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Project Partners	FST
Contributors	Sacha Alberti (FST), Marzia Cerrai (FST), Adriana De Cesare (FST)
Internal Reviewers	Alexandru Stan (IN2)

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List of Abbreviations

Abbreviations	Description
Dx.x	Deliverable x.x
CMoves	CultureMoves
DMO	Destination Marketing Organisation
CAGR	Compound Annual Growth Rate
UGC	User Generated Content
OIDT	Osservatorio Innovazione Digitale nel Turismo della School of Management - Politecnico di Milano (Tourism Digital Innovation Observatory of School of Management - Milan Polytechnic)
USD	American (US) Dollar
SEO	Search Engine Optimization
GIF	Graphics Interchange Format
VVC	Voglio Vivere Così (Tuscany Region Tourism Campaign)
TOB	Toscana Ovunque Bella (Tuscany Region Tourism Campaign)

1. Executive summary

CultureMoves (CMoves) is a 18-month long project that aims to develop a series of digital tools that will enable new forms of touristic engagement and educational resources by leveraging the re-use of Europeana content.
The project looks at the intersections between dance, cultural heritage, tourism and education, as well as to the development of an online toolkit which aims to provide dance artists and arts professionals access to dance/cultural content, and enable new forms of tourism engagement and educational resources.

For this, CMoves involves a complex canvas of target groups, which can be interested to collaborate with one another, share experiences and practices and take advantage in working side by side. For this reason, the document aims to describe a mix of ingredients that can be adapted, combined and measured out in different manners by different stakeholders, dealing with one of the fields addressed by the project. Although the topics discussed in this document are relevant for all CMoves stakeholders, the main target audience are tourism actors who are looking for examples and guidelines on how to effectively exploit content reutilisation for territorial promotion.

It should be noted that the identification of a pool of guidelines and examples on content reutilisation and territorial promotion was preceded by a preliminary benchmarking activity that was conducted taking into account the interdisciplinary nature of the project. Therefore, several practices have been identified as relevant or particularly interesting for their international reputation, or for other peculiar aspects able to transform a best practice in a unique best practice. For its specific expertise in tourism field, FST has personally managed the benchmarking activity and identified relevant examples, by the way consulting the entire consortium and comparing results.

The document is focused on the content reutilisation in the field of tourism, and specifically cultural tourism, promotion. We explain the concepts behind the content lifecycle and the more recent challenges faced by marketers in the tourism industry. Content reuse is then an option to reward efforts and maximise the content lifecycle. We examine the possible sources of re-usable content, from user generated content to external repositories of cultural heritage content like Europeana. Having looked at these more theoretical aspects we proceed to describe four different examples of content reutilisation in tourism, which were selected not only for their successful impact but for the unique and diverse characteristics that each of them displays. Further, we explore the role of dance and the reuse of dance-related contents for the promotion of those territories, where the dance is an intrinsic part of their cultural heritage and history.

2. Introduction

The "*Guidelines and examples on content reutilisation and territorial promotion*" document is an integral part of the project's Activity 3, aimed to study the use of dance content in tourism, research and education. The document is the result of a selection of a pool of cases and wants to represent an inspirational source addressed to those stakeholders dealing with the promotion of (cultural) tourism destinations, as well as the management of events or the creation of cultural campaigns.

Specifically, the document is focused on the topic of content reutilisation in the field of tourism and cultural tourism promotion and pays special attention to the role of dance and the reuse of dance-related contents for the promotion of those territories, where the dance is an intrinsic part of their cultural heritage and history.

Moreover, the document starts from the sources provided by the analysis previously conducted in the White Paper produced by the project[1]. As compared to the White Paper, the current document is specifically focused on tourism topics, aiming to address target groups such as Destination Marketing Organisations, Cultural Institutions, Event Organisations, among the others.

This document is organised as follows:

- *Chapter 3 - The importance of the content reutilisation,* points out with the support of several references how content reuse is a central part of the (digital) strategy of the marketing activities of every organisation.
- *Chapter 4 - Examples on content reutilisation for territorial promotion,* highlights some best practices and examples, where the reuse (in various ways) of digital content was the core of the promotional strategy.
- *Chapter 5 - The importance of the dance as a means of promotion,* depicts some examples, not only related to the content reutilisation but very significant to the use of dance for tourism purposes.
- *Chapter 6 - Conclusions,* summarises the main points presented.

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[1] Download available at: culturemoves.eu/post/75638479/download

3. The importance of the content reutilisation

"*Content is king*" is the prophetic statement from Bill Gates on the early days of 1996[2] and, since then, the mantra of every marketer and copywriter, later social media managers, would have.

It is more than 20 years that content is the central part of the (digital) strategy of every organisation and, in spite of some ups and downs, it is still at the core of the current strategies[3]. Why? Content helps to generate traffic, to improve brand reputation and to increase search rankings; it is effective, consistent and, above all, long-term. But it is not simple. This is why it has become its own branch of marketing activities: *content marketing*.

Any manual, article or tip you can find about content marketing will suggest to identify your own target, to define your personas and finally to convey the right message through *original content:* it must be authentic, tailor-made, user-centric and "humanised".

But the production of original content requires more and more effort and time. The age of hyper-personalization demands that brands provide tailored communications to each individual customer. And not just at one point in the journey, but across a series of touchpoints and channels. The trend could even lead to the so-called "*bandwagon effect*" (i.e. *if everyone does it, I'll do it too*) with negative impacts in terms of curation and quality of content.

What to do then? **Content reuse** can be a valid alternative. "Original content" does not strictly mean new content. In fact there are many benefits of content reutilisation so that we use the term *"Intelligent content[4]"* referring to content appositely created/structured to be reused, allowing to:
- **reduce time-efforts and costs of development, review, and maintenance**: when content is reused, authors and reviewers don't have to reinvent the wheel;
- **reduce translation and translation-review costs**: these costs are reduced by the percentage of content reuse (typically estimated at least 25%)

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[2] Please find here the original essay "*Content is king*" published by Bill Gates on Microsoft on 3rd January 1996: medium.com/@HeathEvans/content-is-king-essay-by-bill-gates-1996
[3] According to the LinkedIn Marketing Community it is still at the top of content marketing strategy preferences of today's webmasters: mention.com/blog/reuse-content/, 25/03/2018
[4] *Intelligent content* is content that's structurally rich and semantically categorized and therefore automatically discoverable, reusable, reconfigurable and adaptable. Further info on: contentmarketinginstitute.com/2015/05/intelligent-content-strategy-reuse-definition/

- **increase consistency and quality**: manually updating allows to notice and eliminate the errors or inconsistencies that can arise[5].

There are different reasons that make reusability important in marketing and communication activities, facilitating medium, small and low-budgeted organisations' daily work, even those deal with territorial promotion.

And when it comes to cultural content reuse, the benefits of it can go beyond the commercial aspects and creation of the products (e.g. by serving as inspiration to makers[6]), into wide ranging societal benefits from education and research all the way to improving media literacy and European cohesion[7].

3.1 The circularity of the content lifecycle

"*The **web content lifecycle** is the multi-disciplinary and often complex process that web content undergoes as it is managed through various publishing stages[8]*"

Everything has a beginning and everything has an end. This rule applies to all, including intellectual objects and works. This means it also applies to our digital contents.

There are posts that have a good success and are remembered over time; other ones, on the other hand, lie without particular memories. But there is good news! Content can have a second life, indeed the content lifecycle is circular. And even more so when it comes to cultural heritage content.

There are many sources[9] that confirm this and generally describe 4 to 7 stages of the content lifecycle. While there are some variations in the middle stages of the content lifecycle, nearly everyone agrees that an ideation or organization phase must come first. It is best to think of content as a living thing: the analysis is the starting and arrival point of the lifecycle.

In the initial phase - dedicated to ideation - content is not yet born. Audience, channel, format, message needs have to be analysed in order to understand what works and what does not. Since the **analysis stage** is very critical, it can be differentiated into the

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[5] *See above*

[6]

pro.europeana.eu/post/inspire-makers-to-creatively-transform-europe-s-digital-cultural-heritage

[7] As an example:

pro.europeana.eu/post/italian-students-use-europeana-content-to-create-multimedia-products-for-hackcultura2019

[8] en.wikipedia.org/wiki/Web_content_lifecycle

[9] Please see as examples:
- www.mysocialweb.it/2012/09/26/il-ciclo-di-vita-dei-contenuti/
- www.contentstrategyinc.com/content-lifecycle/
- www.seo-e.com/content-marketing-management/content-life-cycle.htm

more strategic part and the planning (e.g. reviewing ideas, assessment of resources required, and determining a plan for the following stages).

