Master's Degree

in Economia e Gestione delle Arti e delle attività culturali

Final Thesis

Video storytelling for cultural promotion.

The case study of "ArTVision + enhancing touristic development and promotion through the prism of culture"

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SUMMARY

ABSTRACT

This study deals with the thematic of video storytelling and the promotion of cultural heritage through audiovisual language.

Starting from the need to reduce the over tourism phenomena, ArTVision + is a European project based on a cross-border cooperation between Veneto and Apulia regions and Croatia that, through the use of video storytelling technique promote less known destination, creates a platform for meeting cultural and touristic operators in order to connect destination managers with cultural heritage experts.

INTRODUCTION

Since the dawn of 1990, Storytelling has been conceived as a technique for the narration of facts or events. It was used for passing down stories in families, to explain difficult things to the children. Nowadays, it is used for selling products to people, if you are a good storyteller you will be able to sell your products without difficulties.

The aim of this master thesis is to investigate if the storytelling could be combined to the cinematographic languages for the promotion of less-known destinations.

Starting from the problems of many cities of mass-tourism phenomena, we have think about that maybe one of the possible solution can be try to change the instrument for the promotion. Therefore, we have discussed about the use of video storytelling in order to explain and spread the voice about the existence of beautiful places to the people or even better to the tourists. We have make some assumptions about the wrong use of promotional instrument for tourism or different techniques that can be used for improving the communication instruments.

Analyzing the European Project, "ArTVision +: enhancing touristic development and promotion through the prism of culture", it is possible to understand that there is a chance for the cultural heritage and tourism destination to help each other in order to promote the cultural production through destination management. In this project, there is a

collaboration between two countries belonging to Europe, Italy and Croatia which have some difficulties managing the overtourism, especially in cities as Venice and Dubrovnik.

The master's thesis is organized in four chapter which represents the unpacking of the project in the different components. The first chapter deals with the history of cinematographic tools since the use of storytelling for the promotion of territories. While, the second chapter talks about the concept of destination and his management and governance, the last two chapter deals with the culture and the cultural tourism which is a complex phenomenon which interrelates two different sector as management and cultural heritage and the last is the case study. It is about the European programme ArTVision +, which aims through the prism of culture or to be clearer through the cultural production the enhancement of the less-known destination.

Chapter 1: Audiovisual for Tourism

1.1. Cinematographic language from the 1895 to nowadays

The invention of the cinema is attributed to the Lumière Brothers and the first public showing has been on 28 of December in 1895 in Paris at the Cinématographe Lumière, it is not entirely true to say that the place of the of birth of the cinema is Paris because there were some examples of some works in all the countries economically advanced as Unites States, Germany, France and England. It was a very significant moment because it's the first time that the Cinématographe was seen by a multitude of people.

The first images were telling stories about the bourgeoisie of the 1800 in France, the secret of the success of this type of spectacle was the curiosity of people to discover the rich people's life and because it was one of the first type of entertainment where the magic and the illusion are the main protagonists.

During XIX century, scientific curiosity was the main driven factor, the projector took place in café and other similar building and this type of entertainment was part of a bigger spectacle as variety show and circle. At that time, there were two different roles: "le metteur en scène" and the "director", the responsible for the film.

Cinema was known as a popular spectacle and there were no many film until the development of the supply by the consumers and the change of the role of the cinema, where at first was only for whom could buy tickets after was for all the people that want to do something different after work.

In the 1905, the first cinema halls appeared in Europe and until the 1910 films were standardized to guarantee the product recognition. The cinematographic history has known some period of crisis where have been developed some national school, but one of the most important innovation has been after the first world war when was defined an American industrial apparatus. The special feature of this apparatus was the ability of the little production company to enjoy together in a bigger one that could follow the film during the production, distribution and the final moment where the film comes to the cinemas.

I would like to dwell upon the period from 1960 to 1970 characterized by a different productive organization and technical equipment. The technical evolution permit shorter shooting and simplifies the procedures, encouraging the development of the cinema more economic, less bound to the planning of the studio system. Further innovation involves also on the sound side, equipment lighter and different type of directional microphones and a larger use of the zoom. The first experience of the New Cinema has been with the private funds.

So, that New Cinema could be changed also for what concerned the social aspect. A new type of spectator that is a little be worried about the

life's choices and for the future, young and involved to become more than the traditional values. It is a cinema that critics the contemporary society, a man with new values, authentic. He is searching for freedom that it is a triple force. For the first aspect is an existential opening, he wants to be free from the society and this freedom could anguish the subject.

During the 1970, the subject became a nomad, where the events are not connected in a sort of chain but more opened. From the more cinematographic aspect, we could underline longer frames and long take or sequence shot. The director is searching for open space, new path e go beyond the limits.

During the 1980, a drastic revolution in the cinema halls and a reduction for the production. It is an international audience and some genre as the documentary are not more seen and even not produced, but this type of film is the ancestor of the video that are nowadays used for the tourism and for promote a destination.

In the United States during the second half of 1990, has born an important technique, storytelling, the art to tell stories; from the griots, troubadour until the digital storyteller practice the virtual immersion in multisensorial universes based on the screenplays.

This technique has been considered for so much time a form of communication only for the children, practice only during the free time and analyzed only by literary studies. It is a narrative turn where the

narration, the power of the stories is used to sell products, it is one of the main instrument of the marketing.

1.2. Documentary's origin

The first documentary that was produced is the one made by Lumière Brothers in 1895 where the spectators feel emotions in relation to what is projected on the screen. During the first years of the XX century, they discovered the potentiality of the new tool from his braver and dynamic pioneers.

The term documentary was used for the first time by the works of Grierson and Flaherty, they are part of one Anglo-Saxon documentary school where the methodical work of cataloguing of the documentary experience. Grierson is considered the father of the Anglo-Saxon documentary, it is an important artistic instrument that must educate the English society to the knowledge of their own country enforcing a national shared feeling.

There are two important innovation on which we should focus. The first one is the use of the institutional public and private funds to support the production of the material and the second one is going out and search audience out of the cinema halls.

We could consider the period from 1933 to 1934 as the date of birth of the official Statute of the documentary where there are the three fundamental:

1. The capacity of the cinema to watch around, it is a new and dynamic art form;
2. The actor and the object are original and authentic, is the easier way to explain from the cinematographic point of view the modern world;
3. We believe that the topic and the subjects that we found near the location are better than everything that born form the theatre, from a philosophic point of view. The documentary could analyze the reality and get some effects that the theatre can't do.

Robert Joseph Flaherty, the author of "Nanuk, the Eskimo" produced in 1922, it is an incredible example of a documentary that describe Nanuk's life where the camera is following the protagonist, in every single action and moment of his life. For the creation of his short films, he has drawn up some characteristics: engagement, join participation and contemporaneity. Even though the great work made for Nanuk, we consider as the first documentary for the history of the cinema Moana (1926), reviewed by Grierson, made by Flaherty. This film stimulates a cultural empathy where the spectator could feel part of the story (engagement and join participation).

In all over the Europe, we could find some examples of documentary, one that is a milestone for the history of the cinema is Dziga Vertov with the first anniversary of the October's revolution (1918), a long documentation on site and edit in a second moment.

Another masterpiece is "Kino glass" where the camera is able better than the man to fell and examine the reality and what shoot or not. The camera is more precise than our eye that is confused by our judgement. In Italy, in 1907 where created the first cinema halls as "Cinemas Filoteo Albertini" in Rome, "Comerio Film" in Milan and others in Venice and Naples. The documentary where down during the period of Fascist Regime and creation of the "Istituto Luce".

After the 1930, there is the beginning of the sound effects and the documentary is in crisis because it has been replaced by the full-length film, and the birth of the critic film made by Carlo Ludovico Ragghianti, during the period between 1948 and 1964 with a contribution of Adriano Olivetti foundation. It has been a unique experience for the history of the cinema and the artistic culture, characterized by a lot of fixed images, rhythm dictated by the voice over explicative text. The documentary genre has influenced also the Neorealism, where fiction film is made with the documentary approach.

So, after a brief explanation of what are the origin of this genre we could focus on the steps necessary to produce a documentary film. The narrative part must start from the sensibility of every single actor that take and re-elaborate the events made by the real facts. the documentary born from an idea, a sparkle that must be developed through the research and the analysis, an internal creation. A completely different approach for what regard the fiction film that do the same process but with an external process.

We have mentioned the research because we have created a world starting from the first idea, a process that needs even years because you should search for witness, organize the shooting and think about the budget that you need for the creation of the film. So, you need some resources that are not only artistic but also economic. It is fundamental to have a good organization and partners, camera.

After do that, you should think about the trailer that must inform the public of the coming out of the film. The trailer is not your only problem because you should fill your agenda with some pitches, meetings with one or more producers for the launch of the film. It is an opportunity to know people and let you know to the public, you should also go to the documentary festival as, for examples, "International Documentary Film Festival" of Amsterdam, the "Turin Film Lab" where there are educational activities, development of the economic support and the production of materials.

The last step that you need to follow are the development from the poetic point of view for what concern the description of the characters, places and distribute the budget for what you need. You should choose the duration of your product and the size of the shoot, for that you should think about 3 factors as cost, quality and difficulties for the management of the project. The budget is composed by pre-production with a preliminary research, the production with resources to employ, cast, equipment and material for consumption for accessory costs and the post production for the audio and video editing.

It is not easy to find a producer so you choose to self-produce your films where the advantages are the great freedom and budget and creative process, you don't have anyone that could judge and block your ideas and your stream of consciousness for the plot of the video. Self-produce is something expensive, you must understand that you need a great amount of money so you should find someone able to help you with the financial part of the project or some other able to become your sponsor.

1.3. Editing techniques for videos

Videos are the products of a very long process and the most complicated moment and the most difficult. When we finish to shoot all the material that we need for our project, we must put everything together. This process is the editing, so we add every shoot to the previous one to bound every moment and it is not only a connection, complete the sense and enrich with new meanings.

The editing part make sense and a description of his improvement, especially give a sense of narration and give the sequence in a form. For what concern space and time, we must talk about some effects as time-lapse, hyper-lapse.

1. "Time-lapse photography allows time to pass between each shot while the camera remains fixed". (https://www.quora.com/What-is-the-diffrerence-between-Timelapse-and-Hyperlapse-photography). It is referred to the time dimension where it is slow down and it seems to be extended to the public.

2. "Hyper-lapse photography allows distance to pass between each shot, the camera moves between each shot, but is fixed at the time of taking the shot, after all we are not making a movie here".

   Even this effect is for the time dimension but is the opposite of the first one, because the time is quickened and it is impressive for fill in and fill out the square or the cities. So, you could focus on a specific subject instead of the time-lapse. (https://www.quora.com/What-is-the-diffrerence-between-Timelapse-and-Hyperlapse-photography).

