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NEW MEDIA AND CULTURAL HERITAGE

Di Ciano Diomira[1], Ferrari Angelo[2], Giacinti Manuela[3], Pingue Gianni[4], Sirugo Enza[5], Tardiola Stefano[6]

[1]CNR, Rome, Italy, diomira.diciano@cnr.it; [2]CNR, IMC, Rome, Italy, angelo.ferrari@cnr.it, [3]University of Rome, La Sapienza, Italy, manuelagiacinti@yahoo.it; [4]CNR, IMC, Rome, Italy, giannipingue@gmail.com; [5]CNR, IMC, Rome, Italy, enza.sirugo@imc.cnr.it; [6]CNR, IMC, Rome, Italy, stefano.tardiola@imc.cnr.it

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This is a work in progress study that examines the impact of new technologies on awareness and enjoyment (jouissance) of the Cultural Heritage.

Cultural Heritage[1] means everything belongs to mankind, that made and is making individual and collective identities and it is an object of study since long time increasing our life and cultural background: for these reasons its safeguard is important.

Safeguard of Cultural Heritage maybe achieved by various ways:

1) Interventional mode preserving cultural objects[2], by new techniques, technologies, methodologies and new machinery;

2) showing and broadcasting cultural objects by communication technologies, publishing and entertainment industry: the *media*.

In recent years media are developing fast and they are outclassing previous technologies[3] and own forerunners.

Can *media* and Cultural Heritage meet? Where is the meeting point?

The first common *media* are cinema and television[4]. Television broadcasts programs about Cultural Heritage: for example, various television programs allow travelling (comfortably) through known or little-known places and an expert tells about the beauty both from the point of view of landscape (in Cultural Heritage meaning) and historical and scientific point of view, etc...

Television is not the only container that gives information and incentives about of Cultural Heritage safeguard: also publishing (both paper and multimedia) takes up to this area: an Italian case is the Electa Mondadori with the *Electa Beni Culturali*[5] section.

Another important media is cinema. The relationship between cinema and Cultural Heritage in Italy depence on the Film Commission, that attracs an independent administrative authority film productions in a given place on Italy to enhance the territory, even with the support of regional and local authorities it thanks to the support both regional than local authority (by means cameras framing landscapes or monuments of a city), above all by sponsors for tourism.

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[1]From latin *patrimonium, "*goods of the father".

[2]*Places of sedimentation, expression, dissemination and reinforcement of knowledge, beliefs, attitudes, norms, values the group's own [...].*Cfr. Antonella Carù, Severino Salvemini, *Managment delle istituzioni artistiche e culturali*, Egea, Milano 2012, p. 19.

[3]Bolter Jay David & Grusin Richard, *Remediation*, Guerini, Milano 2002.

[4]In this context, deliberately, we omitt the photo, because it has a double status both of documents than of document object, that is of cultural heritage

[5]http://www.electaweb.it/home/articolo/electa-beni-culturali/it.

Film[6] and tv series have had this opportunity for example in the case of the fiction of *Montalbano*[7].

Regional and local authorities provide places and resources for production but supervising it, above all controlling that nothing is damaged.

In Italy there is the *Association of the Italian Film Commissions made of 17 film commissions spread all over the national territory*[8].

Also fiction cinema (not linked to the Film Commission) has an important role. An example is *Live at Pompeii* a movie of 1972 of the British music group Pink Floyd where we can see a pseudo concert (because it was realized without viewers) rebuilding the ancient Roman place[9].

The film producer Adrian Maben was able to get six days authorization for filming (actually they were four days due to technical problems): archaeological area was forbidden to the visitors during filming.

This pseudo concert had as a purpose to revive Pompei[10], too.

Within the *media* class there are also the personal computer, internet and similar technology: for example, last generation smartphones and tablets.

Internet allows both an easy access to knowledge and its disclose.

Apart from websites about museums, cities, art places, we can lately see developing social networks where it is possible to put personal photos and pictures online and share them with everybody.

An interesting example for using internet is making blogs for sharing, as with *Invasioni Digitali, thought for the promotion, dissemination and use of the Italian cultural heritage through the internet.*[11]

Social media, therefore, can be used both for sharing individual experiences for making websites about something or someone where it is possible interchange experiences and documents.

The most popular social networks are *Facebook*, *Twitter*, *Instagram, Pinterest* or *Youtube* which allow in real time users to do their own photos by digital cameras or by already smartphones and tablets.