The **creation stage** is where the content is actually created or authored by writers, designers, videographers or any other member of the communication team (according to what is established in the first stage). This phase can include the activities of digitisation of existing physical objects so that digital content is created. This stage typically requires the most time to get the best final results. For this reason, sources are used to differentiate it into several steps: contribution, editing, versioning etc. The most important issue here is to not lose the focus in the passage from different versions and contributors, centering the original objective.

After the creation stage, content is formed but needs to be fine-tuned. During the **optimising stage** it must be evaluated so that it can be ensured that it has "ticked the checklist" before publishing it (e.g.: curation, tags, storage etc.).

The highest point in the content lifecycle is its **publication**. Users can finally see, read, share and/or comment on what has been published. But this does not mean it is the end; there are some activities, such as social media and advertising, that help to promote the content.

Once the publication goal is met, it's time to preserve content and learn from it. Some content will be eliminated, but others should be archived. In other words, this saved content should be preserved so that it is **(re)used** (e.g. for future repetition).

At this point it is good **to go back to the analysis stage**: noting how well your content accomplished its goals can help eliminate future mistakes and offer insights into how to prepare for similar goals in the future.
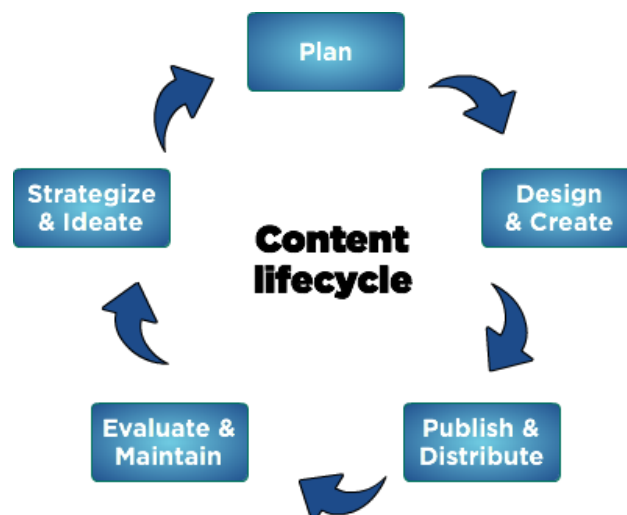

Figure 1: Content Lifecycle - Source: Content Strategy Inc.

Extending the view, the content lifecycle makes the whole process of content marketing circular[10]. The process is near identical, maintaining the analysis-centered approach. The first step is the target profiling, then crafting tailor-made messages (tone of voice, format, channel etc.) to be created and promoted (the instructions go into an editorial plan).
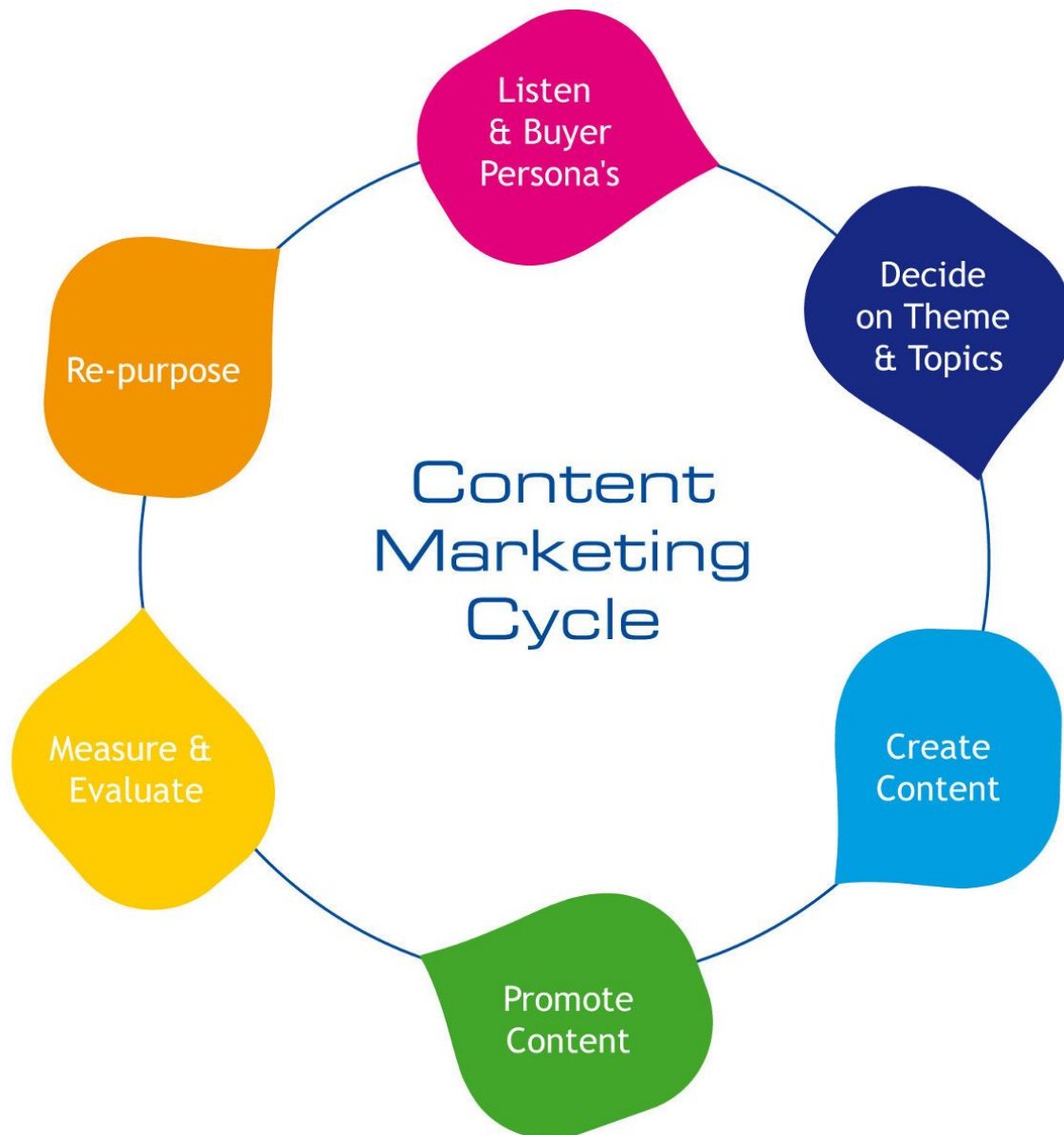

Figure 2: Content Marketing Cycle - Source: Web Marketing Turismo

Once content is published, its performance must be measured and evaluated checking if the topics/objectives have been addressed properly. Since content production

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[10] www.webmarketingeturismo.it/2018/10/15/il-ciclo-di-vita-del-content-marketing/

requires effort, both in terms of time and also in terms of mental commitment, it makes sense to try to give it a second and even a third life. How? There are many forms of reuse[11], the easiest examples could be to "convert" content to another format (e.g.: if a video performed very well, then consider also creating a text version on the blog) or after some time sharing again something we have already done (people don't have a very long memory, especially on the web[12]).

Content reuse can not be simply considered as a way to save time but as a real marketing strategy. For instance, it allows to[13]:

- **Reduce time-to-market by leveraging existing assets**

Leveraging existing content can drastically speed up the time to market for completely new assets. Identifying appropriate content that fits the current needs is quicker than putting effort into creating something that is completely new.

Additionally, tapping into user-generated content (UGC), for example, might just be that perfect source of high-quality and authentic assets without having to wait for or waste resources on a specific photo or video shoots.

Having unlimited access to high-quality, on-brand imagery, video, and commentary gives content marketers a fighting chance at keeping up with consumer demand.

- **Join quickly a conversation**

Content reuse also enables brands to stay timely and relevant by providing access to spot-on assets at a moment's notice.

For example, if a big cultural moment that supports your company's brand message and values is gaining traction on social channels, you need to have the ability to quickly craft and deliver effective content to be part of the conversation. Building out new assets in this instance would take far too long and you'd end up missing the moment.

Also, by leveraging assets you've already created, you can find more time to experiment with creating new variations of that content. Cropping an image, for example, can completely change the meaning and effect that it has on the audience. Or repurposing a 3D model your creative team developed can give you a good base to quickly create interesting image variations that you might not otherwise have been able to create on your own.

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[11] See the aforementioned link:
contentmarketinginstitute.com/2015/05/intelligent-content-strategy-reuse-definition/

[12] Just to give an idea, some research suggests that people forget 90% of the content they read and 70% of the content they saw. Please see as examples
neilpatel.com/blog/are-you-already-forgotten-how-to-create-content-people-will-bookmark-and-remember/ or www.td.org/insights/debunk-this-people-remember-10-percent-of-what-they-read

[13] www.searchenginejournal.com/content-reuse/258385/#close

Content reutilisation is above all a way to capitalise on content that is often siloed and sits idle on hard disks or online cloud repositories.

