication appeared thanks to "syncretic" mode of representation. They have been used only in big

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conventions industry, where marketing budgets of consumer products made it possible, and audience emotion, motivation and experience was part of the return on investment. With the birth of the electronics, the multi-image disappears. It reappears in a completely digital format and offers its language to culture, museums, public shows, tourism attractions, i/eBooks, and composite AV productions with very varied possibilities and qualities. Its ability to synthesize, integrated interpretation of composite images, brings one of the hidden features not used by any other means of communication in the digital age: the ability to manipulate an image, the ability to write a picture story from a "white page", as would a painter, a chance to see animated even all that the origin was still, motionless, frozen in a single image, makes multi image one of the most interesting new products for the cultural and touristic market. A documentary presents the facts by demonstrating letters, newspapers, pictures, reports and so on, in support of the thesis itself. This is a typical structure of a lesson. But over the document analysis, story it is a set of relationships between documents, which are the bridges between one event and another, between a letter and an article, argumentative connections between the elements of the story. These reports, they become, in the audiovisual language, transitions between shots, the very dynamics of the passage of time audiovisual. Then comes a new possibility of visual expression that exploits the possibilities of digital systems not only to be produced but designed manufactured and distributed. Further research is needed in this field because:

- it fits its prerogatives in production and distribution objectives that "Creative Europe" contains as carriers for its sustainability,
- it being particularly developed countries "pull" of the European

Union is contaminating with its own language emerging, but it is not fixed as research and as a language

- uses the theme of the stories cultural heritage that Europe is especially rich in
- it offers more than any other all the possibilities that are now given by digital manipulation of the image and incorporates the most advanced technologies available at the time itself becomes a stimulus to future creations
- it benefits from the trend now clear to all the great museums of the world to make free and manipulated images of their data base
- here is still a public school focused on citizen education

The creation of cultural contents and hence the difference with the other types of products cannot be self-driven. The creation of participatory content is a worldwide emergency, for the new humankind sub-species that instead of participating as per UNESCO "extensive discussions, conversations and decision-making", it prefers to click. Storytelling, it is an ancient technic and well experimented all over the world. We can say is the first really global attitude (with Homer the most notable example), because it has caused the human evolution and designed the civilization. And is one of the possible solutions to "participation" helping technology to open itself to narratives. *Content created after extensive discussions, conversations and decision-making with the target community; and where community group members take on content creation responsibilities according to their capacities and interests*", this is the UNESCO definition for the creation of participatory contents. It is focused on "interest and capacity", thus it is pointing out the need for the

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development of cultural capital and critical reflection that the digitally innate youth lacks.

Following the Aristotelian hermeneutics, Hans-Georg Gadamer explains in his opus magnum *Truth and Method* (1960) that when dealing with an artwork of historical and architectural value from the past, the greatest difficulty to interpret the inherent value, is the distance between the knowledge necessary to arrive at an understanding of the artwork, even at the elementary level. It is evident that, despite the technology advancements, the cognitive gap of the public is growing and with it the losses in cultural capital. In the past it was assumed that the interpretive tools needed were already property of the public, part of their intrinsic wealth of knowledge provided by education and cultural institutions: schools, first of all.

It is important to claim that types of digital heritage may change over time and increase in numbers. These types of digital legacy are vulnerable because of their digital nature and because, in most of the cases, there is no analogue resource. Technology should be used to preserve all the above forms of digital information as an up-to-date version of cultural heritage in general. Moreover, digital heritage should contribute to the protection and preservation of other form of heritage. For example, intangible heritage like music may be protected by converting analogue resources (e.g. traditional songs) to digital ones (e.g. CD, data). Also, digital museums should play a significant role to disseminate heritage. By protecting the digital sources of information, digital continuity is achieved. Educational documents, audio, films, ideas, histories, research findings - and so on - are only some of the important heritage elements which should be protected as digital heritage. Continuity is required to three levels (National Library of Australia 2003):

- Continuity of production
- Continuity of survival
- Continuity of access

Various strategies should be implemented to achieve continuity to all the above levels such as: preserving of the appropriate material, ensuring the integrity and identity of data, facilitate access by using structured metadata, apply standards during the process of creating the databases. In a technologically developed world, digital preservation is a crucial case. Protection of digital heritage should become top priority for the communities in order to ensure continuity of digital information but also to contribute to the protection of other types of heritage.

