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ABSTRACTS

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NEW MEDIA AND CULTURAL HERITAGE

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Abstract

Preservation of cultural heritage does not depend only on the use of new technologies of intervention and analysis about cultural objects, but also all communication technologies, publishing and entertainment industries or in other words *media*.

Throughout years, media had a great technological development: a path, as already noticed by Bolter and Grusin, in which new media *engulf* and *metabolize* old ones.

So, it is necessary to ask whether and how the new media touch cultural heritage.

Many paths: on one hand, television spread throughout the years scientific knowledge with special focus on the history and preservation of cultural heritage: maybe media choice matches publishing, print mass distribution. On the other hand, it is important to take into account cinema: this second case does not only concern Documentaries, but also fiction cinema. An interesting case is the Pink Floyd *Live at Pompeii*, 1972, where a false concert by the British band recomposes like a puzzle the ancient Roman city.

In Italy, the relationship between cinema and cultural heritage also passes through the *Film Commission* that meets the need of cinematographic production to have institutional references that they can provide services under condition that filming are carried out in a particular location all over the country. Hence, administrative authorities support filming through concessions or agreements, but they provide also location. Therefore, the *Film Commission* are a valuable instrument for local authorities to promote its cultural heritage and to disclose it by the cinema.

In the contemporary scene, the *new media* allow other types of dissemination of cultural heritage. A special case are the Apps for mobile phones and tablets with either Apple or Android operating systems. They are software and databases that sometimes use the gps location of the medium and replace museum's audio guides or printed guides. These Apps allow all users, whether tourist or not, to move through the cultural heritage with the possibility, online or not, to access a range of detailed information.

Internet is obviously another media channel for dissemination and awareness raising on the issue of cultural heritage. We can think, for instance, to *Youtubemovies* that allows instant access to informative videos.

The last question to ask is how the new media can be used to make us know the cultural heritage and its results.

Some museums have apps to be installed on mobile phones or tablets as guides, audiovisual and multimedia guides whose major feature is the interaction with the user, and access to wide contents.

The new media can be used not only in the tourism sector but also in the educational starting from primary schools. In this case, students are pushed to their approach the cultural heritage and they are sensitized to it right through the ability to access media contents and "curiosities" without necessarily to moving from the 278

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classrooms. It creates a *substratum* of knowledge that they can apply to the direct relationship with the cultural heritage and its dynamics and problems of safeguarding and enhancement. In conclusion, the intelligent use of new media is both required to exploit cultural heritage and to sensitize new generations to cultural heritage, both raising awareness in new generations for cultural heritage and their preservation. This point is particularly true in a country like Italy, that has large concentration of cultural heritage and many of these are at risk of being destroyed in consequence of ignorance and negligence.