3.2 Everybody has its own archive

Marketing in the digital era is more and more challenging: increasing competition, insufficient resources, hyper-personalisation demand, high-quality expectations (while attention is steadily decreasing) are only a few of the challenges that marketers have to meet[14]. Moreover one has to consider the major shifts in communication in the last years: visual storytelling and the 24-hours-living content.

Content proliferation is evident[15]: the combination of mobile devices, big data and artificial intelligence is revolutionising consumer expectations, leading to major disruptions in the travel industry[16], where the concept of travelling has been revolutionised.

From the Italian research by "*Osservatorio Innovazione Digitale nel Turismo della School of Management del Politecnico di Milano (OIDT)*"[17], 83% of Italian travellers use the Internet in the pre-booking phase, 86% use the Internet for booking while only a 21% prefer to arrange their holiday via travel agencies.

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[14] Please see as an example of the current challenges for marketers:
www.wordstream.com/blog/ws/2015/03/16/content-marketing-challenges
[15] In this regard, it is interesting to see some market data:
- Web and Content Management sector had a market size of USD 4.91 billion in 2017 and it is expected to grow at a Compound Annual Growth Rate (CAGR) of 16.7%, doubling its size by 2023, USD 9.59 billion (source: *Content Marketing Software Market by Component, Application, Organization Size, Industry Vertical, Deployment Model, and Region - Global Forecast to 2023; Markets and Markets*)
- Social Media Management market size is expected to grow from USD 9.2 billion in 2018 to USD 17.7 billion by 2023 (source: *Social Media Management Market by Component, Application, Organization Size, Industry Vertical, Deployment Model, and Region - Global Forecast to 2023; Research and Markets*)
- Social Media Monitoring market was USD 1.6B in 2015 and it's expected to grow to USD 5.4 billion by 2020 (source: *aforementioned Markets and Markets' report*)
- Content marketing industry is expected to grow from USD 195.58 billion in 2016 to USD 412.88 billion by 2021 (source: *Global Content Marketing Market 2017-2021; Markets and Research)*

[16] The online travel industry growth at a CAGR of 8% reaching € 14.2 billion, while the "traditional" component is stationary at € 44 billion. In the subcomponent detail, transportation is the biggest market share (61%) followed by accommodation (29%, where the so called peer to peer platforms have a key role) and tourism packages (10%). Mobile transactions are over €2.5 billion (+46%).
Source: www.osservatori.net/it_it/osservatori/comunicati-stampa/turismo-in-italia-digitale
[17] *See above*

The "non-digital" tourist is on the verge of extinction: only 2% of Italians between the ages of 18 and 75 have not used the internet for any activity related to their last vacation.

It was Google that first coined, in 2011, the phrase "*The Five Stages of Travel*[18]" to define the customer journey of the digital traveller, implying that each of the stages was different and could be used to influence and engage customers in different ways.

Figure 3: The Five Stages of Travel - Source: Google

Understanding the touch points in which each *Persona* references throughout each stage of travel will indicate to tourism brands what platforms are most relevant[19], where to focus their marketing investment and time, how to address the content production.

The **dreaming phase** consists of all those moments when people explore travel options, fantasising about destinations without defined plans. At this stage people are looking for

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[18] Realised by www.thinkwithgoogle.com
[19] Please see as an example:
tourismeschool.com/blog/customer-journey-mapping-tourism-brands/

inspiration[20], mainly using social media, destination websites and organic search. In the traditional representation of the purchase funnel[21], this phase roughly corresponds to that of awareness.

In this phase, content marketing should create transversal and horizontal content (e.g. a hotel can provide information about what to do in the nearby area, a destination can highlight what makes unique the experience etc.) to capture people's interest and to encourage them to start planning.

During the **planning phase** it is common to talk about a set of micro-moments in which desires, reasoning, possibilities and opportunities have been channeled into a choice. We then move on to the actual planning of the trip, corresponding to the phase of consideration in traditional funnel marketing.

During the planning moments the users look for the right dates, the right flight, the right place to stay, etc. Hence, it is the competitive phase between destinations and brands[22], where reviews and aggregator channels play a key role.

The **booking phase** is the moment when the search is over, and the tourist user is ready to confirm the chosen solution and book tickets and/or places to stay. It corresponds to the phase of conversion/action of the traditional funnel.

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[20] 50% of travellers brainstormed or started thinking about a trip online (source: *The Five Stages of Travel, Google*), in most cases the inspiration seems to be influenced by services available on the web: 33% of the sample examined remembers being inspired by comments and reviews read on the Internet, 19% by online articles of journeys specialized on travel, 12% from posts on social networks, 9% from newsletters and only 2% from online banners. Finally, 46% stated that they were influenced by acquaintances' advice (on which social networks are heavily influenced), while only 22% were nostalgic for a past vacation (source: *the aforementioned research by OIDT*).

[21] The ***purchase funnel*** is a model that analyzes the customer journey towards purchase to help understanding how potential customers discover a product or a brand and, more importantly, how they eventually become a loyal customer.
Five key stages represent the customer acquisition process: *awareness, interest, consideration, preference/intent, conversion/action* (namely the purchase). The purchase funnel (alternatively called the *marketing funnel*, usually more image-oriented where the last two stages are *loyalty* and *advocacy*) is typically subdivided into macro-categories: top, middle and bottom of the funnel. From a measurement point of view, this may map to a variety of sales and marketing channels from social media and web visits to mailing lists and sales contacts. The key to the purchase funnel is analyzing conversion rates from one stage of the funnel to the next.
Source: www.klipfolio.com/resources/kpi-examples/marketing/purchase-funnel and zerogravitymarketing.com/purchase-funnel (6-staged).

[22] For instance, it is estimated that customers visit around 20 different websites to find the "perfect" hotel. Source:
www.siteminder.com/r/marketing/hotel-digital-marketing/the-5-stages-of-travel(...)

It is the most commercial step where marketers usually provide upselling and upgrading content. It is important to ensure an easy booking journey and maybe provide collateral information to make the traveller feel "involved".

The **experiencing phase** consists of the real trip. Tourism organisations may simply email travellers to give a welcome or to make a little reminder of the journey (content can be automated) in order to cultivate the relationship with the user in this set of micro-moments that range from waiting for the departure to the staying itself.

It is important to remember that during the trip, travellers use mobile devices (content must consider this) searching mainly for practical information such as opening times, directions, etc.

Tourism and leisure industry organisations also work to make the trip more interactive (for instance introducing gamification features) or more extensive (e.g. through virtual panels providing detailed info in addition to the physical city or museum). These kind of activities help to enrich the on-site experience.

Finally, a fundamental step in any customer experience, it is the communication aimed at collecting feedback.

Sharing phase is the post-trip part, the relationship with the customer must not end and the image of the brand should remain well impressed in the memory of the traveler. A wide range of contact opportunities opens up for the companies, aimed at converting a first-time traveler into a returning guest.

The "loyalty content" can be commercial (new services, discount codes, etc.) or simply informative. It is important to keep a good relation and to encourage users to share[23] because the sharing phase of a traveller could be the dreaming phase of other potential travellers.

How tourism players approach branding and marketing activities has thus changed considerably in the last years. Stakeholders in this sector are now aware that social media have created new approaches for sharing travel experiences, democratising image creation and promotion. For instance, blogtour (and presstour) became common practices of promotion and visibility in the tourism sector.

Any tourism players, from the smallest to the biggest, has to face these challenges of the new way of travelling in the digital era, adapting to the communication shifts, increasing content production (and efforts), crafting carefully the promotion and marketing activities. Content reuse is then an option to reward efforts and maximise the

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[23] According to the *The Five Stages of Travel* by Google, the 32% of travellers are active in reviewing their trip.

content lifecycle. But in case the content would not be sufficient and organisations suffer from an insufficient archive, there is something else that comes to the aid.

3.3 External repositories can support the territorial promotion

You have just finished to curate your next article, carefully crafting the semantics and the readability, choosing the tone of voice and the correct words, adding the tags and optimising the SEO but you are struggling for the image. Your archive seems insufficient; a rapid response is needed. Who has never had a look at Google Images? Who has no confidence in the "marked for reuse" information attached to the query results?

Maybe this solution does not fit for all cases (especially in the tourism sector where it is difficult to resort to general images) because Creative Commons licensed resources are limited, especially for commercial purposes, but the Web provides many other solutions for this "emergency" use case[24].