Fig. 12: Rafelle Sanzio da Urbino
Madonna del Cardellino, 1506
Source: EUROPEANA
Location: Florence, Galleria degli Uffizi, Inventar-
Nr. 1447



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1.2 EUROPEANA

(<http://www.europeana.eu/portal/en>)

is a collaboration between universities, research institutes and content providers, initiated and funded substantially by the European institutions. The main goals of EUROPEANA as stated in the

Commission Recommendation on digitisation and online accessibility of cultural material from 2005 – is to assist the European activities in the cultural sector and create the enabling environment for all Europeans to access cultural and scientific heritage on the Internet.

EUROPEANA is a European virtual collection repository and library. Its development is based on several key documents adopted by the European institutions. The initiative of establishing such a library derived from a letter to the President of the European Commission, Romano Prodi, by leaders of six European countries on the 28th of April 2005. The idea to create such a library complies with the major European, and global trends to ensure societal access to the knowledge economy. A similar initiative was launched by Google Books Library Project for digitized book materials for users of content in the United States.

- On the basis of that proposal several key documents are adopted for the development of EUROPEANA, as follows:
- 2010: Digital Libraries - Strategy from 2005 in which the EUROPEANA project occupies a key position
- Commission Recommendation on digitization and online accessibility of cultural material from 2005 - In the already mentioned document outlines the key objectives which digitalization has set and guidelines that must be followed
- Scientific information in the digital age from 2007.

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Fig. 7-11: Joe Petrosino Museum, Padula Italy

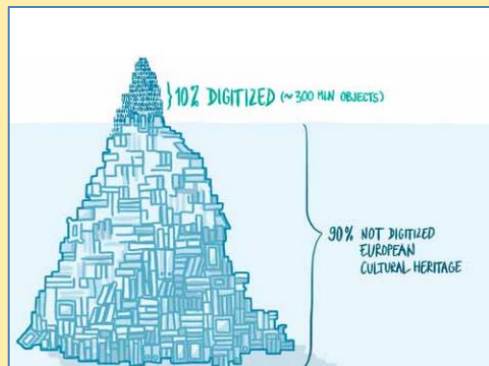


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Fig. 13: EUROPEANA Achievements
Source: EUROPEANA 2020 Strategy



This digitally available 10% represents an astonishing 300 million objects, reflecting the many facets of European culture captured in books, paintings, letters, photographs, sound and moving image. Only one third of that (34%) is currently available online, and barely 3% of that works for real creative re-use (for example in social media, via APIs, for mash-ups, etc.). All digitized articles (paintings, music, etc.) are offered as free downloads in a validated environment.

EUROPEANA started on November 20, 2008, as the process of digitization of information and cultural content is not finalized, but develop in parallel with work on the portal. Available information contained in the portal has not yet revealed the full potential of the project.

The full potential of the project for European digital library has the prospective that: Users to be able to enjoy EUROPEANA, to explore and combine digitized works, derived from museums, archives, libraries and audiovisual archives all over Europe without needing to know about the existence of different internet sites or to enter them. The users need to have direct access to digitized books, newspapers, archival records, photographs, audiovisual files and should be able to consult them or use them for professional and educational goals or the framework of free time. Documents are periodically issued by

the European institutions that take account of the progress of the project and provide recommendations to the Member States and especially their cultural institutions on the necessary activities for the further development of the project.

The contents of EUROPEANA are created to serve cultural preservation, accessibility and availability to knowledge and cultural resources for the users. EUROPEANA is an extremely ambitious ideal and by no means is limited to the books and paintings, intends to include various documents which are planned to be digitized and are expected to be part of European digital library books are all kind of materials stored in European archives, libraries, museums and galleries. Digital content is not limited to a single type of work of art, however the digitization of various types of works poses problems to the existing international and national copyright law, which reflect the challenge posed by the existence of a global network. Resolving of the copyright problems provoked by the digitization of works is a priority for all national and international organizations. EUROPEANA due to the extremely wide range of included works, provides the ideal opportunity for searching of general solutions of the problems that digitization presents in front of copyright law system.