Editing is characterized by some different features, it is a sort of ellipsis of time from one shot to another to release from the reality without losing the concept of verisimilitude. Furthermore, it is not only a process for connect something but it is an incredible instrument for create a dynamic unite from the emotional impact. Another feature is to take different narrative lines that tend to a meeting point and create suspense for the spectator, an inner working where the main characteristics are the wait and the surprise. You can also decide to repeat something as places and people in the same way or change the paradigm and decide to show the first action and move forward the second action. You can also decide to interchange social situation and styles or compare them.

During the editing process of a video, you must pay attention not only to the images and shoot but also to the sound, in this situation the song or the background sound. The soundtrack increase the continuity sensation and a narrative responsible.

If we consider many documentaries and video poetry, we could observe the presence of the voice off, so it is used for giving information, not so expressive and not a modern technique.

Every element present in the videos and film has an own history and the spectator could understand the time passing, the editing has a diachronic comparison with the images and a synchronist's one with the sound.

Another feature of the videos is the multimedia aspect, they introduce different media with a different audience. There are some shootings, recording and photographic images that are recurring in some videos used for the background and a cut. Sometimes in videos for a better resolution need to use transitional effect that creates a link and recognize the difference between two different scenes banning the time and space. Also, the fade-out represents the symbolic passage of the time.

During the xx century, the flight has become a flight without a pilot that permits to avoid dangerous situation from difficult point of view very difficult to reach with a traditional aircraft. From that idea, the drone born and called in technical slang SAPR, remoted piloted aircraft systems. The first one were built for military interest for mission during the first world war, today are more and more used for activities not linked to the war but for civil reason. They give to the enterprises a glimpse, an unexpected point of view that embrace breath taking landscapes for the unique chance to take shoot videos from the top,

suggesting new and unreachable point of view for the human being. Drones could be miniaturized with a weight of less than 300 grams. So, after all, we can deduct that are a perfect resource for the promotion of touristic activities as hotel, farm holidays, resort and other structures that work in that sector.

1.4. Video Storytelling

1.4.1 History of Storytelling

The concept of Storytelling cannot be summed up as the art of telling stories but it's a complex science that translate and promote real or imagined things in real sounds, words, perceptions. Storytelling can be considered as man's ability, the spread of knowledge and the transmission of culture and wisdom that has kept societies for centuries.

Stories have been created for structure the world, a way for transmit lessons and key concepts to the children. People develop stories as narration, they choose events for their importance and for their connection to the whole. So, it is a form of communication that uses textual, visual, sonore and perceptive performance that is only a tool for the promotion of a brand, product, service. It is a science that use the theoretical and narrative approach, composed by the product and the process.

For what concern the process, there are different fields as the internal and external communication, the user experience, product and service design, tourist marketing and experiential project management.

Before starting talk about the art of storytelling we need to make a step back and analyze the choose of the term story and not narration that has been topic of discussion for centuries.

Bakhtin diagnosed the semantic difference could not be considered as equivalents; the term "stories" is used for its polyhydric nature and unlimited possibilities of lecture as Chinese boxes. Instead of the term "narration" used for the frame in what we insert the story. Derrida defines narration as strict and immutable structure in which stories are trapped and crystallized. Czarniawska affirm that stories are in a storyline that includes connected episodes in a casual way culminating in a problem solution.

Nowadays, storytelling is one of the most powerful instrument for a company that wants to reach goals as the ability to have been understood and recognized by the society, predict events, keep the same identity, give sense to the reality, find relationship and to give a sense of belonging.

There are 3 important factors that are essential for the art of storytelling:

    a. verisimilitude

    b. repetition

    c. rituals

The narration is the glue that connect the history to the story, the *kronos* and the *mythos*. The story is a mental medium, a model, a form of business and a media format.

Storytelling is also characterized by the present of 6s:
1. story-architect: the author of the story
2. story-listener: the reader
3. story
4. set: place and time
5. show
6. storyteller: the influencer for what concern the outcome of the story experience.

The "first s" the creator, a sort of gatekeeper because he decides who enter and who exit from the story, the projector of the speech, the responsible for the narrative experience.

The "second s" is the person who is listening our story, our public that decide the result of our work.

The "third s" is the object, the plot is based on fixed format, we should find someone that must do something in order to obtain something else.

The "fourth s" is the reader that organize and set the physical and the virtual spaces.

The "fifth s" is the creation of a representation, an exhibition,

The "sixth s" is possible to analyze from 2 different point of view. The first one is perceive as a person with ability and specific competence that are the fulcrum of the story. The second one is perceived as an

instrument with specific characteristic and requirements. You can become one of them the moment you change from the status of story listener to the story holder.

According to the three-essential factor that characterize the art of video storytelling, there are two criteria for the classification:

1. the completeness, the narration must be composed by stories follow up the cause and effect relationship, composed by 5 steps:
   a. introduction with initial explanation
   b. initiatory event that cause the break in the narration
   c. recognition of the problem and the emotional answer
   d. the effort for have back the balance
   e. a balanced situation
2. truthfulness, stories are the summary of a sequence of real events. I need to understand what people are feeling; it is different from the concept of verisimilitude

1.4.2. Storytelling for knowledge management

Knowledge management realize that it could become an important resource to attract stakeholder's attention and refer them to more important communication and topics.

The organizational storytelling is the representation with words of images, sounds, real or fiction events. Using the strategical aspect, it involves a path of re-definition of the knowledge and communication

strategy starting from a deep analysis and the conscious use of life stories about working models.

Furthermore, Boje defines operative storytelling the narration of managerial events and interaction between workers. There are 2 factors relevant for the classification:

1. the context and the environment in which are created individual and collective stories.
2. The purpose that is the creation of knowledge.

Based on these elements, storytelling for knowledge management is based on the creation of managerial stories with different language style and register. They give to the people the chance to express human and personal dimension creating a collective memory.

In some cases, storytelling is used for telling successful stories called springboard, that must be minimalized without any details. People who are listening, reworks and plan actions for the change co-creating the strategic change. Social narration increase the sense of belonging and most of the case the speaker are leader of the sector.

In the managerial field, stories are relevant for people who are working in companies because they can find inspiration, use the art of storytelling as a process of solving problems in the social and organizational environment. It is a more familiar and prompt way to explain the vision and for explain managerial problems inside of a business.

Another possible use of the storytelling is inside industrial Italian districts, small to medium organization that has a cultural common background, artisan families in a restricted territory. In that industrial atmosphere, companies work with Learning by doing and Learning by Interacting, the capacity of creates creative sharing path through the accumulation of new knowledge. Stories are used as a social trading tool, go through obstacles as mistrust and misinterpretation.

In conclusion, the art of storytelling can be used also in management field as a method for better understand possible problems inside of a company but we can't say that all the problems can be solved using this method, it is only a way to have a better vision of the process.

1.4.3. Examples of Video storytelling for promoting Italian tourist destination

Video storytelling has been used also as an instrument for the promotion in the field of economy called the territorial marketing which has the aim of promote the territory for a specific target through specific media.

Territorial marketing has been important for the economic development in European Union policies and becoming an essential factor for achieve competitive advantage in the global economy and to conquer new markets.

The first example that we could analyze is "Elba-L'Eredità di Napoleone" called also #elbamovie is a project of transmedia territorial narration for the experiential touristic promotion for Elba island realized in 4 languages (Italian, English, German and French) that can be increased with a wide coordinate strategic communication, for the territory that need media relation and social media.

The aim of the project is to bring a new approach to the tourism, where the destination is the cornerstone of the experiential narration able to involve people who are get into adventure and high quality cinema.

There are 4 characterizing elements in this project:

1. storytelling between past and present that permit to the spectator to live a Napoleonic experience in the present.
2. The interruption between reality and fiction that permit to the public to show places where the film has been shot
3. The variety and the depth of the transmedia narrative experience
4. The evolution of the narrative project developed with the transmedia logic.

The second project is "Open Valley- Valledeisogni.it is a project for the touristic communication and promotion promoted by the Mountain Community di Valle Camonica for the construction of a new model of use for the cultural heritage of "Valle dei Segni", Unesco heritage site with the parietal art.

The aims of the project have been:

1. Give a new model for the use of the cultural heritage of the Valle Camonica from the Unesco site "Parietal art of the Valle Camonica".

2. Insert on the territory a process of shared narration of the "Valle dei Segni" of a big range and intrinsic value

3. Engrave the number, type, quality and origin of the tourists of the "Valle dei Segni".

Through the concept of a sign from the prehistoric time to the contemporary, the users became new storyteller that through a digital innovative place, a platform structured for activate an instinctive experience, they could create a singular sign and surf through stories and places of the valley.

The work has the construction of a team that has compromised the following skills: digital marketing, corporate storytelling, web design and management of the participatory process and governance of a territory.

This is a result of a series of action:

- construction of a team of people and the

- realization of a series of narrative workshops with stakeholder of the territory (touristic entities, artisans, entrepreneurs) for extract the narrative lines of the valley

- elaboration of the material and the story of the people for the construction of the core-story of the project "Welcome back because you have been here"

- backtalk and the narration of the core-story born with the territory with the final narrative workshop

- systematization of the previous narrative material, the cultural heritage composed by photos, videos, script and the new narration and preparation for the construction of the platform

- development of the continents following the guides lines of the platform

- creation for the platform and the narrative user experience of the platform

- elaboration and the release of the platform

- action for communication and support for on line and off line version.

Territories are made by some elements that we can classified as tangible (monuments and museums as example) and untouchable (traditional culture).

The Marketing for territories is composed by four steps:
1. Analysis of the territories
2. Strategy for the
3. Development
4. Promotion

Furthermore, the territorial competition grow up thanks to the globalization as the reduction of geographic distance, move resources and actors and there are a lot of territories involved. It is not just as a simple strategy of communication, promotion or image but also for attract funds from other actors. It must attract public and private investments.

There are a lot of different typology of attraction as the characteristics of the natural environment, buildings with an attractive power, buildings for attracts tourists and special events. However, there are some artificial elements as elements not created with touristic purpose (cultural heritage) and elements created for leisure as theater, concert hall, casino, building for congressional tourism, amusement park and some operation for the urban renovation.

Before starting you should make some previous evaluation:
a. Reduce between touristic option and other possibilities
b. Evaluation and choice of the destination
c. Evaluation and cost and benefit ratio for the development of the destination.

The process for the transformation of a territory in touristic destination through a serious of concept of Destination Management, territorial marketing of project management of the local strategy of sustainable valorization of the resources. For the customer satisfaction aspect, you must try to extend the cycle of life of touristic destination.

For an efficient communication, you must identify the target, choice your communicative objectives and define the content and the languages and pick channel and select source of the message and measure results the process of communication.

Several actors are involved in the process, such as
- Entrepreneurial association
- Touristic association
- Municipality
- Groups of environmentalists
- Public actors.

Starting from the stakeholders we could reach several outputs as activities of engagement of targets with narratives workshops, creation of plan for narrative, territorial and institutional marketing. Other results attended are the development of experience, events, exhibition where the narration is not only for experience for the publics but also for visitors, tourist and guests.

During the process of creation of a strategy of promotion through the video storytelling, the main aim is choosing what is the object of your story and the reason behind your choice, the media instruments and the user experience.