Anyway, images are not the only thing stocked and ready for reuse, there is something that even becomes more viral[25]: the graphics interchange format, or simply GIFs[26]!

For instance, GIPHY[27] is a gif-dedicated online database and search engine founded by Jace Cooke and Alex Chung in 2013. To understand the success of GIFs, just think that Giphy has 200 million active users per day and 250 million monthly users of the website. Moreover, 25,000 GIFs are shared every minute on Facebook Messenger and 13 billion GIFs have been posted (*stats from 2016*[28]).

Initially they were created and used to allow short videos to be shown in a light format suitable for the speed of time connections. Today they encapsulate the reactions on the main social media and messaging platforms, becoming viral because they often refer to popular shows, events, VIPs etc. They replace punctuation, emoticons, emojis to give a quick opinion and feeling that would be difficult to convey with writing.

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[24] There are many examples of stock images providers on the Web, please consider as examples: Pixabay, Unsplash, Pexels, FreeImages or the Adobe stock.

[25] According to *GIF – The Biggest Digital Marketing Trend For 2017* and the stats from W3tech here included *"GIF format is shared more than JPEG or PNG format"*. Source: www.digitaldoughnut.com/articles/2017/january/gif-the-biggest-digital-marketing-trend-for-2017

[26] GIF is a bitmap image format that supports both animated and static images, allowing a single image to reference its own palette of up to 256 different colors.
GIF format was created by Steve Wilhite way back in 1987. Its first success was in 1995 with the introduction of the moving version, but it did not last long because images and video offered best format (e.g.: PNG). Its disappearance seemed an irreversible process but GIFs came back on the wave thanks to mobile computing and instant messaging platforms.
In 2012 GIF was the Oxford Dictionary's Word of the Year.

[27] giphy.com/

[28] Source: up.sorgenia.it/it/il-ritorno-delle-gif-nuovo-mezzo-di-comunicazione-aziendale

This does not mean GIFs are used only by users in informal communication. Today companies have realised that this way of communicating can be useful to capture the attention of their target audience, especially if they are young such as *Millennials* and the *Z Generation*.

Generally they are used to make some parts of the communication activity more dynamic, such as newsletters, product presentations (*branded GIFs*), product functionality (brief how-tos), website's header or call-to-actions[29].

Events used *timelapse GIFs* to show the visitors' coming and going or to make some highlights viral and shareable. *Cinemagraph GIFs*[30] (showing a fixed scene where only one element is in motion) are used to highlight a particular component, useful for tourism and territorial purposes too: flowing of the sea, night lighting of a building etc.

Why are they so widely used[31]?

- Easy to consume *(see the previous mentioned stats)*

- Reach and engage young targets

- "*Better than images and cheaper than videos*": they allow to show dynamic frames instead of static images, but cheaper (and easier to be created) than videos. Additionally, as visual material, they do not need translation costs.

- Multiplatform use and portability: as GIFs only last a few seconds, their file size is significantly smaller and the process of uploading them is faster compared to videos, while the auto loop increases the effectiveness of a brand's message. What's more, GIFs can be used in many channels (email, social media, blog, etc.) and their integration on the biggest social networks contributed to their revival and the increased exposure (e.g.: Twitter signed an agreement with Giphy in order to make their use even more convenient).

The Web does not come to the aid only in the case of stock files, indeed it is possible to find thematic archives that have open access (totally or partially) to their content. Besides many cases in the academic sector (such as universities, libraries, museums and foundations who have by nature the goal of spreading knowledge), there are several other digital libraries. Among those, **Europeana** works with 50 million digitised items (20 million are completely open access) – books, music, artworks and others from

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[29] MTV, FOX, Disney, Nike, Calvin Klein, General Electric, Pepsi, The Huffington Post, many politicians such as Barack Obama are only a few of the "brands" using GIFs for their communication. Further information on:
- sociallysorted.com.au/cool-gifs-in-marketing/
- www.jeffbullas.com/gif-marketing/

[30] Please see as an example: cinemagraphs.com/

[31] www.clickz.com/12-reasons-for-brands-to-use-gifs-in-content-marketing/99932/

thousands of European archives, libraries and museums – with sophisticated search and filter tools to help building and sharing "*Europe's rich heritage and make it easier for people to use, whether for work, for learning or just for fun*[32]".

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[32] From Europeana mission on www.europeana.eu/portal/en
In the deliverable *White Paper (version 2.0)* we reported several examples and concrete use cases, collected during the LabDay organised in Carrara (18/01/2019), about the Europeana content reuses in cultural field. Among those: *the Virtual Museum of Epigraphy*, *VanGoYourself*, *Irish Folk Tales* etc.

4. Examples on content reutilisation for territorial promotion

The following list of examples collects several best practices and use cases of the (re)use of tangible and intangible cultural heritage contents. It shows how these contents, when disseminated through social media channels and/or enhanced and re-elaborated thanks to digital technology, contribute to the promotion of a destination.

The following are heterogeneous examples that highlight a variety of promotional strategies. They are diversified in geographical terms (use cases from Italy or the rest of Europe) and in the types of organisations involved (i.e. both private actors, cultural institutions and public actors such as cities or regions).

Each example will point out the content involved, the purpose of its re-use and how it contributes to the tourism promotion in *the Five Stages of Travel* era.

4.1 *Voglio Vivere Così*: the value of the strategy, not only content but a whole campaign to be reused to narrate "another" Tuscany region.

"Voglio Vivere Così" **(VVC)** was a multi-year and multimedia communication campaign of the Tuscany Region aimed at repositioning the Tuscany destination in order to create a smart Tuscany for the traveler 2.0.

The campaign officially dates back to 2009-2014, but it is important to highlight that the process has started even before, designing the strategy.

In 2007 the Tuscany Region decided to focus on tourism with a new approach. Even if universally considered among the most popular destinations, sought after by travelers from all over the world, the Region considered that a repositioning and a renew of its tourism offer was necessary, elaborating a new vision of its territory as a whole/system and involving the future model of the traveler that has been developed in those years: young, demanding, lover of personalised travels, in search of authentic experiences, community-oriented, a user of Internet and digital technologies.

The initial idea came into a very broad operational plan, defining all the resources and tools necessary to meet the objectives set: technology and multimedia, accessibility, synergy between local and regional authorities, communication, promotion.
A preliminary campaign of data collection supported this process.

In 2008 the Regional Council formally approved the project, getting started to plan the activities. The first task of the protagonists involved (Fondazione Sistema Toscana,

Toscana Promozione Turistica, the Department of Tourism and the Secretariat of the Presidency of the Region) was to secure the necessary funds. As proof of the quality of the project, the European Union guaranteed a 17 million euros financing through the ROP Funds (Regional Operational Program).

The Tuscany Region through the VVC campaign has interpreted promptly the digital scenario opening up to the innumerable opportunities offered from a strategic approach to social networks, in synergy with the traditional media - press, radio, TV - representing one of the first examples of cross media communication in the public sector.

To understand the ground-breaking approach of the campaign, just think that "*The Five Stages of Travel*" from Google dates back to 2011 and the usage of social media was fairly distant from the current days[33]: Facebook was founded in 2004 but it was substantially in its early adoption days in Italy at the time, Youtube was founded in 2005, Twitter was founded only in 2006, while Instagram, Pinterest and Snapchat did not exist.

At that time, Tuscany was already a strong brand, a symbol, an internationally renowned landmark. The campaign would start the evolution of the brand towards a **lovemark** - a distillation of emotions and intangible values (e.g.: way of living, landscape, climate…) able to transform the "tourism trip" into an "unforgettable experience" - and towards an **all-region-landmark**, where tourists can identify a homogeneous offer in all its components (allowing to manage seasonality peaks and tourist flows).

As a first step, VVC had to transfer this concept into a creative design.

The claim "*Voglio Vivere Così*" came about naturally from a simple investigation: asking people what they would like most about Tuscany, the answer was "*I'd like to live in it*". It indicates a precise choice: Tuscany is not only a place to visit, but to love and to live in. Related visuals (such as posters and videos[34]) where created on a dreamlike and "the-wish-come-true" imaginary. This material was then advertised with a large international campaign.

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[33] Please see as an example: historycooperative.org/the-history-of-social-media/ or www.posizionamento-seo.com/social-media-optimization/social-network-italia-quali-sono-quelli-piu-usati/

[34] Please find here some versions:
- 120'' version (IT): www.youtube.com/watch?v=ROXdVKG3-Hs
- 120'' version (EN): www.youtube.com/watch?v=02A5ME5UHWU
- 30'' version (IT): www.youtube.com/watch?v=6o0V6khTteY

Figure 4: Voglio Vivere Così campaign poster

The VVC strategy relied mainly on the web, accompanying the traveler before, after and during the stay in Tuscany with all the information and the tools needed.