EU RECOMMENDATIONS:

1. EUROPEANA should be further developed to become **the** reference point for European cultural content online. This requires a concentration of financial efforts and political capital at European and at national level for the development of the EUROPEANA site and the underlying structures;
2. The EUMS should ensure that all public funding for digitization is conditional on the subsequent free accessibility of the

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digitised material through EUROPEANA. They should also ensure that by 2016 they have brought all their public domain masterpieces into EUROPEANA; however as of today this has not happened.

3. EUROPEANA should add to its portal an application platform, and main activities related to the digitisation and preservation of Europe's cultural heritage should be linked to the site. In the technical development of the site particular attention should be paid to multilingual aspects. EUROPEANA should also explore the opportunities of cloud computing in the future.

4. EUROPEANA should have key role in the preservation of Europe's heritage and to turn it into a European deposit site for public domain digitised cultural material and into a dark archive for in-copyright cultural material, both digitised and born digital.

5. EUROPEANA must be actively and widely promoted by the cultural institutions, by the European Commission and by the EUMS.

1.3 EU AVMDS

Instead of sitting in front of the family TV, millions of Europeans, especially young people, watch content online, on demand and on different mobile devices. European VoD services are still at a relatively early stage of development. They are a new opportunity for many European films to reach a broader audience, also across borders. The EU wants to encourage the development of measures and instruments that could help European films to take advantage of this opportunity without hampering the development of VoD. Taking into account emerging developments, the new Audiovisual Media Services Directive is a new deal by the European Commission, the EU Council and the European Parliament. Now the EU has made European media rules fit for the digital era. A level of protection was

agreed for internet media services similar to that in place for traditional broadcast media.

Some very significant cornerstones of the new AVmedia rules:

First, very good news for the European film sector and our European cultural diversity. The quotas for European works will be 30% for both TV service providers and video-on-demand service providers in their catalogues ('Netflix quota').

Second, a level of protection for internet media services was negotiated which is similar to that in place for traditional broadcast media. This means that users will get equal protection whether they are watching a film on traditional TV or on on-demand TV.

Third, strict rules on advertising and product placement in children's programmes and content available on VOD platforms. Broadcasters are required to put in place measures to effectively reduce children's exposure to publicity for unhealthy food and beverages. The transparency rules for advertising, especially on product placement and sponsorship, will now also apply to video-sharing platforms. This is a great achievement for the protection of consumers, especially children and minors. It was one of the main goals to protect consumers against excessive advertising.

Fourth, the existing rules already cover traditional TV broadcasters and video on-demand services. In the updated rules, the scope of application has been extended to also cover video-sharing platforms. The revised rules will also apply to user-generated videos shared on platforms like Facebook, when providing audiovisual content is an essential functionality of the service. A video-sharing platform is defined as a commercial service addressed to the public where the principal purpose of the service (or an essential functionality of such service) is devoted to providing programmes and user-generated

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videos to the general public, in order to inform, entertain or educate; which is made available by electronic communications networks; and where the content is organised in a way determined by the provider of the service, in particular by displaying, tagging and sequencing.

This means that services such as YouTube will fall under the scope of the revised Directive. Audiovisual content shared on social media services, such as Facebook, will also be covered by the new deal.

While newspaper websites remain outside the scope of the rules, standalone parts of newspapers' websites which feature audiovisual programmes or user-generated videos will be considered as video-sharing platforms for the purpose of the AVMSD. However, any occasional use of videos on websites, blogs or news portals will be outside the scope of the rules.

Last, but not least, stronger rules against hate speech and public provocation to commit terrorist offences, that prohibit incitement to violence or hatred and provocation to commit terrorist offences in audiovisual media services as well as on video-sharing platforms.