In particular for the case of last generation *smartphones* and tablets there are the so-called Apps for each operating system (iOS for Apple and Android or Windows for the others). These Apps were developed by software and databases and they often use internal gps.

Thanks to these Apps we can avoid using paper guides or paper maps, because every information about travelling or moving from one place to another fits in your hand.

A lot of apps allow us visit virtual museums or cities.

New media could not only be used for tourism, but also for education and training since primary schools.

In this way, students can approach and sensitize Cultural Heritage through easy access to multimedia content and curiosity without a need of moving from the classroom. This knowledge substrate may have direct relationship with the

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[6] Cfr. Pingue Gianni, Ferrari Angelo, Tardiola Stefano, *Panorama and italian cultural heritage image in historical cinema*, in 5th International Congress on "Sciences and Technology for the Safeguard of Cultural Heritage in the Mediterranean Basin, Valmar, Roma 2011.

[7] Cfr. Giuseppe Rocca, *Dal prototurismo al turismo globale: momenti, percorsi di ricerca, casi di studio*, Giappichelli Editore, Torino 2013, p. 511.

[8] http://www.italianfilmcommissions.it/

[9] Cfr. Pingue Gianni, *In The Flesh? Note a margine del corpo musicale*, in Borelli Maia Giacobbe (a cura di), *Out of order. Quel che resta del corpo nello spettacolo contemporaneo*, Bulzoni, Roma 2012.

[10] Cfr. Luciana Jacobelli, Laurentino García y García, *Pompei: la costruzione di un mito. Arte, letteratura, aneddotica di un'icona turistica*, Accademia Naz. dei Lincei, Roma 2008, p. 19.

[11] https://www.google.it/search?q=invasioni+digitali&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:it:official&client=firefox-a&channel=sb&gfe_rd=cr&ei=AYoUU6zJOqjD8ge4noCoAQ

Cultural Heritage and its dynamics and problems of preservation and enhancement[12]. An example are thee-learning platforms.

It was lately made a new word, *Edutainment*: *Educational entertainment (also referred to by the portmanteau "edutainment", which is education + entertainment) is any entertainment content that is designed to educate as well as to entertain. Content with a high degree of both educational and entertainment value is known as edutainment. There also exists content that is primarily educational but has incidental entertainment value. Finally, there is content that is mostly entertaining but can be seen to have some educational value.[13]*

So the playful is fundamental! In Rome there is a ludic place whose name is Time Elevator which as reported by the official website:

> *It's an exciting journey that involves all the senses. Thanks to digital-mechanical and stereoscopic technologies you can go back in time and learn more about history, science, art and nature: a great launch pad to the most exciting explorations of our time.*
>
> *Anyone who enters into Time Elevator enters into the history of Rome, flies back in time to the legend of Romulus and Remus and the founding of the city, seeing victories and defeats, development and decline of the Roman Empire. And then later in the Middle Ages and in the Renaissance with the events of the Popes until the Fascist period and the present day.*
>
> *It's an original and funny way to present a scenic trip in the major historical moments of the City and its artistic treasures to the audience. It's the perfect way to complete the city and its monuments tour. Time Elevator Experience carries and projects the viewer towards the most significant events from a totally unique perspective, experiencing in first person a virtual contact with historical figures who have marked the main stages of the epic of Rome. This is possible thanks to the wide screens placed in front of the treadmills, where special armchairs are fixed and thanks to a sophisticated audio system with individual headphones available in 6 languages (Italian, English, French, German, Spanish, Russian) and multisensory effects such as rain and wind etc..[14]*

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[6] Rocca Giuseppe, *Dal prototurismo al turismo globale: momenti, percorsi di ricerca, casi di studio*, Giappichelli Editore, Torino 2013

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[12]It is interesting report an European project, AQUEDUCT. *Aqueduct is a Comenius Multilateral Project aiming to improve the acquisition of key competences through heritage education and to build teacher capacity for competence oriented education in a heritage context. Heritage education is not only to be seen as a topic in 'history, art and culture' subjects but offers great potential for reaching the Lifelong Learning transversal key competences as set out by the Reference Framework: learning to learn, social and civic competences, sense of initiative and entrepreneurship and cultural awareness and expression.* (http://the-aqueduct.eu/).

[13]http://en.wikipedia.org/wiki/Educational_entertainment

[14]http://www.time-elevator.it/.

WEB SITES

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[5] http://www.italianfilmcommissions.it/
[6] http://www.time-elevator.it/