Visual storyteller works on the development of the visual imagination, on the symbols heritage, iconography, visualization, visual representation that characterized a brand a product or a service, for

what concern the development of the tourism about a specific destination.

For the creation of the video we need a visual artist that could be a profession photographer, video maker, director, scriber, illustrator. The first steps are very like the documentary because it is the ancestor of this genre. He is starting with different photos and images, videos and a visual storyboard that is the visual representation of what we want to show to our public, colours that we image for our story, which emotion we want to spread with our story.

In conclusion, as to obtain this result, we need some specific competence photographic theories and techniques, video making knowledges, framing techniques, storyboard techniques, animation and video editing, world building theories, graphic design, team working and project management. During the creation of the product we need to consider the possible risks as the costs, risk, value, strategy.

We have some limits as the timing, institutional sponsorship, approach oriented to the communication, the right moment for the corporate culture.

Chapter 2: Destination management

The tourist phenomenon is one of the most complex and significant of the modern society from the economic and social point of view and represents a sort of cultural evolution. One of the most important aspect that characterized the phenomena is the travel.

Tourism has been influenced by the process of industrialization and the increase of the national income that has opened to different social classes and a significant growth for the industry. A great example that can bear out this first assumptions is the English tourism because at first only aristocratic could stay during the summer in health spa, after came the middle class at the end of the process also the labourers from the textile industry.

While we have only mention economic elements that has decide the growth of the tourism sector but there is also an important role covered by the extra economic causes as the acquisition of the leisure by the middle class and after by the working class. Nowadays, it is considered as one of the most important activity because of the great increase of leisure time.

2.1 Destination

During the last ten years, tourism has increased for the supply and represent one of the most important resource with an incidence of 10 %

on the gross domestic product. The development of the needs of the consumers has allowed to the differentiation of the destination with the resulting creation of new target.

Destination, we use this term for describe a cultural context (place, district, small town) chosen by the tourist as the journey's end of their travel. From the geographic point of view change for 2 reasons. The first one is starting from the guest or from the knowledges and information that the guest has about a destination. Guest defines the destination as the combination of products and services that want to consume in the geographic area that he chooses.

In another term, we could describe the destination as the aim of the travel, that the tourist wants visit for its natural or artificial attraction. The destination must have structure and infrastructure for accommodation, food service, leisure activities, and vehicles for reaching the accommodation facilities. It must have an emotional reference linked to the image and reputation of the place. For these reasons, the location became destination when the market achieves the awareness that it is translated in supply and the ability to communicate the given services.

We could define touristic phenomenon as the movement of flow of people that leaving their birth's region they are passing through and coming to the destination. The exchange of flow of tourism from one region to another depends on several factors:

- Push factors, stimuli of the touristic supply present in region that creates flow of tourist.
- Pull factors, they act inside of the destination and justify the choice of a specific destination.

The first one, push factors, could be divided in two categories:

1. Characteristics inside of a region of generation as economics, socials, demographical and environmental.
2. The relationship between the generation's area and the destination's area as geographic, historical and cultural.

The second one, pull factors, could be sum up in

1. attraction
2. accessibility
3. information, hospitality and accommodation capacity
4. touristic image

If we consider the spatial model of the tourism the destination could be observed by two different point of view; through the process of self-determination from a territory that decide to face the market as destination, or from the destination who creates the touristic demand as a destination perceived from a market. In the first example destination tend to identify and in the second one there is the identification of the territory as a destination by the consumers.

Furthermore, destinations are marked out by the cycle of life, the following of phases from the first moment of introduction and the

launch of the destination on the market until the stabilization until the maturity.

The typical phase that a destination pass through are:
- Exploration
- Engagement
- Development
- Stagnation
- Post – stagnation

A destination can be born in two ways, in a spontaneous way or through the planning. In the first instance, we are talking about professional figures because of tourism, without any type of strategic decision. For example, the destination of Grand Tour in Italy and the first holyday resort in the Mediterranean coast.

In the second instance, we are talking about a strategic touristic planning as the thermal baths in Kutorte and the holyday resort during the post war through the master plan in Spain and the littoral zone in Romania and Bulgaria.

2.1.1. Destination Management

Destination management is referred to the concept of the management of stakeholders and decision and policy maker of the touristic area that compete to the development of the product's outputs. It means that is a

sort of collaboration and coordination between stakeholders of the territory in comparison to the supply of the consumers.

Destination management is a branch of knowledge studying strategic, organizational, operative decisions that are necessary for the management of the definition's process, promotion, marketing of touristic products generated in a territory for the creation of the flow of tourists of incoming that must be balanced, sustainable and adapted to the economic requirements of the actors involved in the process.

The creation of this new branch of knowledge is due to the increase of the supply of new destination by the tourist who fells free to travel around the world searching the best price for their vacation.

Regarding the multitude of touristic offers and the study about the subject, we could analyze some elements:

a. Activities and products of singular touristic company (resort, restauration service, transport company, cultural production and service for the leisure)

b. Mixed cultural products, inclusive tours that set up attraction of one or more touristic areas (goods, service, elements of a natural and social context)

c. The offer and places touristic developed that with specific natural features, economic and social that present a diverse capacity of attracting tourists, investments and entrepreneurialism.

Considering the approach that not evaluate the destination as a place where there are developed touristic activities and settlement defined

through geographic and administrative parameter as a Local System of touristic offer (Slot), that is a complex set of activities and attractive factors that localized in a place able to propose a complete touristic offer, representing a system of hospitality specific and singular adding values to the resources and local culture.

There is a great expansion of the offer by the professional of the third sector and the consequential growth of the supply modify the behavior of the tourists because they become more demanding for new destination, the duration of the vacation, different requirements based on their culture.

Destination management is composed by four dimensions:
1. The generation of the flow of tourist incoming where the goal is to increase, manage, stabilise their capacity of attract people from all around the world that guarantee satisfying economic result for the local professional, protecting the territory from the risks of the exploitation of the territory.
2. Management of the image and the symbolic value of the destination, through the communicative and promotional process it must enhance the key factors of the territory adapted for different types of vacation.
3. Coordination and management of the relationship with the stakeholders, it must complete the work of local actors creating a network with horizontal and vertical relationship with stakeholder and the management organization.

4. Evaluation of the impact on the tourism on the local system, destination management must consider social repercussion on the locals, the importance on the landscape referring to their qualities of perishability and not reproducibility.

Furthermore, destination management has some important task that we could contain in some contents. The first one is the definition of a strategic plan for the development of the supply to identify some binomial combination of product/market for specific targets.

We need to consider also the increase of the supply promoting the collaboration with local actors and moving important skills in relation to the innovation of the supply and the marketing as elements essential for compete on the touristic market. Another important aspect is the promotion of policy of the quality of the supply and the commitment of the sustainability of the supply and the coherence and the integration with the touristic policy for the territory.

When we talk about the touristic product we need to remember a lot of different definition as a complex product, a product could be composed by different and numerous components as goods, services, natural and anthropic elements and the idea of construction and the conception of the product itself.

The structure of the elements that compose the product needs attention for the variety and complexity of the actors. From the supply's point of view could define a touristic global product the mix of factors of

attraction that the tourist with his culture, values, information, experience translate as his own touristic supply.

The composition and the extension of this product are determinate in relation to different situation for the purchase and consumption. The product appears as composed by the core where there are the attractions and the purpose of the travel.

Starting from this statement we observe that:

1. Any type of element, factor, good and service present in a destination can be object of interest and become the main reason of a travel

2. The same destination could be chosen for different reason for different target and for the same tourist in different period or opportunity, the consequence could be global different products in the core of them or in the ancillary factors.

3. The purpose for the holiday could be more than one as the destination creating products more articulated.

4. The global product created and asked has been influenced compared to the degree of familiarity and knowledge of the tourist for places, chances of organization and use to the market suggestions.

So, we should invest a large amount of money to investigate the target that could be interest in different type of products. A manager could take some opportunities to differentiate the product or personalizing listening the needs of the consumers.

Observing the touristic product, we need to consider the entire process for the creation of the touristic product. The global product is highly characterized by the relationship between product and deliver system of the service and of the touristic offer, thanks to process of learning by cooperating. So, we could define the touristic product if we consider and we consider the process of consumption and the process of organization and delivery of the offer.

It is possible to make a scheme with the three models of relationship between supply and demand:

a. One-to-one
b. Package
c. Network

The first scheme, one-to-one, the touristic product composed by the user through a relationship of individual relationship with different actors of the offer system. The process results out of control by the organization involved in the system. The coherence and the quality of the product belongs to the users that must manage the complex of relationship with elements and actors of the offer. The presence of the market results weak because the factors of attraction are unrelated, it is hard to communicate by private and public actors.

The second one, the package, where the touristic product is planned and assembled by an enterprise that solve ex ante the problem of the unity and the coherence of the offered product. A controlled system where

we have solved some problem of the model one-to-one but we still have some problems with inflexibility to the adaptability of the product and the chance to be part for the user.

The third model, network, is composed by a mix of enterprise specialized in different production or of the same type that connecting some technic-legal for assure some standard for quality and price for the consumer. Tourist can choose between different options guided and guarantee in the choice and with price condition.

The three models represent typology that are not presented in pure form and are useful for underline the differences.

2.2. Destination Marketing

The management of the promotion of a touristic destination on the markets is assigned to responsible entities that can be public, private or a mixed of them.

For the public entities, the purpose is to promote the territory on the market and the supply is determined by the need of stimulate the touristic revenues, especially for the foreigner's country and obtain tax related income for the government. There are 3 essential activities, the first one is give the touristic information, the second one is hospitality and the third one is the local entertainment.

For what concern giviving information to the tourist we need promotional materials as catalogues, brochures, dèpliants, social media as YouTube, Facebook and Instagram. For the hospitality, we are talking about accommodation facilities which are typically of private nature and for the local entertainment it is referred to the welcome on arrival, welcome drink, welcome dinner, entertainment as spectacles and games during the stay in the hotels and service that you can book in a second moment for discovery the landscape and the destination that you have chosen for your vacation.

The second level of the management of the services for the marketing destination is manage the tool for communicate to others the destination and the marketing of the products created in a specific location. Marketing for destination is different from the traditional one because is not referring only to the construction of the identity of a brand but also for innovation, dynamism and interaction.

Furthermore, the product and the touristic service must be personalized listening the consumer for the information that you need for the creation of a product. Due to that factor, we need to create a policy for the product.

The territorial tourist organization must determine the offers, choosing products, services, attraction and coherent action to the requests of the market and appropriate for guarantee the development of the touristic destination. When we are discussing about the policy for a product we are also including direct relationship between local actors and

industries creating product's club answering to the request of the market of theme it, promoting the organization of events with some guarantee of the quality offer.

One of the most important factor is the exaggerated cost linked to marketing management of the competences, internet and social media has helped to reduce the cost for the global presence on the market but they have only reduced minimally.