First of all, an agreement was signed with Google to enhance the visibility of the campaign on the search engine results pages and on the joint services (e.g.: Maps, Street View, Adwords)[35].

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[35] This extensive number of account followed the same structure of the tourism portal including: *TuscanyArt, TuscanyEvents, TuscanyFaces, AroundTuscany, TuscanyDiaries* (journeys collected from the users), *Tuscanycious* (traditional recipes and dishes rooted in Tuscany) and many others.

The campaign consisted of a robust social media team animated everyday almost 50 different social media accounts[36] (Facebook, Twitter, Flickr, Youtube, LinkedIn, Tumblr, Instagram) and hundreds of blogs, flooding the web and monitoring the replies/reaction to intercept trends, needs and expectations of the traveler who wants to come to Tuscany[37].

The goal of the web campaign was to bring everyone towards the central hub of the campaign www.turismo.intoscana.it[38] (the tourism section of the regional portal *InToscana.it)* where it was possible to acquire information, organize the trip, purchase customised packages and complete transactions. The tourism portal was renewed for the occasion by embedding other regional projects (e.g.: "Via Francigena" about religious itineraries) and by restructuring the site navigation following the new tourism approach: niche-organised pages and filters, rich items, social tips integration etc.

At the same time, "*Voglio Vivere Così*" did not leave in the background the offline communication. The campaign was advertised in 10 international airports and on more than 400 radio and TV channels (including the most watched in Italy: Rai1,Canale5)[39] in 17 countries. Going beyond traditional advertising, in collaboration with the partner MTV Europe a mini-series format was produced: "*I-Tuscany*", dedicated to the stories of 4 European young travellers alongside the Tuscany region.

It is important to point out that VVC was not an advertising campaign: the whole strategy focused on the web as an "activator" of conversations, a spark that ignites the attention about the Tuscany destination. The overall objective was not to increase the tourist flows (since, as above mentioned, Tuscany was already a brand recognized worldwide with millions of visits every year) but above all their "quality". The aim of the reposition was then to make known and appreciated the less known aspects to the general public, attracting tourism that is more "quality" and less "mass", more attentive and conscious and less "hit and run".

Stats: during the first year, the Google campaign registered 200 million impressions and 800 thousand clicks on the tourism website through Adwords, 12 million impressions and 5.5 million unique users on Youtube, and a +29% of the searches made by users for the term "Tuscany".

[36] *Stats:* during the first year VVC social media accounts reached globally 25 million users.

[37] This data will then come into detailed weekly reports to the Region including the activities carried out, the results achieved, the number of conversations created, the response of the followers etc.
Among the social listening tool is worth remembering "*Talk to Tuscany*": a collaborative Q&A platform where users can ask and reply to other users. All questions and answers become part of a sensitive database, that was capable of responding autonomously when the questions similar are repeated. Additionally the conversations were analysed and indexed by Google.

[38] *Stats*: during the first year the tourism portal had 400,000 views per day of content related to Tuscany, and 1.2 million daily consultations.

[39] Advs have different versions depending on the channel: 30'', 15'', 7'' and even 2'' for the online activities.

For this reason, the campaign aimed also at reengineering the offer with instruments like the VVC cards (allowing several privileges alongside the regional territory) and new mobile services (initially available via SMS, later via social).

Indeed, since smartphones were rapidly becoming the third eye of the tourist who visits the territory, a series of exclusive services for the mobile Internet were launched: not a simple conversion of the institutional website of tourism, but several features to experience Tuscany with edutainment games, augmented reality, audio guides, weather updates, events notifications and personalised tips.

A constantly evolving service was developed thanks to the generation of content from tourists, who could post reviews of restaurants or comments on shops and places of interest for the benefit of other travelers. In order to stimulate UGC dedicated to Tuscany, mobile services such as a WiFi hotspot map, social customer care and other applications[40] had been developed.

Events played a key role too. The editorial and social media team attended and reported events related not only to the Tuscan cultural heritage but to the Tuscan identity in general (lifestyle, fashion, music etc.). Prize competitions, based on social media feeds, were used to nurture the community and to promote the less-known events or destinations[41].

It is evident that "*Voglio Vivere Così*" was a complex and high-budget campaign, as may be expected for such a similar multiyear and cross-media activity. The expected goals have been achieved and the efforts were more than repaid so much so that the following regional policies could take advantage of the gained assets: know-how, brand reputation, customer loyalty, content production etc. those intangible features that in marketing literature are called "first mover advantages" allowing long-tail results of the campaign.

For instance, "*Toscana Ovunque Bella*[42]" (in English: "Tuscany Beautiful Everywhere"), the crowd storytelling campaign dating back 2016, followed the all-region-landmark approach with the narration of every Tuscan municipality. The storytelling involved firstly people who live in, encouraging community-building activities to stimulate participatory

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[40] *Stas*: to have an insight of the mobile strategy success, please consider that in the first three month after launch, "*Tuscany+*" (the augmented reality app) has been downloaded about 15,000 times; and the other applications available, such as games and maps, registered about 150,000 downloads.

[41] For a quick overview, it could be mentioned "*Ring me to the museums*" where people could win a free entrance to the less-known museums, or "*InstaTuscany Snow*": the contest aimed at collecting snow-covered mountains photo material awarded with a 3-day holiday in one of the mountain destinations in Tuscany.

[42] www.toscanaovunquebella.it/it

and responsible models and to promote a welcoming culture. *Toscana Ovunque Bella (TOB)* has involved the 279 municipalities of Tuscany region, aiming at enhancing domestic tourism and building a common regional identity.

In 2017, all the inputs of VVC and TOB campaigns were then transferred into a new tourism portal: *"VisitTuscany.com[43]"*. This was not only a graphic restyling, but a completely new way to promote Tuscany destination, designed to compete in the international market and to meet new challenges. *Visittuscany.com* has its strategic and strong asset on the user experience, designed to inspire travellers representing Tuscany as "land of good living" and offering an advanced tailor-made navigation built by locals. This was possible thanks to the **digital ecosystem** built over the years: 7 websites, 11 databases, over 8,000 content and a collaborative platform[44] (where all the stakeholders can directly create new content) contributed to the encyclopedic and narrative heritage combined with UGC and new editorial formats.

Keeping the tourist at the centre was essential for the success of the campaigns. Data gathering and community building activities allowed to know and anticipate trends, so that it became possible to reengineer the offer and the promotion of the destination. *VisitTuscany.com* represent the digital showcase of the whole process: all the old content has been restructured in a modern and multi-path UX design, each page includes social integrations (visuals especially). Several UGC collections, such as *InstaTuscany Snow*, are now a part of the narrative heritage contributing to collect visuals, and provide more into, about specific assets.

4.2 *Destination impressionnisme:* the impressionist art promotes Normandie/Paris Île-de-France.

«Normandie – Paris Île-de-France: Destination impressionnisme» is a promotional project aimed to transform the territory of the two French regions, who basically gave life to the impressionist art, into one of the most important cultural tourism destinations worldwide and one of the most relevant French tourism brands[45].

Promoted by Île-de-France and Normandie regions, in 2014 the project was subscribed by 50 partners with the purpose to structure, empower and round up the numerous French organisations dealing with impressionism art.

The main objectives of the *Destination impressionisme* project are to:

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[43] www.visittuscany.com/en/

[44] *Make:* the *VisitTuscany.com* platform where stakeholders can find the tools to improve their communication, promote their destinations and where to take and share data and content.

[45] Here the synthesis describing the strategy of the project and its most important achievements: pronormandietourisme.fr/wp-content/uploads/2018/11/5-synthese-strategie-du-contrat-de-destination-impressionnisme-pdf.pdf

- Bring a community out, that is aligned with the project's policies and goals;
- Develop a uniform cultural and touristic offer and a coherent itinerary that includes different points of interest related to the impressionistic art;
- Create the perception of dealing with a unique tourist destination;
- Put in place a common policy of promotion on different markets;
- Stimulate and sustain events as a policy to seasonally adjust tourist flows;
- Measure the economic impact of this overall policy.

The project brings together important cities, museums, cultural sites, private organisations and the organisational committee of the important and biannual *Festival Normandie Impressioniste*.

Throughout the *Voyages impressionnistes* brand and its related promotional campaign, the *Destination impressionnisme* project has the ambition to set up this part of France as the unique territory where tourists can follow the footsteps of the famous painters. Tourists can not only enjoy the impressionist art masterpieces that are conserved in the museums of the territory, but they can experience the same sites that have been experienced by famous painters, such as Van Gogh, Monet, Cezanne, Degas, Pissarro, and they can visit locations that have been visited by those artists.