Netflix, Amazon and other online streaming services will have to dedicate 30% of their output to TV shows and films made in Europe, which they must subsidize, under the terms of a new EU law (2016) As well as the "Netflix quota", the streaming services will have to fund European TV series and films, either by directly commissioning the content or contributing to national film funds, under the terms of an outline deal on EU broadcasting rules reached by legislators.

The law falls into a longstanding tradition of EU lawmakers protecting European film and drama against the encroachments of Hollywood and US TV and online shows. Industry groups have criticised cultural quotas as

"outdated" and "counterproductive", but lost the argument to European politicians who see them as vital to protect local languages and culture. The European commission's original proposal was for a 20% "Netflix quota" but MEPs said that was not enough. The European parliament explained that the AVMSD means that companies such as Netflix will face the same rules as traditional TV channels, not only on European content but also limits on advertising and product placement.

Video-sharing websites, such as Google and Facebook, will also have to intensify work to clamp down on content "inciting violence, hatred and terrorism". Under the law, platforms need to create a "transparent, easy-to-use and effective mechanism" to allow users to report hateful content.

The EU is also banning product placement from children's programmes, although member states can decide whether they want to outlaw corporate sponsorship of under-18's TV shows. Advertisers will only be allowed 20% of screen time during the prime-time hours of 6pm to midnight. The rules on product placement and sponsorship were "a great achievement for the protection of consumers, especially children and minors", she added.

The AVMSD will force Amazon, Google, eBay and other tech firms to be more transparent in their dealings with third-party businesses that sell goods on their sites.

Thousands of companies use the platforms to sell goods online, allowing a sole trader working from home to reach millions of potential customers. But many complain that the big firms are opaque about their rankings, which mean some get top billing, while others struggle to be seen. App designers report similar problems when listing on Google's and Apple's stores.

Under the AVMSD, large platforms would have to rewrite their terms and conditions to ensure third-party sellers

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knew how to influence their online ranking, for example, if payment is required for a top spot.

Platforms would also have to explain any decision to suspend a third-party business from their site, and set up a system to handle complaints.

The draft regulation follows a pan-European survey by the commission, which found that 46% of businesses using online platforms encounter problems, rising to 75% for those that generated more than half of their turnover via the platform. One-third of heavy users complained about lack of transparency, while 22% thought terms and conditions were unfair. The most frequently cited problems were technical ones and lack of support from the platform.

The AVMSD requires from platforms to have transparency with regard to your conditions for use, data access and so on, to provide businesses with the opportunity to know what their criteria are and to create an environment based on rules that everyone is familiar with.

Market developments, notably the rise of the online world, made it necessary to revisit the rules and amend the framework. With the last revision, the Directive was renamed and extended to include not only the traditional television content but also non-linear services (such as "on-demand" and internet services) providing television-like audiovisual content. This would now include providers like Netflix. The proposal adopted on 25 May/2016 by the Commission has proposed several changes such as the rules of prominence, advertising time limits and protection of minors.

The EU is aiming to create a single, pan-European market encompassing all digital services and thus it is unsurprising that the rules for online services are to be reinforced. For instance, the AVMSD sets a common quota at EU level, taking account of the fact that many member states have already been

implementing their own national quotas for European works. For instance, in Spain and Austria, there is an obligation to reserve 30% and 50% (respectively) of their "on-demand" services catalogues for European works. In the current AVMSD, a 10% share of the content broadcast must be European works. Accordingly, linear (television) and non-linear services providers must ensure that 20 % of their catalogues are European works.