If we decide to focus on marketing for touristic destination, tourists that want a cultural experience to want to plan their vacation in an individualized way linking their holiday to other purposes. Furthermore, they demonstrate to buy a lowest condition, quite place and recreation and have the chance to try some new culinary experience in a natural environment with functional infrastructures. Because of this behavior, take competitors to find marketing specializing competences. Actors of the cultural tourism represents entrepreneurial entities for the planning that starts with political economy and marketing as mission and after that specify goals for the middle and longtime based on a contextual and strategic analysis.

Managers compile a strategic planning for a destination, where the first steps are the definition of a vision and mission and identify the market. Defining the business is the next step, when manager must identify target and products. After that marketing manager must define the mission of the business analyzing the opportunities and the threats of a destination, target the destination, define the priorities for the

combination of products and market and define the main strategic goals for destination and for the combination found before.

The final steps are the distribution of the resources, elaboration of marketing strategies and the planning for the singular combination of product- market.

2.3. Destination Governance

It was the 90's when the reduction of costs influenced flights and changed the way of travelling all around the world. However also the overnight stay suffered of a reduction of the demand due to the fierce competitiveness. Due to this incredible change that has hit the tourist sector, in the 1950 some accommodation facilities got ahead to the concept of destination management.

The starting point was the "package structure" and the dimension of these accommodation facilities that were representing competitive disadvantage losing market share. Under certain circumstances it was believed about a central management through tourist organization powerful, or the organizational integration of the supply chain of services and the management as resort.

The concept of Destination Governance has replaced Destination Management that has the aim of enhance the competitiveness of the tourist destinations. It is not a hierarchical management but it can be described as an alternative to the market and network management.

The destination management as the centralistic and hierarchic is not preferred to solution as network or market management. The right shape from the management point of view is a completely change of perspective, a special form of management and evaluating differences, similarity and interaction with other way of management. When we are considering the proper form for the management and the choice is based on some characteristics transaction costs, objectives and residual framework conditions.

Destination are considered as the right combination of product and market, the host is consuming a series of services, every performance has showed us in that supply chain, organizations are independent but linked as a network where there are close-knit of relationship not easily discernable.

From the market point of view the package which is the destination is the unique selling proposition distinctive from the others as a combination of product-market, it is the identification of a group of clients desiring to use products and services, so the task is to coordinate of the singular components of the supply.

There are two different approach to the Destination Management:
1. Institutional approach, guidelines with their decisional competence for the disposal
2. Functional approach, formed by control, planning, organization and management for the best coordination.

Destination are a network of organizations that represents virtual companies, and must be manage in a transversal and extensive way. So, the Destination Management must measure the failure of the market and the structure of costs disadvantaged.

As to guarantee the legal framework for the protection the cohesion for long time in different group of interests, keep the strategic competiveness watching the resources and assuring the operative management. Only a few number of destination have followed a development path according to the hierarchical model.

Flagestad and Hope observing the European destination has clustered in:

a. Community model, several organization independent that works in a decentralized way, no one is more powerful, and the administration is public or local. This type of model is based on the criteria of sustainability and the major involvement for the stakeholders.

b. Corporate model, there are professionals with more/less power that operate in the private sector. the idea is like a singular company, the optimal solution for destinations that needs efficient entrepreneurial concepts.

Bodega et Al have present a table with four combination born from the different typology of destinations. The four types resulting as the combination of two dimensions:

- Relational dimension
- Systemic centralization

They present also 2 different model:

1. Governed model, low relational density and low centralization
2. Constellation model, high relational density and low centralization.

The two different models can be overlap from the terminological point of view but not for the content. Indeed, the model of Flagestad and Hope is one-dimensional and that is the centralization. The other model, that of Bodega et Al is bi-dimensional and they divided the corporate model of Flagestad and Hope in corporate and governed model.

Socher and Tschurtschenthaler (2002) has laid out the distinction between the entrepreneurial approach and the corporate model. The cooperative approach developed, the community model. Destination Governance is formed by Destination as a network of actors partially autonomous. There is a difference between the Governance and the Management, the central form loss of significance and the need to find a management model universally valuable.

Raich (2006) distinguishes the destination level and the institutional context level because the form of management is different. The destination level is more characterized by self-management, cooperation and the capacity of actors to build up networks. The institutional context establishes a framework for action for the

configuration of flexible cooperation. Tourist organization are guardians between different levels and can support the activation of a network. The idea of management is flexible, add value to the concept of network and it is good to create relationship.

The tourist destination is a space where the tourist demand and supply interact, it needs to be governed and managed to satisfy expected experience by the host.

There are some challenges:

1. The demand of mass simple products and mono-dimensional has changed,
2. Mostly of the consumers are conservatives with specific requirements, from tourist operators that must face to the hybrid consumer with a large selection of high quality demand,
3. Human resource is the constituent element of the destination,
4. To enhance the global level of competiveness you must use technologies and new way for the communication

Destination Governance encourages decision making process between the different actors creating a synergetic environment, it is charge of:

a. Planning a tourist offer
b. Enhancing innovative and competitive solution and autonomous organization form
c. Defining the institutional roles
d. Decision making process for the creation of flexibility network

e. Definition of the public-private relationship saving network destination goals

f. Defining the rules to allow to the sources of funding for the organizational tourist organization

Governance is for public entities as municipalities, counties and regions and for private entities as consortia, trade organizations and companies. The tourist organizations must identify governance authorities able to enhance systemic components that distinguish the territory identity of a destination.

In conclusion, we can recognize the importance of the Destination management for coordinate and control the work of public and private actors in the destination organization and the Destination Governance for the management of the relationship through the Leadership.

Chapter 3 "Cultural tourism and Cultural Heritage"

A close relationship between Cultural tourism and Cultural Heritage is based on the concept of culture. The great challenge is to find out a balance between the two issues, because of their different purposes and nature. Cultural Heritage is more focused on the preservation and the conservation of the heritage in contrast to the Cultural Tourism that is looking for another source of economic income. So, we need to find a way out in order to develop the cultural heritage taking advantage of it but not forgetting the importance of the concept of culture.

3.1. Cultural heritage

"The cultural heritage may be defined as the entire corpus of material signs - either artistic or symbolic - handed on by the past to each culture and, therefore, to the whole of humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience. The preservation and the presentation of the cultural heritage are therefore a corner-stone of any cultural policy." (http://cif.icomos.org/pdf_docs/Documents%20on%20line/Heritage%20definitions.pdf).

Considering the definition of Cultural Heritage given by ICCROM we are dealing with the tangible and intangible nature. For tangible cultural

heritage, we are dealing with buildings, museums, archeological sites, heritage cities, routes and for intangible cultural heritage we are talking about uses and customs, oral expression, languages, social practices, rituals.

For the conservation of the cultural heritage we must follow a series of protocols with hundreds of codes, charters and guidelines that includes action of preservation, conservation, restauration of the cultural heritage. These actions must be planned and tend to follow a four-step process:

1. the first step involves the identification, classification and documentation of the cultural heritage,
2. the second step concerned the cultural values that evokes the physical fabric,
3. the third step is the elaboration of a SWOT analysis with constraints and opportunities to produce a management policy for the conservation of cultural values, production of a series of recommendation with implementation timetable,
4. the fourth step is the implementation of decision and recommendations including the process of monitoring the cultural site.

3.2. Cultural tourism

"Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and

intangible cultural attractions / products in a tourism destination. These attractions / products relate to a set of distinctive materials, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions" (http://ethics.unwto.org/content/tourism-and-culture).

In recent years, notion of culture and tourism has been attached, for some scholars it is very difficult to define it as a new or post-modern phenomenon. It is the oldest of the "new" tourism phenomena. Its origin is very ancient because we could track down the first cultural tourist with the roots of the Grand Tour, during the 16th century in Britain, when rich aristocratic people chosen Italy as a destination to improve their knowledges.

Cultural tourism could be defining as the very nature of travelling, because tourists want to become familiar with the way of life and the history of locations where are presented several cultural factors as food, entertainment, architecture, drink, hand crafted and manufactured elements that are characterizing of a destination. People started to visit historic sites, cultural landmarks, museums and attending special events or festival.

Starting from these assessments, we could understand that there is a great percentage of people interested in cultural production of a destination nowadays.

It was not always so, because originally cultural tourism was considered as a niche activity, there was a small part of the population that preferred to discover cultural heritage instead of looking for sand, sea and relax. When analyzing the social context, we could figure out why at the time there were a small part of the population that have enough money for study and read. It is only since the fragmentation of the mass market in the 1990s that cultural tourism has been recognized for a high-profile, mass-market activity.

The growth of cultural tourism coincides with the emergency of the need to protect and conserve our cultural heritage. Even so, this phenomenon could be described as a double-edged sword because from one side cultural tourism increased demand providing an economic and political justification to expand activities but from the other side the increment of visitation is the cause of overuse, inappropriate use and commodification of their cultural values posed a real threat to the integrity of these assets.

Cultural tourism should achieve both tourism management regarding as market appeal, commercial viability of products and cultural heritage management as learning about conservation of cultural heritage assets objectives.

For what concern Italy, cultural tourism attracts to our 55 World Heritage site one tourist out of four, representing 40% of the sector. our

country is the global leader even though 64% is placed in small villages inhabited by less than 5 thousand people, avoided by the mass-tourism. The most visited city in Italy are Rome with 29 million people, followed by Venice and Milan with 12.1 million people and 3.7 million people for Naples. Mostly of the tourists comes from Germany (58.6 million), France (14.2 million), Unites States of America (14.5 million), United Kingdom (14 million) and China (5.3 million).