Figure 5: An image of Les Voyage impressionnistes *campaign*

Anyone (both public and private actors such as tourist facilities, cultural organisations, leisure sites etc.) who meets the "impressionist" requirements can join the project and become part of this itinerary, being promoted as a part of a comprehensive offer and unique experience, that includes exhibitions, excursions, events and outdoor routes (please see as an example the 2019 guide).

Moreover, the *Destination impressionnisme* project made available to its subscribers a set of digital tools, including visual materials and video clips that are characterised by the use (or better the reuse) of some famous impressionist masterpieces[46].

The *Les Voyage impressionnistes* campaign, that has its main hub in the website www.voyagesimpressionnistes.com[47], promotes the destination reusing images of important paintings, that are conserved in museums, that actually subscribed to the project. Famous masterpieces are placed within the nowaday environment of the Normandie and Île-de-France, in a sort of continuous exchange between painting and reality.

Figure 6: An image of official brochure of the Les Voyage impressionnistes *campaign using the image of Déjeuner des canotiers, Renoir)*

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[46] Here the link where digital visual materials are available:
pronormandietourisme.fr/contrats-de-destination/destination-impressionnisme/la-campagne-du-contrat-de-destination-impressionnisme/

[47] The website is available in French, English and Japanese. The use of the Japanese language testifies the recent effort to launch the brand on the Eastern market.
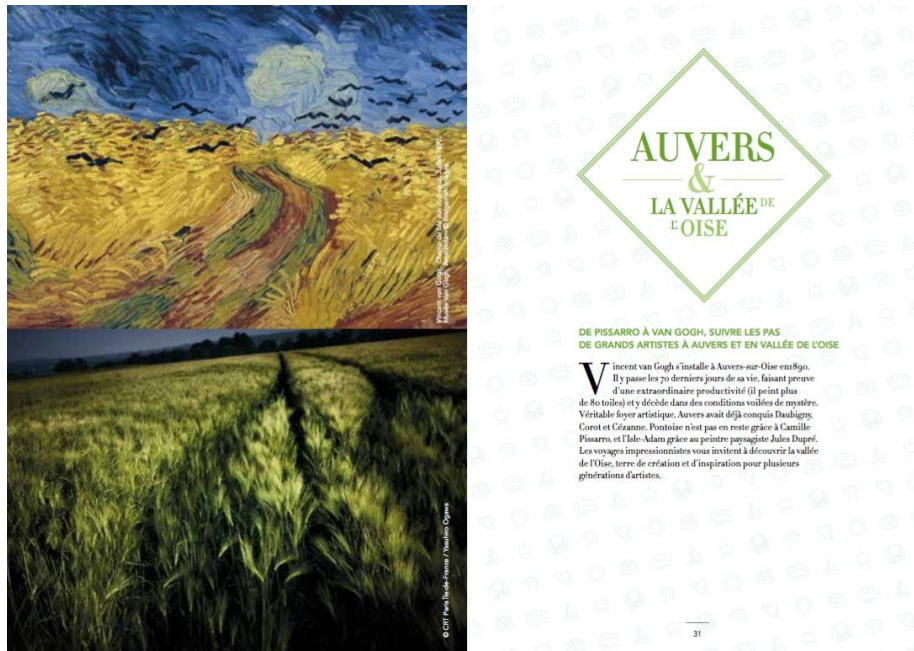
Figure 7: an image of official brochure of the Les Voyage impressionnistes *campaign
using the image of Champ de blé aux corbeaux, Van Gogh)*

Official brochures, posters, videos[48] are all based on the same visual principle, namely the reuse of masterpieces' images. This strategy essentially aims to build in potential tourists the ambition to live and discover the same emotions that have been narrated by those famous artists. At the same time, it creates a solid and well distinguishable cultural offer that turns around the cultural phenomenon of impressionist art.

4.3 *Byblos 3D show*: a digital exhibition shows the history of a place.

In 2013, in occasion of the Byblos International Festival (Lebanon), a video mapping was projected on the ruins of the Byblos' ancient harbor.

The 3D projection, titled "*From the Dawn of Town Rose a City of Civilisations[49]*" proposed an impressive show, evoking the ancient history of Byblos-Jbail, a World Heritage UNESCO since 1984 and a city known to be one of the oldest continuously inhabited cities of the world. It consisted of an open and free event that transformed the walls of the medieval port in a sort of storyteller, celebrating the Byblos destination for its glorious past as well as its current heritage, creating a strong link between past and present.

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[48] This material is available on the website: www.voyagesimpressionnistes.com/
[49] youtu.be/ABlqhti8ptI

The choice of this "storyteller" was the first challenge. The medieval citadel in the center of the old port was finally chosen for its floating situation offering for the projected visuals potentially rich reflections over the surface of the water.

The citadel's proximity to the premises the Byblos International Festival was also an occasion to capture both the Byblos visitors and the festival goers.

Figure 8: an extract from the Byblos 3D show, 2013 © Mr White Studio

The video mapping event was conceived as a way to narrate some strategic issues of the city's history, one of the most ancient sites of Mediterranean Sea, describing the succession of different important civilisations that animated its life: from the Phoenicians to the Romans. Each historical period of the city was depicted in a creative way capturing visually the essence of that time.

In a combination of audio and video animation, the imagine of some pieces of art, representative of the ancient civilisations living in the territory of Byblos, was projected on the wall of the medieval port. Among the other images, we can recognise: the Sarcophagus of Ahiram, king of Byblos, bearing the oldest inscription of the Phoenician alphabet (Beirut National Museum); a gilded bronze statue of the Phoenician god Reshef (Beirut National Museum); a characteristic carthaginian pendants (Museum of Carthage); an Egyptian style ornament (Musée du Louvre); the face of the Colossus of Akhenaten from the Temple of Aton in Karnak (Cairo Egyptian Museum) etc.

These masterworks, digitally developed from the original content preserved in cultural galleries and archives, were then inserted into a flow of sequences, carefully designed to take the audience into a series of unexpected visual cliffhangers keeping their interest peaking throughout the whole show which lasted over six minutes. In a constant play, rich in suggestions and mentions, the pieces of art were re-elaborated and reused to narrate the story.

The video mapping was funded by the European Union and initiated by a partnership between ENPI CBC Mediterranean Sea Basin Programme / International Augmented Med (*I AM*) and the Municipality of Byblos-Jbail. The grassroots idea of the I AM project was to develop innovative multimedia technologies for the management and the promotion of cultural and natural heritage, in order to identify new proficient strategies and services able to maintain and enhance the attractiveness of some tourism sites overlooking the Mediterranean Sea on international markets. So, it aimed at encouraging a better geographical and seasonal spread of tourism arrivals and incomes, thanks to the diversification of tourism products and tourism locations.

The Byblos' project has been one of the first cases adopting the video mapping technique and in general the augmented reality technique to narrate the cultural heritage for tourism promotion.

The projection event ran successfully for two days with overwhelming positive feedback from the audience and the media which led the event to be extended for a third day (repetitions every 15 minutes from 8.30 PM to midnight). The success of the event exceed all the expectations, so that a second edition was proposed deciding to give the medieval fortress a new visual treatment shifting from the epic past to the lively present [50]and then becoming a popular fixed date in the Lebanon agenda[51].

Thus, the inspiration focused on the current active ambiance of the city and its flourishing nightlife that make the whole old town beat like a music box at night.

For two years in a row the Citadel was an anticipated destination and the talk of the country. On the second year the highly anticipated show did not disappoint, instead it was extended from 6 minutes (from the previous year) to 12 minutes and played for three days alongside Byblos International Music Festival hosting famous international bands such as the Scorpions and Beirut.

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[50] youtu.be/vDZ70fKwW7I

[51] Other editions of the 3D mapping event were then reproposed with new topics and providers. Please find here the examples from 2015 youtu.be/ptGNjgHLpXs and 2016 vimeo.com/178314773

Figure 9: an extract from the Byblos 3D show, 2014 © Mr White Studio

Figure 10: an extract from the Byblos 3D show, 2014 © Mr White Studio

4.4 *Rijksmuseum* of Amsterdam: when copyright-free content becomes viral

Opening up to digital culture means opening up to innumerable development possibilities: applications, services, products for educational outreach programmes, tourism promotion, creativity, even for commercial purposes, born from the free re-use of cultural heritage content are growing.

Digital content can provide museum visitors an extended user experience able to overcome the physical boundaries of the cultural institutions.