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Suggested Itinerary

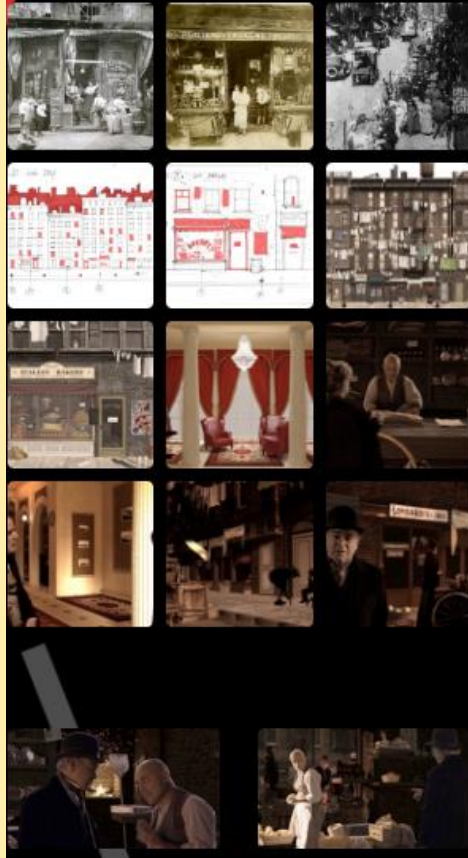
The Joe Petrosino Digital Experience



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Little Italy was his district where he lived and where he worked. For the film that guides visitors in the museum we reconstructed it. Some parts are 3D modeling, others pencil drawing.

Our Little Italy is **not the environment for the policeman Joe**, but the realm of his ideas and values! I want the audience to perceive the representation of a drama and not simply the biography of a man.

So, fruit baskets of this bakery are real, the city is reconstructed, bread is partly real and partly drawn, the sparks of the fire, the flour dust on the hands of the baker are computer graphics.

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Various strategies should be implemented to achieve continuity to all the above levels such as: preserving of the appropriate material, ensuring the integrity and identity of data, facilitate access by using structured metadata, apply standards during the process of creating the databases. In a technologically developed world, digital preservation is a crucial case. Protection of digital heritage should become top priority for the communities in order to ensure continuity of digital information but also to contribute to the protection of other types of heritage.

According to the EU Audiovisual and Media Directive 2018 it is necessary to develop immersive and pervasive solutions for media and content convergence, and thus bring the quality of cultural content to unprecedented new levels. The focus is clearly put on "cultural content". In this respect the production of culture using new technologies is opening opportunities and perspectives, but technology itself can play an ambivalent role and produce a horror insensitive youth that is hostage to bullying, ninja games, and contrived reality. According to UNESCO technological opportunities need to offer a narration, a dream, as point of interest. It is focused on "interest and capacity", thus it is pointing out the need for the development of cultural capital and critical reflection that the digitally innate youth lacks. However, despite the technology advancements, the cognitive gap of the public at heritage places is growing and with it the losses in cultural capital.

The production of digital images has reached an unimaginable quantity within just a few years. ICT technology allows us to manipulate and animate the images and repurpose the context

in a synthesis process in a way that was unthinkable just a few years ago. Everyone can access the entire production process of an audiovisual today. All processes, which in the '70s, occupied an entire 4 floor building, to say the least, divided into at least five departments, are now in a personal computer, less than one kilogram of weight. Both an *Audiovisual* and an *Image*, when they tell a story, they code it in a semantic language. The spectator needs to decode this story. Television, cinema, theatre have decades of shared and global syntax in common. But what kind of impact can this opportunity have on the ability of each one to produce, articulate the language beyond the technical possibilities to produce sense and meaning?

Storytelling, it is an ancient technic and well experimented all over the world. We can say is the first really global attitude (with Homer the most notable example), because it has caused the human evolution and designed the civilization. And is one of the possible solutions to "participation" helping technology to open itself to narratives. People with no technical skills, people with no digital capabilities, people coming from the middle of nowhere, people risking their life every day to escape to the civilized world, they have stories to tell, their stories can be the starting point of the process to participate as content creator, together with a senior and expert author, step by step, abandoning any idea that the process can be automatic, spontaneous, procedural. ICT and AV Technologies are definitely tools to produce and disseminate the arts, but creation, as John Dewey demonstrates in his seminal book *Art as an Experience* (1932), is strictly connected to what is unexpected.