53% of people choose coastal municipalities for a historic record of 429 million tourists, 2% plus of the 2017.
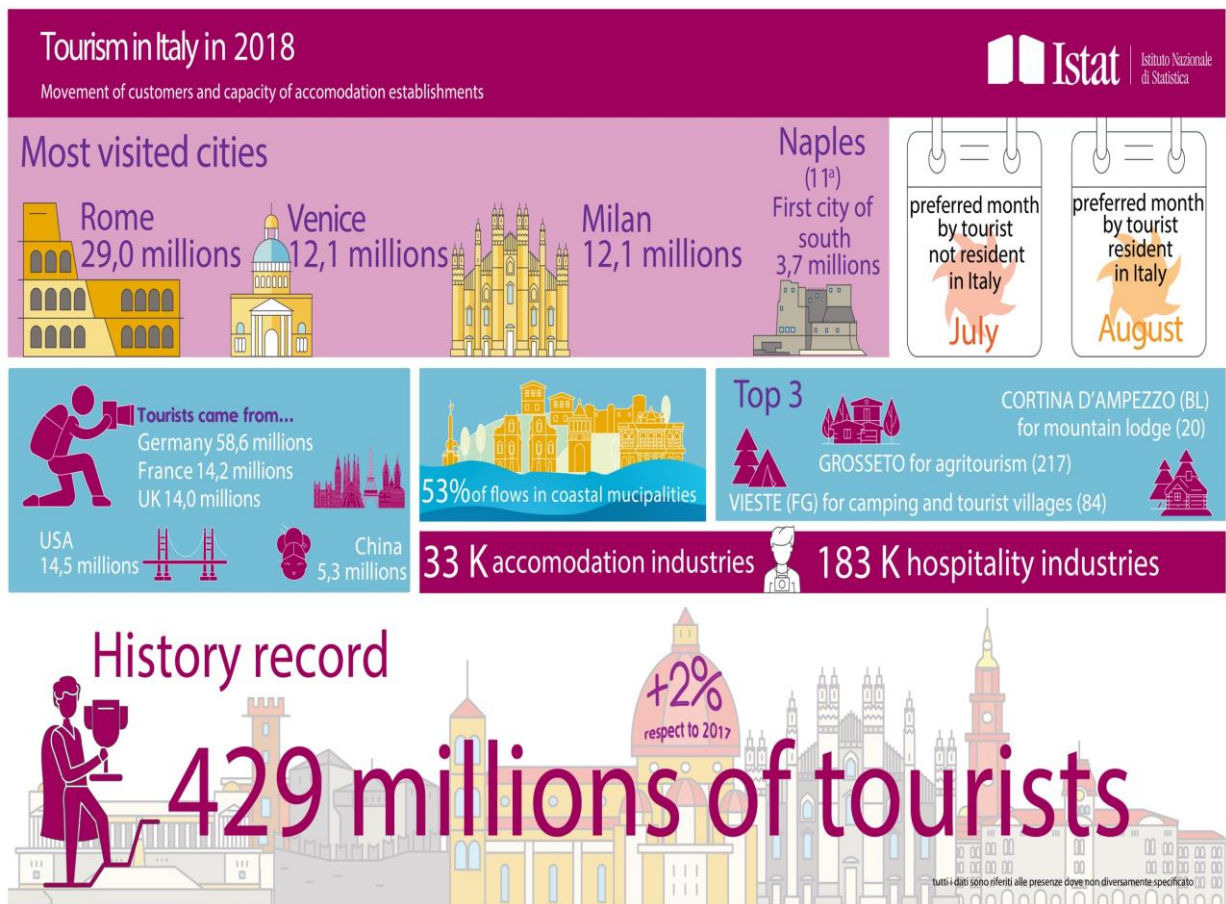
The tourist demand is divided in different categories:

1. Use demand, people historical sites;

2. Option demand, they know about the existence of historical sites and maybe in the future they will go;

3. Existence demand, they want to know if the historic site exists or not;

4. Bequest demand, the desire to pass on to their descendants;

5. Nonuse demand, tourists that don't visit historical sites, they didn't do it.

3.2.1. Developing Cultural Tourism Attraction

Cultural Tourism products are extremely different for their cultural component and due to that there are several strategies for the development of the Cultural Heritage into cultural tourism attractions:

1. Building a primary attraction, it is the dream of most of community but not all of them do it successfully because of a lack of resources, innate tourism appeal or the proximity to major markets. The two main ideas for doing that, the first is the turismification of the existent heritage assets (abandoned mines, ghost towns, forts) and the second one is building a cultural heritage theme parks (construction of typical rural communities liked to the intangible cultural heritage).

   For the realization of these projects needs a great amount of money, and most of the time they need private-sector grants in order to create the net social benefits and the net economic activity generated to outweigh the financial costs of the subsidizing for the activities. The resulting product is a less authentic but providing a better-quality tourist experience.

2. Bundling, an approach used for the creation of appealing new products for consumers and suppliers. One of the first example of this strategy is the package stimulating tourists to visit a destination with a widely income.

3. Creating tourism precincts, is the extreme form of bundling. It is one of the most important from the economic point of view because of the increasing of the consumer demand but from the cultural heritage point of view it causes problems as overtourism and standardization of tourism consumption could damage cultural heritage asset.

4. Development of linear touring routes or heritage networks, it is a low-cost option for destination because it is the tourist who must create his own itinerary with the elements present on the territory or the routes could be created by municipalities in collaboration with cultural organization.

5. Using events, as festivals characterized by a short-duration. This type of strategy is aimed to concentrate a lot of activities into a frame time. It is the opportunity for cultural organization to introduce new consumers and extend the market.

Strategies are studied for creating appealing cultural tourism production but during the process of planning and organization of activities or cultural attraction it must be necessary to think not only with an economic view but also for the cultural heritage perspective.

Most of these attractions, if not created in specific territories, could enhance phenomena that attract too many people in a destination leaving other with any of them.

3.2.2. Cultural Heritage Management

Cultural Heritage management (CHM) is the practice of the maintenance the cultural values of cultural heritage. The main goal of CHM is to conserve intangible and tangible heritage for future generation. The hardest task of the Cultural Heritage Management is to identify the intrinsic value of the cultural heritage rather than the use value. It uses plan for presenting to visitors of a heritage asset for the conservation and management. Presenting assets, it must achieve a balance between education and entertainment with objectives as educational or awareness building.

CHM is a new paradigm, still evolving through five-stage life cycle:
1. Inventory, characterized by key factors as documentation and the growing community interest;
2. Initial legislation, featured by the creation of government heritage agencies focusing on intangible and tangible heritage;
3. The increase of professionalism, formation of governmental and non-governmental organization with the development of professional for the cultural heritage sector;
4. Stakeholder consultation, identifying the area of conflicts finding the stakeholders and consulting them;

5. Review, characterized with a more integrated planning and practices.

The development of Cultural heritage management is also based on the social context, for example there are some regions where it isn't established the ethos of conservation and sometimes could be responsible with other factors of the negative impacts of tourism. Due to that reason, management uses long-term planning in order to elaborate programs to minimize and mitigate them. It is summed up impacts that tourism can have on tangible and intangible heritage assets.

There are Positive impacts:
a. Communicate to tourists the need of preservation and conservation of the cultural heritage   assets;
b. Taking advantage of opportunities for locals to be entrepreneurial;
c. Tourism income could be used for the local infrastructures improvement;
d. Reinvigoration of traditional culture in same case;
e. Improving the cultural differences due to the cultural exchange with tourists;
f. In order to be more sustainable with revenue from the tourist sector municipalities could reinvest in documentation, management of the cultural heritage.

After that we have to sum up also Negative impacts:

a. Overuse by tourism, causing noise problems and overcrowding creating an unpleasant atmosphere for the residents;

b. Tourism dependency, with a loss of self-reliance and traditional style activities;

c. Tourist behavior, lack of sensitivity to the local customs (drinking in public, defiling sacred areas);

d. Unplanned tourism infrastructure development, consist in the alteration of the visual appeal of the visitor experience for tourists;

e. Limited beneficiaries, the real income doesn't come for everyone, only some sector of the community received;

f. Loss of control over cultural property, losing control of the cultural property because mostly of the sites are not protected by specific legislation

g. Physical deterioration of assets, when there is no way for the monitoring of the impacts, resources and preventive measures.

3.2.3. The problem of carrying capacity

Since 2008, it has been a growth for what concern the overnight stays creating a great source of income. Some studies have investigated the over tourism examining the possible reason that has caused this phenomenon.

Firstly, we must understand the factors, founded 7 new performance indicators: the growth in overnight stays, number in overnight stays in relation to number of inhabitants, growth in bed capacity, value creation, internationality, accessibility and number of conferences hosted in the European cities. For example, Amsterdam and Lisbon has had a high tourism density and lower income.

Secondly, regarding 52 top European cities have been classified in cluster and examined for their number of tourist and for what they offer. There are six different typologies:

1. Shining stars, the highest value creation and tourism density is growing up.
2. Mass trap,
3. Under pressure, high and growing tourism density with a lower value creation;
4. Sustainable quality, low tourism density but high value creation;
5. Peak performance, cities with high value creation as well as high tourism density;
6. Unused potential, both parameters are under the average European levels.

The necessity of planning with a great attention destination and touristic places is due to the weakness of the ecosystem that host this type of activities and resources. Phenomena of deterioration and congestion of the touristic places represent the most critic steps of the life cycle of destinations and it is the background of his decline in terms of productivity and the attendance of destination.

It is necessary to find a sort of balance between the physical space and the anthropic shipment of persons is fundamental for guarantee the profitability of the destination during the long period while it is quite important to assure the accessibility through the organization and the predisposition of a set of factors for his success.

For the control of this parameter there is an area of management called carrying capacity management, who has the aim of limit the exploitation of the touristic places through the individuation of some economic, social, environmental and psychological thresholds.

Carrying capacity management could be defined as the mix of criterion and techniques for the containment of touristic activities within the limits and that doesn't lead to any change of the touristic space. This type of control can be actualized by the public entity through communication instruments, control and policy of a territory, construction and dimension of infrastructure, control of the permission for touristic and economical activities or economic and fiscal encouragement and discouragement and the dissemination of the information.

Touristic activities are characterized by the concentration in time and space. In emergent destination that corresponds in a generalized trend to the continuous growth of attendance in the short and middle period. Carrying capacity has been compared to the growth management observing that the immeasurable growth of touristic destination is

accompanied by the growth of the income and opportunities for work and live for short and long period of time.

The growth management could be the best answer to solve the problem creating a balance for locals and no locals with the aim of individualize the best condition for live in a community.

Sometimes the touristic activities come to the monopolize essential resources for other sectors. Growth management is the entity for the balance and manage the growth of the touristic place and the multiplication of the needs considering the sociological factors. Instead of the carrying capacity management that individualize the load limit of touristic resources as monuments, museum, cultural heritage and the upper limit of tolerance regarding some objective parameter and defining the upper limit for the use not to cross for the degradation of the resources.

During the last twenty years, several changes has hit the touristic system, for what concern Europe, in the Adriatic Coast as Veneto, Apulia and Croatia. In this example, the big problem has been the introduction of the cruise tourism in cities as Venice and Dubrovnik. These two cities have been famous for their cultural heritage and innate beauty but with the innovation of the cruise ship has took the over tourism phenomena with a big concentration of people for a very short period of time and becoming a large problem for the locals that has lost their territory and watching the city destroyed by the tourists. The same situation is in

Venice with a great reduction of locals that has preferred in the last years to go away from their city for the compromised situation.

In conclusion, analyzing the article written by Roland Berger regarding the phenomenon of over tourism the solution could be a touristic strategy where must be present the collaboration between the public administration creating an urban development plan for long period. The purpose of the project is to adding values to the urban areas less known by the tourists and taking visitors in different period. From one side, cities and municipalities must improve infrastructures considering environmental aspects and offering as smart city for reconsider areas less known by tourists.

3.3. Features of Marketing in Cultural Tourism

Marketing should be an integral part of the management process used as to develop facilities and services as tourism products, identify potential travelers and their needs, price their products, communicate their appeal to target markets, and deliver them to their customers' satisfaction according to the organization's objectives. translating the needs of the host population whose needs and uses of cultural heritage may be quite different from those of tourists convincing some people not to use the products as it is about inducing the target audience to enjoy their experience.