Rijksmuseum[52], based in Amsterdam (The Netherlands), had a pioneering role in the international panorama. Indeed, it not only has digitised and made available its items online, subject to user registration, but it "*made them available openly and in the highest possible resolution*", ready to be re-used in a creative way and without limitations. This has made the popularity of the Dutch museum grow exponentially.

The museum collects about 1 million physical items - an important overview of Dutch art and history from the Middle Ages onwards, and of major aspects of European and Asian art - which are not all on display and accessible to visitors.

Thanks to the decision of digitising content, users can now navigate throughout the museum's digital collections, having the possibility to set their tailored collection and picking their favorite items. They can also share via social media their personal collection. This had not only enlarged and enriched the user experience but revolutionised the image of the museum: the UGC contributed to attract potential visitors through a more informal and user-friendly approach.

Furthermore, users are encouraged to be creative, by producing objects with the reuse of images offered by the museum: smartphone covers, t-shirts, tattoos, customized vehicles, or objects made with a laser cutter or 3D printer. These are only a few examples of the endless possibilities of creative reuse that is totally up to the end-users.
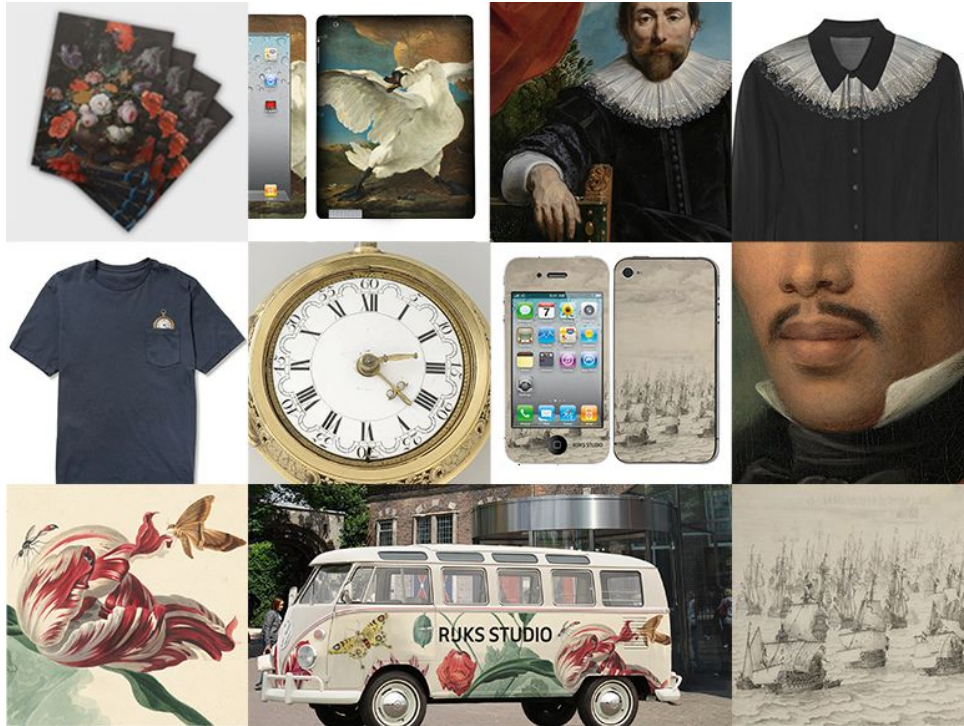
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[52] www.rijksmuseum.nl

Figure 11: an inspirational image of the creative reuse of the Rijksmuseum content

The museum provides multiple access points to these images. The museum made accessible the digital items not only on their website but also on the Europeana portal, where over 300.000 items can be easily searched and accessed[53]. The main purpose of the museum was to get the public familiar with their collections, and to extend the enjoyment of its cultural heritage contents beyond the simple onsite experience.

Campaigns, contexts, exhibitions have promoted this kind of approach to the cultural contents, that has produced, only in the first three months of the project, the creation of the over 32,000 Rijksstudio portfolios, the downloading of more than 112,000 artworks, and the birthing of 28,000 sets.

[53] www.europeana.eu/portal/en/search?q=PROVIDER%3A%22Rijksmuseum

5. The importance of dance as a means of promotion

As part of the research work carried out during the CultureMoves activities (e.g.: surveys, interviews etc.), as well as in continuity with the previously produced documents, namely the White Paper "Dance in Tourism, Research and Education"[54], we would like to report here some other examples, not only related to the content reutilisation but very significant to the use of dance for tourism purposes.

The relationship between dance, cultural heritage and tourism has been extensively investigated the above mentioned White Paper but it is well worth reviewing some extracts to highlight the advantages that dance activities can promote destinations.

«*Dance is a universal language*», it does not have any words so it is able to attract new audiences - namely «*tourists from further afield who like dance to visit places they wouldn't otherwise*» - and to enable participation «*dance activities can be a way to participate to an engaging experience*».

In this perspective, dance could be used as a way to differentiate tourism offer and to rebalance the tourist flows, «*it could attract different kinds of tourists, enlarging and differentiating people visiting a territory. It could represent a way to amplify the tourism seasonality*». Moreover, communicatively speaking «*dance is very photogenic and provides excellent video content*».

Accordingly to what emerged from the previous study, there are no fixed rules in defining to what extent dance performances are shaped and/or influenced by the presence of 'site-specific' landmarks, but the following use cases will describe two scenarios: dance as part of the cultural heritage and/or a strong tradition, and dance as a means to tell the stories of the venues (and their overlapping cannot be excluded).

5.1 Spain and Flamenco: when the heritage becomes a symbol of a destination

As a specific provision of the travel industry, dance tourism represents a very little investigated research niche. As an element of destination management, on the one hand dance tourism plays only a subordinate role in the total value creation (the monetary value creation of both flamenco and tango dance tourism is estimated to amount to less

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[54] Download available at culturemoves.eu/post/75638479/download

than a 5% share of either total tourism or creative industry[55]), on the other, its image dimension may diverge sharply from this, since its relevance for a destination's image can be high.

It is not only travel to music tourism destinations that is significant in this connection, but also participation in a musical event as a break from everyday life, which can also constitute a form of 'virtual' music tourism: one plunges into an exotic world without actually having to head off for any destination.

That's exactly the case of flamenco for Seville, or rather for Spain. The power of the flamenco image rises upward into an identifying symbol of the whole Spain. While the history of Flamenco is contested and there are several social, cultural and political debates that enter into the conversation, for our purposes our focus will remain on the very niche community of tourism and marketing. With this in mind, we return to looking at some examples of common tourism iconography that are relevant to this document.

Figure 12: an example from the web © Yulia Drozdova / Alamy Vettoriale Stock

The emergence of the term 'flamenco', referring to the artistic forms we know today, can be dated to around the 18th/19th centuries. Flamenco both arose as musical hybrids in the urban environments of Andalucia (not only Seville but also Cádiz, Jerez, Cordoba,

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[55] Dance Tourism Business Models in Seville and Buenos Aires: dimensions of meaning of intangible cultural assets in destination management: journals.openedition.org/viatourism/700#tocto1n1 (2014)

Granada, Huelva), whose character was shaped by marginalised social classes or ethnic groups such as *gitanos* (Spanish Romany gipsy). Later many *payos* (non-Gypsies) have contributed to expand it both in Spain and overseas [*more information can be found at the RomArchive Digital Collection[56] which has an interdisciplinary section on Flamenco Dance and Music*].

Initially performed in the intimacy of Andalusian homes, essentially born as a family-oriented activity[57], it has become very popular with the public exhibitions, in the so-called *tablaos.* So*,* from its origin onwards flamenco was exposed to tourist influences[58], in other words there existed a connection to forms of dance tourism from the very beginning, and tourism has kept the art alive up to today[59].

In this way, flamenco was actively exported from Seville by way of their tourist image. Even if the dominant share of dance tourist activities in Andalucia is concentrated in Seville, the regional capital shares flamenco as a regional art form defining its image and identity with the other regional cities. Thanks to the association of flamenco, both Seville, Andalucia and Spain have succeeded in creating a unique selling proposition in destination management, particularly in foreign markets, which has been further reinforced by the recognition of flamenco individually as intangible world cultural heritage in 2010.

The importance of flamenco for the city of Seville is "visually" evident, just have a look to the official tourism portal the extent of this asset.