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2 PARTICIPATORY CULTURE



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TOURiBOOST Partners need to understand the trends and global transformations that are happening in society and the new cultural aspirations and technology and more particular the mobile telephony and the participatory, collaborative consumption pattern in cultural heritage settings. Participatory is a culture in which private persons (the public) do not act as consumers only, but also as contributors or producers. The term is most often applied to the production or creation of some type of media. ICT advances in have enabled private persons to create and publish such media, usually through the Internet. This new culture relates to the Internet and more specifically to the Web 2.0 tools. In participatory culture individuals creatively respond to a plethora of electronic signals and cultural commodities in ways that

surprise their makers, finding meanings and identities never meant to be there and defying simple nostrums that bewail the manipulation or passivity of “consumers. The term “prosumer” originated with Alvin Toffler (1980), who defined the prosumer as someone who blurs the distinction between a “consumer” and a “producer.” The term has since come to mean a variety of things, but here we define it as someone who makes little distinction between his or her home and work lives. The prosumer engages in activities belonging to either sphere, regardless of time or location. The term is also used to differentiate the traditional passive consumer with an active consumer role more involved in the process, such as *individual action* in the design or customization of the end product.

Suggested Book

[Alvin Toffler, The Third Wave](#)

Because of their complex and mobile lifestyles, which combines a demanding workload and an active family life, prosumers embrace Web 2.0 products and services—a convergence of process innovation, global marketplaces, and advanced technologies that fundamentally changes the way consumers buy, retailers sell, and products are brought to market. Prosumers typically embrace Web 2.0 technologies such as social networking (Facebook, MySpace, YouTube, Vimeo, Twitter, LinkedIn, etc), blogging, video on demand (VoD), podcasting, VoDcasting, virtual realities (Second Life, There.com), mobile communications, and other Internet-based technologies and services that allow people to stay connected anytime anywhere, valuing any technology that enhances and serves individual needs and connectedness on the go:

- Prosumers want to connect with friends and family, and see technology as a

way of balancing and helping to manage their busy lives.

- Prosumers work at home some percentage of the time, while many prosumers are full-time home workers.
- Prosumers access whichever technology subset best suits their individual preferences and lifestyles, preferring laptops to desktops because of their need to be mobile.
- Their commutes are longer, and they view their commute as time that can be spent working, connecting to others, or being entertained
- They spend more of their discretionary income on entertainment than the average consumer in this category, and are interested in multi-screen applications as the tendency is to convergence the three screens—mobile, computer, and television in one device
- Prosumers rarely see television (ads): instead, they record their favorite

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shows and watch them when/if they have time—skipping commercials.

Information technology has reached the remotest places on the planet. Rapidly declining IT costs, rising penetration of mobile phones, and increasingly pervasive broadband Internet access have fueled an information flood that has transformed the way people interact with the world and with each other. The Internet's distributed architecture is designed for resilience. As information distribution is becoming more mobile and pervasive, information networks are creating new social capabilities and heritage assets that governments, citizens, civil society organizations, and businesses are already using to change the way they work, relate to their customers and partners, and drive innovation. Mobile telephony frees individuals from fixed-line communications, making them reachable when away from home delocalizing and de-materializing the overall experience. New mobile services free individuals from the communication and socioeconomic context in which they are embedded, giving them access to ideas and markets that aren't constrained by location.

The rapid digitization of a wide variety of content and data streams, their convergence onto interoperable Internet Protocol-based networks, rising access to increasingly pervasive connectivity, and

the consumerization of technologies such as the smart phone, laptop, and tablet have combined new capabilities for collaboration and communication that, in turn, are changing or even inventing social and economic institutions. Under this view point, TOURiBOOST builds a first attempt to exemplify that the ability to connect and collaborate in the heritage sector, delivering an integrative experience, motivating to new forms of cultural heritage production and consumption across the globe.

Pervasive Media are basically any experience that uses sensors and/or mobile/wireless networks to bring content (film, music, images, games) sensitive to personal situations – which could be where a person is, how s/he feels, or who s/he is with. Pervasive Media are Digital Media delivered into the fabric of real life and based on the situational context at the moment of delivery. During the last 3 years there have been significant changes in different socio-economic sectors, the marketplace and its operations. Example of these are the role of social media, the multiple reservation channels, the shift of the consumer into the “prosumer”, a creative personality producing and consuming information in real time such as videos, photos, and commentaries using pervasive media affecting thus the state of equilibrium of different geo-locations at a time.

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