Not all the time, but happens that people giving to marketing responsibility have little real knowledge of marketing and few cultural

attractions have formalized marketing plans with the definition of their goals and objectives. Furthermore, destination become obsessed with increasing visitor numbers rather than providing marketing experiences.

For what concern marketing for cultural heritage it deals with unique features that another field doesn't have. As we mentioned before, the main goal of a cultural organization is increasing the number of visitor but focusing on this purpose could avoid the reach of nonfinancial goals as conservation, education, awareness of building.

Another unique feature for our business is the needs to be conscious of the existence of two different markets, the internal composed by the residents and the external formed from tourists. Marketing must create a trade-off between the needs of locals and visitors, sometimes the interests are not the same creating problems from the locals troubled by tourist's behaviour. The last important difference in cultural tourism's field is that cultural organization forgot to be tourist attraction and for that nature they must be managed from the tourist point of view.

Marketing for the reaching of the objectives must create a strategic plan based on the answers of question that are demanding which products offer and not, understand the target that I want to identify and competitors that I must compete and avoid. According to the questions, we must analyze the products, markets, competitors.

If we are talking about the cultural products we have to say that the product must be shaped differently, identifying the core benefit for the

target audience resulting the automatic choice for a consumer. After that we should analyze markets, managers of cultural organization can enhance or inhibit access with management action as operating hours, entrance fees, being included or excluded from tour packages. In that way, we are defining the tourist that we want and the type is not wanted.

The last step is to study competitors and understand which are my competitors. In consequence to don't have to worry about any of them, the cultural organization must develop a sustainable competitive advantage, something that makes the difference, immune to competitor's actions, could be real or perceived to be real. Make a differentiation is not only important for the organization but also for the perspective of the tourist that needs to have a proper overview of the cultural products offers by the destination.

Due to the goals, one instrument that could be essential for the definition of a strategic plan is the SWOT analysis. Before doing that, the organization must have clear context and goals as to offer valuable insights to help organization for the identification of the competitive advantage.

Once we have done the SWOT analysis, we could proceed with a dynamic document that outlines a desired path. The marketing plan consist of 6 elements: a situation analysis, a review of the organization's mission, objectives and strategies for both financial and nonfinancial goals, an action plan, a budget and a means to evaluate its effectiveness.

The implementation of this documents is the marketing mix, "the mixture of controllable marketing variables that the firm uses to pursue

the sought level of sales in the target market" (Kotler 1984, as cited in Middleton 1994, p.63). It is also called four Ps: product, place, promotion and price. Cultural organization must identify the core product, find the break-even point price and choosing between indirect and direct canals and promotional techniques more addicted to our sector.

3.4. Who are Cultural tourists?

Since the growth of the cultural tourism phenomena, a considerable number of studies have been done regarding the figure of cultural tourist and the identification of the sociodemographic profile. McKercher (2002) has mapped out two different types linked to two criteria; the first one is the motivation that drives the visitor and the second one is the level of experience of the destination. Cultural tourists are portrayed as older, better educated and they are frequent travelers, prefers to stay longer than the other tourists, during this time they have the opportunity to join in more activities.

According to these statements, it has been shown a direct correlation between educational level and interest in such activities as cultural and heritage tourism, people decide to travel for enrichment and self-enlightenment.

Combining two dimension (the experience sought and the importance of cultural tourism in the decision to visit a destination); it has been identified 5 types of cultural tourists:

1. The purposeful cultural tourist, characterized by cultural tourism as primary motive for visiting a destination and a deep cultural experience;
2. The sightseeing cultural tourist, it is differentiated by the first one because the experience is shallower that the first type;
3. The serendipitous cultural tourist, he doesn't search cultural tourism but after the experience he ends up his participation with a deep cultural tourism experience;
4. The casual cultural tourist, the cultural reason is weak and the experience is shallow;
5. The incidental cultural tourist, he travels not for cultural reason, no participation for the activities and a shallow experience.

We could find all five type in any destination, so the question that comes up in the tourist manager's mind is how I could attract the "ideal" target? The reputation of a destination as a cultural tourism node will influence the type of tourist. According to that statement, well-known cultural or heritage destination attract larger numbers of cultural tourist than lesser-known destinations, more likely to attract more purposeful cultural tourist, cultural sightseers and casual cultural tourists. In fact, lesser-known destinations are likely to attract purposeful or incidental cultural tourists, casual and serendipitous tourists.

Some tourists decide to visit places for their cultural or heritage renown. It is not true that if a destination is known is necessary well-known. There are a lot of factors because a tourist decides to visit a place, someone travel only to gain a personal status of having visited such

destination or to add another picture to his collection. Other tourists are ignorant and they visited with limited knowledges and in that situation, it is impossible for them to benefit of a deep experience.

Chapter 4: ArTVision, a case study

Our territory needs to benefit European Grants or European Projects, important resources to finance projects, activities and infrastructures at national, regional or local level due to also reduction of State resources for the territory.

4.1. European Union and European Projects

The European Union it is one of the most important political and economic actor of the world, guaranteeing a long period of peace in Europe based on the principles of freedom, democracy, constitutional state and equality. It has also created a unique market which broaden the horizons for European enterprises. It is not a State but it has some attributes that define it as such a mandatory legislative process inside of Member States with European Cort of Justice, with the representative democracy and competences on prerogative as monetary policy, tax policy, foreign and security policy and availability of own and independent resources from State Members for the implementation of policies. European Projects is the main instrument at the disposal of community policies for their realization.

The specific allocation for the community budget and the complex legislative process with a definition of priorities, a debate and the technical formulation and the vote of approval. This process is fundamental for who works with European Projects where the

legislative process define the kind of financial projects while the Community budget define the amount of allocation available.

Everyone could be beneficiaries, and there are 3 categories:

1. Final recipient, organization or people who will obtain benefits at the end of the process, in the long period and indirectly.
2. Groups-targets, groups of people that are involved directly.
3. Beneficiaries, who has a projectual proposal.

Proposals could be submitted by associations and in collaboration, in different fields of application: environmental protection, innovation and research promotion, education, training, civic involvement and European citizenship, supporting enterprises and entrepreneurship, social protection, defending health and justice, cultural production, enhancement and diffusion of culture, infrastructures, integration for territories, etc.

European grants are allocated for actions and eligible costs and in most of the case they cover 50%-80% of the project, 50% or 20% are covered by sponsorship or subsidies. There are 2 different procedures to award a call:

1. Call for tenders, for specific services, supply and works. The relationship client-employee in the commercial activities aimed to the profit done in a specialized company from
2. Call for proposal or Grants, the realization of a proposal developed by participants. The realization of programmatic objectives by the awarding entity.

For what concern the management of the grants we could differentiate between 3 different modalities and we have to consider before them to explain which is the cycle of life of the call formed by 6 steps (design, publication, awarding, execution, monitoring and evaluation).

1. Direct management, the full process is managed by the European Commission. The proposal is mostly of the time in English and there are more Country that are collaborating creating partnership.

2. Indirect management, the full process is managed by Management authorities, funds coming by Structural Funds given by the singular management authority after a process of negotiation that involves the European Commission, Member States and Regions. Managed by operative programmers, grants adapted for local dimension.

3. Territorial Cooperation Programme, realization of projects sharing territories belonging to Member State that are sharing: geography proximity, belonging to the same macro area and similar challenges. Considered as funds indirect managed because they are funded by Structural Funds by the management authorities.

European projects (Community programme, European Funds directed managed) are financial guidelines managed by the European commission through Directorates-general or Executive Agencies, take care of programmatic guidelines, call, projects selection and distributing grants to beneficiaries without other steps.

The purpose of their projects is the actualization of policies by the European Union in different areas through the cooperation of different actors belonging to European's union countries. Projects are characterized by a political and transnational nature.

Programmes are defined for their objectives, admissibility and type of operation and allocation of grants for a period of seven years, after with a legislative process that involves the European institution. The main documentation for European Programme is based on the call. In the text, there are presented the requirements for participate, financial actions, evaluation criteria, financial donation on disposal, timing and modality for the presentation of the proposals, references to obtain further information.

Guidelines defined with details priorities and types of attending projects, timing for the presentation, awarding and the starting of activities on different criteria related to the recommended activities, elimination condition and documents required, selection's criteria, financial modalities and other accessories indication.

There are two different type of document, the first one is more conceive and specific for the practical indication and administrative for the presentation of the proposal. The second one called "general", more detailed for the presentation of the proposal, the use of technological instruments and the upload of the proposal on-line. Also, participation's formulary, budget model and the formulary for the declaration of the formal presentation of the proposal.

In the general regulation of the plan includes fundamental information for the definition of programme and for the full period of planning. It refers to the definition and the timing, general and specific objectives, reasons for defining European added value, the structure, priorities and financial measure, creation of desk and definition of their tasks, definition of period and the principal contents of the programme of work publish after the execution, definition of indicators to measure the reaching of results and the financial allocation and the allocation of resources in the different components.

Community programme are managed directly by some Agencies that are not included inside the group of General Directions of the European Commission. There are other actors in the European atmosphere as National Agencies (crated for the selection and collection of projects); National Contact Point or Desk for giving information or events organization.

4.2. INTERREG Europe Programme

INTERREG Europe helps the local and regional government in Europe to develop and giving better policies, through the creation of an environment and the opportunities for solution of sharing. The aim is to guarantee public investments, innovation and efforts for the realization of an integrated and sustainable impact for people and territories. Opportunities for local and regional authorities in Europe for sharing ideas and experiences, improving strategies for community and citizens.

INTERREG Europe helps 3 groups of beneficiaries:

1. Local public, regional, national entities.
2. Management authorities and responsible entities of territorial cooperation program or from structural funds
3. Agencies, researching institutes, theme organizations and no-profit.

The main goals are:

1. Project of INTERREG cooperation. Based on activities realized with other organizations in charge of creating policies in other countries in Europe. The first moment is characterized by sharing experience, ideas and know-how for manage and identify questions. The second moment is characterized by partners that control progress of the realization of their plan or network with other partners.
2. Platform for learning policies. There are 4 platforms about learning on policies of sharing knowledges developed in the program as a benefit for partners of project and actors of regional policies. The purposes of these platform are the following: research and innovation, competiveness of PMI, economy based on low emission of carbonate and environment of efficiency of resources.

The possible territories could be involved in the project are the 28 countries of the European Union.

The thematically objectives are:

1. Reinforce research, technological development and innovation.
2. Improve the competiveness of small and medium enterprises.
3. Sustain the transition toward an economy with a low emission of carbonate.
4. Protect and safeguard the environment and promote the efficiency of the resources.

4.2.1. Cross-border cooperation between Italy and Croatia

After the admission of Croatia inside of the European Union, the programme of cross-border cooperation between Italy and Croatia is the novelty of the programme 2014-2020. The location of Adriatic Sea is strategic because it is situated at the center of the two territories, meaning that from one hand there is a major strain for the realization of the cooperation and the integration in economic, educational and labour market fields. On the other hand, the Adriatic Sea is a natural platform based on historic relation ad the commercial trade and common features with cultural heritage.

The main goal in cross-border cooperation are:

1. Increase research, technological development and innovation
2. Promote adaptation of climate changes and the prevention for risks
3. Protect the environment and promote efficiency for resources

4. Promote sustainable transportation and enhance network infrastructures.

4.3. ArTVision

ArTVision is a project that want as a strategic priority the innovation of the interactive cultural inter-institutional communication between the European Adriatic countries. The main aim of this project is to give to everybody also to the European cross-border population that owned old technologies, the chance to benefit of "ArTVision", also in the remote localities of the continent or inside museum public sites and cultural institution.

ArTVision is a thematic broadcast channel able to offer a new programme of cultural contents of high quality and original for the whole spectrum of visual contemporary arts, born and produced in a laboratory of contamination between localism and globalism of the new creativity industry. It could have the peculiarity of transmits the own (art) Vision exploiting the telecommunication network and medial and informatics infrastructures presents in the adherent partners.

It is a channel with his own mission, precise cultural identity but would be transmitted with a strategy of transversal plural communication because the audiovisual products would have transmitted on five or ten channel that would accede increasingly at the macro network of support to the project and would be displayed on every system of broadcasting in each country in analogic way, digital cable or web. The partners

network has lead partner Apulia region, policy for the promotion of territory, knowledges and talents and as partners participated Pino Pascali Foundation Museum of Contemporary Art, Veneto Region-Direction cultural and performance activities, Academy of fine arts of Venice, Ministry of culture of Montenegro, Faculty of Dramatic Arts of Cetinje-Montenegro, Ministry of culture of Albania, University of Arts of Tirana – Albania, Kanal Ri-TV Croatian TV, Primorje-Gorski Kotar Country - Croatia, Euronews, Artribune, Italian Services.net S.r.l; Radio Television of Montenegro; RTV Ora News-TV Albanese.

It is a project financed by the European Programme IPA of cross-border cooperation. IPA Programme is therefore intended to make the assistance more efficient and coherent through a unique frame for the improvement of institutional capacity, cross-border cooperation and the economic, social and sustainable development.

Mission of the project is to reach the follow objectives:
a. Selection of high quality contents and valorization of local talents to the global level. The artists selected must bearers of values and promoters of a new culture based on the dialogue and new form of contemporary art;
b. Mobility of works of art and artists. This activity must be guarantee through cross-borders hospitality way for an exchange of knowledge between artists, their works of art would be realized and exhibit on location on the shore of Adriatic Sea.

c. Divulgation and diffusion of cultural contents and works of art close to Adriatic and European population. This activity must guarantee the diffusion of audiovisual contents through new technologies (web TV, social channels)

d. diffusion of audiovisual contents through affiliate circuits that will be associated to the project (national TV, museum networks, cable TV) production of contents.

ArTVision would assure an innovative and regular production mainly of audiovisual products for artistic contents and new experimental format for cultural communication. The innovation of the project and the invite to the transmedia and the cross-border cooperation would be communicated and get known to the public through presentation of project in all Adriatic harbor of the partner's area involved.

The great innovation of this project is the sustainable and innovative governance, flexible and low cost and self-managed would be present for all the duration of the project. The cross-border cooperation aims to communicate between different actors with traditional language and culture for sharing innovative cultural policies and contemporary art. Art is always being an empathic way, significant and immediate to overcome barriers of the global communication.

The necessity for this cross-border cooperation is profoundly stablished with the purpose of taking in consideration the cross-border Adriatic cultural dialogue not as a point of arrival but as a arrival point to test an alternative and creative VISION of the development.

ArTVision aspired to become a mediatic laboratory on new form of communication for the contemporary art, able to distribute and spread audiovisual original production of the project using technologies, mediatic infrastructures and public museum network existing in the partner's countries.

4.3.1. ArTVision +: Enhancing touristic development and promotion through the prism of culture

ArTVision + project capitalize the obtained results and the methodology developed during the ArTVision project where the plus is the adding something innovative to the first version.

This cross-border cooperation programme lasted one year, from 1.01.2018 to 30.06.2019 and it has the main goal is to use the natural and cultural heritage in order to have a more sustainable and balanced territorial development.

The two version of the project are distinguished by some features. The first main difference is the partners involved and the lead partner that would guide the others in the development. ArTVision had as lead partner Apulia Region while ArTVision + had Primorje-Gorski Kotar Country – Croatia. Moreover, the other partners have changed because in the first version there were also other European Countries as Albania and Ca' Foscari University was not involved.

It is a direct consequence of has changed the purpose of the project. At the beginning. ArTVision born with the needs of create a unique channel for the promotion of contemporary art, videos are telling about the VISION of artists in order to engage an increasing number of people and transmit them contemporary art knowledge through the creation of TV channel.

To achieve this purpose, there were involved Academy of fine arts and TV channels, while in the second version the contemporary art is viewed as an instrument. The title of the ArTVision + project is clear that it is focused on the main topic of promotion less known destination through the prism of culture. In order to solve the problem of promotion, we use audiovisual material and culture heritage.

Indeed, in the new version the lead partner is the Primorje-Gorski Kotar Country – Croatia, because Croatia as Veneto and Apulia region are dealing with the overtourism problem and wants to attract people in the less-known territories. The innovation is not in the purpose because there has been another European project that has tackle this dilemma, but the instrument that they use.

In the title is emergent the cultural dimension, the prism of culture which involves the cultural heritage and actors involved in the production of art. The choose of use the metaphor of the prism is not casual, a clear instrument limited by plane surfaces on which sun rays affect for arise from another after having faced to a deflection.

As the prism works, the culture reflects on destination and has been deflected in different form of art. The project use the audiovisual instrument in order to represent the different form of art and production of culture that are a radical element that characterized destinations.

The main outcomes of the project are:

- Creation of 36 promotional short-videos showing work of artisans
- Organization of 8 educational workshops for artisans and students
- Organization of 4 cross-border cultural events for destination tourism promotion
- Creation of a digital platform
- Organization of 4 promotional workshop for the promotion of the digital platform

4.3.2. Creation of short-videos

The point of departure for the creation of short-videos is the tourism perspective. Tourist destination compete on a global scale and they compete for two important factor: distinctiveness and recognizability developing a destination branding.

Nowadays there are several destinations and there is the chance for almost of the people in the world of travel, so in order to attract tourists, destination must stand out. So, art and culture become key factor in the construction of a tourist brand.

The tourist sector is different from the other because usually companies works very hard to extend their market, to have more clients and in that situation, they can produce more than they have done before.

For the tourist sector is not the same because we have a spatial limitation, we cannot produce more space or expand destinations. The risk that we could take is overtourism, a problem that afflicts cities that has been promoted and become famous for their pictures, cultural heritage, monuments, historic sites, etc.

We would analyze with the audiovisual instrument the cultural production and cultural professionals present in a specific territory, in order to take to the place only tourists that are conscious. In the cross-border cooperation has been produced 36 short-videos, 9 for each partner. The resulting products are differentiated for characterize the cultural production of a particular area.

4.3.3. Masterclass of video story telling: Rijeka and Padua

One of the main goals of ArTVision + Programme is to organize educational workshops, two for each partner with students and artisans.

Ca' Foscari University has the task to organize educational workshop for the project, defining the guidelines and producing a webinar with the instruction and explication about the development of the concept of prism of culture and how to express it in the video production.

"Masterclass of Cultural Video storytelling" is the name giving to the educational workshops for the project, and each partner have organized two of them in their country.

For what concern the partner Ca' Foscari University, they held the two masterclass of cultural video storytelling in two different cities: Padua and Rovigo. After a first international call, they had decided to choose 5 students for the first masterclass e five students for the second one. In each group, there was one student coming from the other country of the cross-border cooperation, in this case from Croatia.

The educational workshop was structured in 5 days, which are organized in theoretical and practical part. The theoretical part was focused on the main theme that are presented in the ArTVision + European Project: introducing the project to the students, cinematographic language, main video shooting tools, rules of camera movement and editing theories, tourism policy and dynamic, video storytelling for enhancing territories, audiovisual material for tourism.

In the practical part students have followed the work of professional during the scouting location to understand and the shooting of the videos in the location chosen by the University of Ca' Foscari.

The places chosen in Padua have been: Alicorno Bastion, Lodge and Odeo Cornaro, Street Art, the waterways of Padua. Instead of the places for Rovigo: Social Theater, The Sugar Factory, Historical museum of

jousting and popular show and international Museum of the theater Mask Amedeo and Donato Sartori.

From what concern Ca' Foscari University, the chose to accompany students with filmmaker because the purpose of this partner is different from the others. Actually, they would take the chance to exploit the opportunity given by ArTVision + using video storytelling techniques.

Tourism has always used videos for enhancing destination, but there are some destinations that are empty and other there are crowded and over populated. As a starting point, wants to use videos to drive flows of tourism in less known destination.

Storytelling since his origin has been used for selling products to clients because the right story could make a product known which means that a good narration about a place could get it famous. The challenge consists in leaving behind the conventional way to shoot a video and telling stories, we are referring to "Alberto and Piero Angela's style" as a sort of documentary, where with an atypical intellectual that with a fluent Italian involves millions of people listening about our Cultural Heritage.

Trying to leave mainstream modalities to shoot stories, with a several combinations of languages, also the duration is pretty short, due to an economy of attention that we are living nowadays. Tourist videos try to evoke emotion and making pictures spectacular everything starting form monuments, museums, historic sites and more in general the

cultural heritage. Using video storytelling technique, we don't want to narrate about the beauty of a place, encapsulated in churches, museums, in the physical dimension because it has yet been descripted by several videos in tourism promotion but giving to a viewer the process linked to the culture, produced by people.

The final product appears more human with a great component of sociality and describing the professional cultural work that it is a feature of that place, using art as an element of narration and one of the most important feature of destination branding.

After having described the masterclass of video storytelling and explaining which is the aim of Ca'Foscari's videos, we can talk about the educational workshop of Primorje-Gorski Kotar Country. The educational workshop has taken place in Rijeka choosing six students, four selected from Croatia and two from Italy, belonging to the other two Italian partners.

The main structure of the workshop is the same of Venetian masterclass but the choose of professional is different. They have chosen video makers specialized in videos for tourism promotion. The choosing of the location have been: Castle of Rijeka, City of Rab, Sheep breeding Museum, Maritime and underwater heritage, Glagolitic Path, Tramuntana, Vražji prolaz, Perun-Trebišće, Krk Island.

The different approach of Croatia to the video production explain the different vision to the tourism, this region has problems with the high

concentration of tourists in Dubrovnik, visitors hit-and-run that are not interested in cultural heritage but they have heard about the beauty of the city, they only want to add another selfie to their Instagram profile or Facebook.

The video that has been shoot and edit with the audiovisual crew was about the mythological path of Perun-Trebišće, and before starting with the scouting location they had collect how many possible information about the history of gods and the importance of nature in their ritual. They had analyzed with a SWOT analysis advantages and weakness of the mythical path, finding interesting result. The starting points were a not exploited potential, not enough quality promotion, not much information on the web site, lack of transportation, signal and parking. There were also most of the people that haven't heard about the mythological path and the choice of that location is in order to enhance the immaterial cultural heritage present in the Country with most of it in Europe.

The other video shot during the masterclass of video storytelling is about the traditional instrument sopile and the traditional house in Krk Island. This video aims to discover the Istrian scale and the territory nearby that are less known and not a tourist destination. In fact, the Island of Krk is famous for sand and sea because the video promotion of that destination is focused on the seaside tourism inviting people for the summer season.

Even if the two partners have decided to use different technique for shooting videos, the main outcome is videos that are different from the other promotional videos present in the market, exploiting cultural heritage, material or not and cultural production as the main tool in order to attract a new type of tourist.

4.3.4. A new Cultural Tourist

The cross-border cooperation is focused on the creation of short-videos for the promotion of less-known destination. When we produce a product, we must identify the consumer that want to buy it, in our specific case we must draw the possible tourist that will watch videos and choose these destinations.

Initially, we could understand that a tourist decides to travel for millions reason, so we must take only tourists that are interested in cultural heritage. After this first skimming, we must identify people who has just been in a specific region or Country for a long period and having spent time to visit, they would know more about. The short-video defined a specific target because it is produced in different way, it narrates evoking cultural production of that place and there are not present any type of information as subtitles.

The "classic" cultural tourist is that is seduced by the words of a good storyteller as Alberto Angela with the format "one night at". The format has a lot of success but he is another example of choosing the same

location of video promotion, giving more information and telling the stories of these location with a comprehensible language.

Short videos are not produced following this idea, so the target that want to attract is not the same. The aim is to find people that watching the videos, became curios about the location narrated and want to discover more, interested in the local cultural production as poetry, theater.

These videos are upload on different platform as YouTube, Vimeo and the one created by the project in order to connect the cultural production and tour operators, local, regional and national public authorities and education and training organization as universities and research institutes.

4.3.5. ArTVision + platform: cultural matchmaking platform for event organizers, artist and audience

The last of the goal that has fixed the cross-border cooperation between Italy and Croatia is the creation of an online platform. The online platform has the purpose to create a sort of network between the tourism sector (event organizer, tourist authorities) and the cultural one's (artist and cultural producer) to create a cultural matchmaking.

In the platform, there are several categories, such as:
- Events
- Landmarks

- Routes
- Videos

It is an interactive map which presents cultural and natural heritage, tourist manifestation with cultural and artistic content and the possibility to expand the network to other countries. You can search on the platform by terms and choosing the region that you prefer between Croatia (Dalmatia and Kvarner) or Italy (Apulia and Veneto regions).

It is an opportunity to collect all the cultural events present in the territories involved in the project and for the artist and cultural producer to publish their offer, getting know by the public and expand their audience.
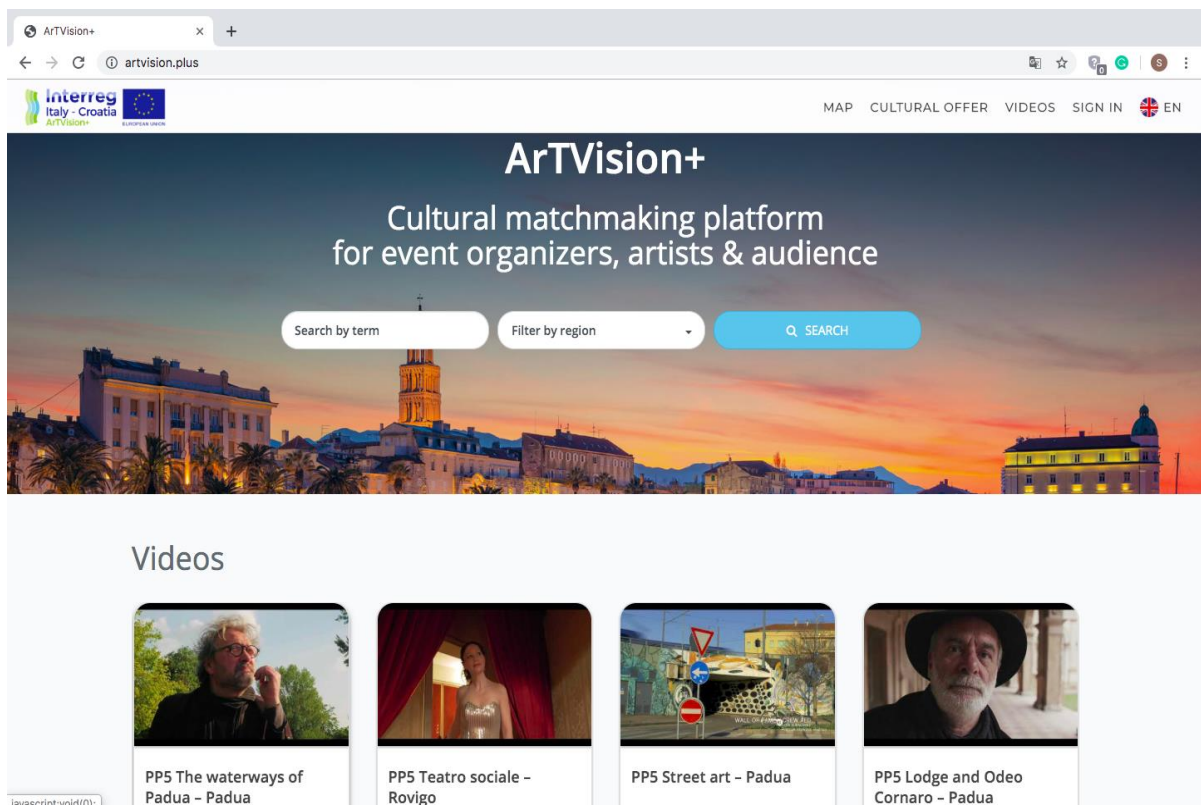
Interreg
Italy - Croatia
ArtVision+

MAP   CULTURAL OFFER   VIDEOS   SIGN IN   🇬🇧 EN

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Events   ⬤ Show only events looking for partners

Munbam - Mostra di San ...
Puglia Region

Sanctus Nicolaus Saint Nicholas
Santa Claus mille i nomi e
mille i volti di San Nicola a seconda
dei p...

21.12.2018 00:00 - 30.09.2020 00:00

Art in Borghetto
Veneto Region

An exposition of artistic workcraft
that you can watch during your
walk through Borghetto, Verona. In
the e...

10.03.2019 00:00 - 27.10.2019 00:00

CRO Race Cycling
Veneto Region

Ten Day Fully Catered Tour Starting
in Venice, Italy and concluding in
Zagreb, Croatia: Sunday 29
September...

01.10.2019 00:00 - 06.10.2019 00:00

Show more...

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Show more...

Landmarks

'Giuseppe Andreassi' Nat...
Puglia Region

The 'Giuseppe Andreassi' National
Archaeological Museum is located
outside the city walls of ancient
Gnathia ...

'Giuseppe De Nittis' Pictu...
Puglia Region

The Picture gallery in Barletta
boasts an extraordinary collection
of works by Giuseppe De Nittis the
Imp...

'La Salata' Nature - Archa...
Puglia Region

«La Salata» nature-archaeological
Oasis in the area of the Historic
structure/building of Vieste is a
sm...

Show more...

87

Routes

Abano Terme by bike - Or...

Veneto Region

An easy bike ride that starts in the heart of the spa town and forms a ring around itself, in this way allo...

All aboard: let's change o...

Veneto Region

River rafting trail. The boat moves away from the shore and begins its journey towards the city, helped on ...

Bicycle Path: Auronzo - M...

The continuation of the cycle track between Auronzo and Misurina has been newly completed during the last summm...

Show more...

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Links

ABOUT US

CULTURAL OFFER

VIDEOS

VIDEO TUTORIAL

USER GUIDE

ArTVision+, capitalizing the IPA Adriatic arTVision project, is aimed at developing new solutions for the development of the less-known tourist destinations, based on the valorization of the cultural heritage and on a new concept of promotion.

The main activities will focus on a promotional campaign and setting up a digital platform as a virtual space to connect artists and organizers of tourist manifestations (tourist boards, museums, theatres, art cinemas).

CONCLUSIONS

The problem of overtourism and mass-tourism has been increased in the last twenty years due to many reason, one of that could be associated to the wrong marketing concerning the promotion of destination less famous. In order to solve this problem, during the master thesis it has been individualized a possible solution, which is the use of storytelling technique for the realization of video promotion of cultural places.

Starting from the cinematographic languages, it has been analyzed the filmic grammar, what is conventional to use to produce videos with the aim of reduce the mainstream techniques and elements, underlying the difference between destination not only for their different cultural heritage and production but also using different way to represent such beauty.

Starting from that assessment, it has been proposed to understand cultural production of a precise area, filming it and narrates to the audience in order to tell stories of artists that are living in such places. After the first period of upload on the platforms, the social media data have demonstrated that the video most viewed is "The sugar factory" for Rovigo made by Ca' Foscari in collaboration with Veneto Region.

It can be considered a video structured with a different style from the other, more closed to the musical video clip. People are more acquainted

to watch this type of video instead of the other product and it is the video with the less cultural heritage.

Tourists are used to watch "Piero Angela's format" where a beautiful Italian man with good language skills present the cultural heritage in our Country choosing different cities for the different episodes. After the realization of what people want and so which is the product to sell to the tourists, it has been presented another problem, where we can distribute these short-videos?

During the project, it has been organized two events in collaboration with the cultural organizations and two events with tourist destination management. It was the first presentation of these short-videos, the atmosphere chosen was during documentary festival or projection in open air as to transmit the potential of the new instruments.

In the last meeting with all the partners, some ideas come up to them and they proposed to transmit before the film in independent cinema as a trailer, art galleries, in the theatre before the starting of the spectacle. These public or private space are cultural production place, they would be placed in the location represented by the short-videos so for example in Padua and Rovigo.

Since this way to narrate a destination is a sort of innovation for the tourism and cultural heritage field, starting to project film in cultural production place as cinema, theatre, festival, art galleries have the purpose to reach the "right target" that could understand and be a sort

of inspiration to visit these places. It has been discussed during the master thesis that one of the first thing to do when you realize something is understand the target, that is a sort of cultural tourist. It is referred to people who decide to stay in destination for long period, participate to the cultural life of the city and become part of the community.

In this way, changing the way to promote tourism is not only the key for problems as overtourism and carrying capacity level but also to create a different atmosphere in tourist cities, it is possible for the locals to have a good relationship with tourists.

In conclusion, it has been choosing to produce something different and this type of product enhance the further studies that must be done for understand the opportunities of storytelling. It is known that people are addicted to listen stories and it is one of the best way to communicate also problems in companies because there is a chance for people to argue and be part of something.

So, if we used to tell stories since the first few years of life, we would be ready for telling stories about our cities, destination protecting our cultural heritage for the future?

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