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[56] RomArchive Digital Collection: www.romarchive.eu/en
[57] www.romarchive.eu/en/flamenco/granada-flamenco-ignored-and-underestimated/
[58] www.romarchive.eu/en/dance/baker-and-cisneros-collection/
[59] The aforementioned Paper points out how in parallel with the ever-increasing commercialisation and globalisation of flamenco over the years (that caused changes as the introduction of guitars and enlarging the monetary value creation with dinners), more private forms have continued to persist, such as juergas (mostly spontaneous flamenco celebrations) or cultivated by clubs or societies (peñas).
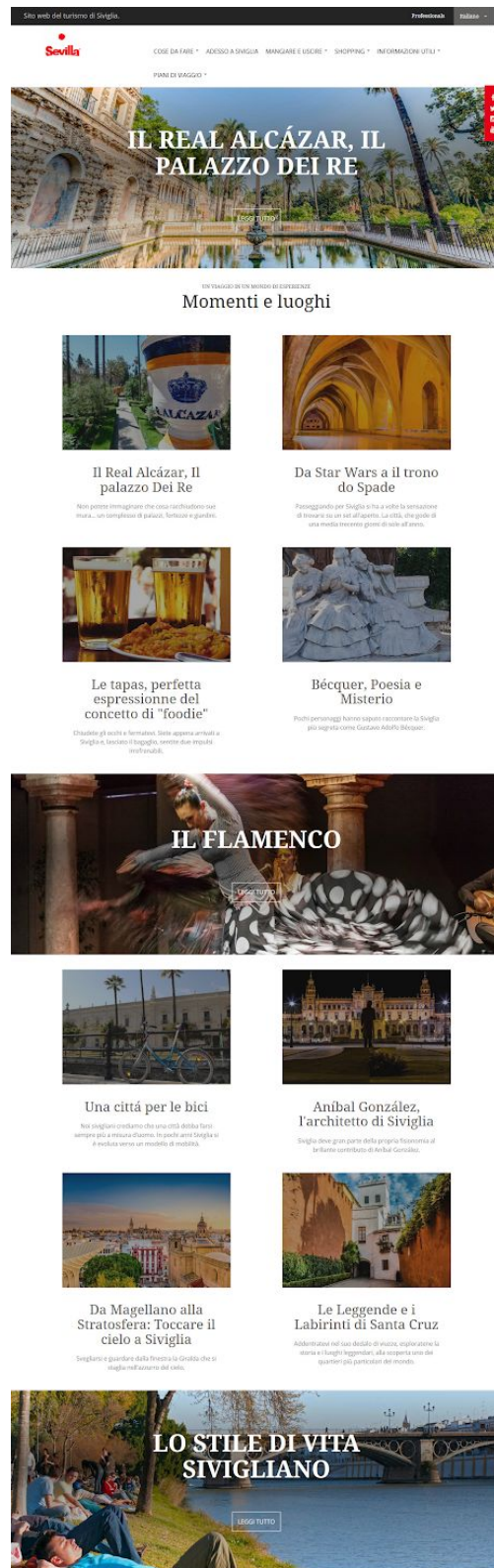
Figure 13: screenshot from www.visitasevilla.es/it homepage

Here, flamenco represents a must-do attraction of Seville, at the same level of the Alcazar and lifestyle. Similarly, social networks use flamenco content to promote Seville: for instance, on Instagram, a video about dance was used to promote one of the most important local celebrations: the *Feria de Abril*[60].

It is important to highlight that flamenco does not represent only a way of promotion, but it is an integral part of the tourism value chain that contributes to enlarge the offer. Indeed Seville hosts the *Museum of Flamenco*[61] as well as many events, among which the main one is *La Bienal*[62]. Additionally, suggested tours and itineraries always include a flamenco show (just have a look at the 2-day or 5-day tours in the official portal).

How is flamenco content is reused? It is easy to say that *Museum of Flamenco* promotes itself through the dance performances[63] but there are many other communication campaigns about it. For instance, *Un rìo de Flamenco*[64] (literally: A river of Flamenco) involves flamenco artists who tell what they dream while performing in the city venues into a "multisensory" video where inspirational images and sounds are mixed with a precise storytelling choice, made of tastes and flavours.

Figure 14: an extract from "Un rìo de Flamenco", 2014 © VisitaSevilla.es

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[60] One of the main celebrations in Seville, two weeks after Easter. Further information on: www.visitasevilla.es/en/history/feria-de-abril

[61] museodelbaileflamenco.com/en/

[62] www.labienal.com/en/

[63] Please see as an example: youtu.be/nBpRm-bMQuc

[64] youtu.be/DzjoUuwyz20

The power of flamenco imaginary is so strong that even external stakeholders, such as tour operators and bloggers, promote Seville by using flamenco. To confirm its international visibility, Rick Steves (American travel writer and one of the most popular US specialists about travelling in Europe)[65] presented Seville as the home of flamenco with a promotional video totally dedicated to the flamenco[66].

Figure 15: an extract from "Sevilla, Spain: Home of Flamenco", 2017 © ricksteves.com

Even at a regional level flamenco is still considered as a specific asset: the official tourism portal[67] presents flamenco at the same level as beaches, food & wine, nature, sport etc.

This does not surprise since, as mentioned before, flamenco is an intangible heritage of the whole region. Content here describes the history of this folk dance, aiming at differentiating dance tourism offer over the other historical cities. Once again, social networks use flamenco music, costumes and performances for promotional purposes.

What is really relevant is to underline how flamenco went out of the regional bounds to become a symbol of the entire country, even where it does not represent a historical tradition. A number of reasons contribute to this "cultural overlapping": the geographical identification of a destination (that varies according to the origin of the guest and based on the knowledge and information that the potential guests have on the destination:

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[65] Further information on: www.ricksteves.com/about-rick
[66] Here: youtu.be/BrryTU8W_Fs
[67] www.andalucia.org/en/

usually the further they are, the bigger will be the scale of their perception), the monetary value creation (e.g.: the official tourism portal of Spain promotes flamenco tours and activities including also Madrid[68]) and of course the evocative power of dance.

5.2 The case of *La Notte della Taranta* and the Apulia region. When the traditional dance "naturally" promotes a destination.

Within the Italian panorama, where cultural tourism is an important driver throughout the territory, Apulia region (Puglia) plays a strategic role that continues to record substantial growth with regards to arrivals and presences. In 2017, for the first time, over 15 million overnight stays in hotels and other hotel facilities were exceeded[69]. The search engines recorded a diversified distribution of most visited destinations per seasons (Easter, summer, short breaks) which enabled to overcome the image of a seaside destination.

Similarly to the Tuscany case, it corresponds to a long-standing promotion and re-branding, started in the early 2000, where the region focused its efforts to improve its attractiveness, and particularly thanks to the political course established in 2005, whose primary objective was a comprehensive place branding and the internationalisation of the Puglia region[70].

The first steps were the identification of a governance model, with the centralisation to the regional agency *PugliaPromozione* of the province attributions[71], and the digital strategy aimed at accompanying the tourist alongside the different stages of travel and to create brand awareness, that brought to the new tourism portal *ViaggiareInPuglia.it*[72].

The preliminary policy areas were then the rebranding of tourism image, that included influencer marketing but also the launch of Apulia Film Commission in 2007 and Puglia

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[68] www.spain.info/en/narrativas/el_madrid_flamenco.html

[69] The 2016 year has been defined "golden year" for tourism in Puglia where national tourism had +4.5% of arrivals and +2% of presences, and the international incoming had +13%. *Source*: www.quotidianodipuglia.it/regione/puglia_turismo_in_volo_15_milioni_di_presenze_e_prenotazio ni_record-3633366.html and
marketingdelterritorio.info/index.php/it/dal-territorio/2891-turismo-in-puglia-i-numeri-d-oro-del-2 016

[70] The place branding policies did not concern only tourism, they included also the enhancement of cultural resources, green economy and cooperation agreements (such as those stipulated with Albania, source: www.europuglia.it/accordi-di-collaborazione/repubblica-di-albania).

[71] *Source*: www.performancemanagement.it/2012/11/promozione-turistica-caso-puglia/

[72] Curiously there are some common points with the Tuscany case:
- the financing through european funds, specifically through the P.O. FESR Puglia 2007-2013
- the combination of online and offline activities, even if the strategy was digitally based. For the Apulia region is important to mention the *Puglia Village*: an itinerant roadshow stand in the main European airports which have direct flights to Puglia region (*source:* www.ninjamarketing.it/2015/11/20/social-media-e-turismo-il-punto-con-carlo-caroppo-s mm-di-pugliapromozione-intervista/)

Sounds for the development of the regional music system in 2010, and the enhancement of competitiveness, which includes for instance the agreements with low-cost companies to encourage incoming tourism[73].

The choice to invest into a sustainable, plural and modern tourism, building the offer on niche markets and promoting Apulia as a "magical" place that combines past and future where travelers can have special emotions and unforgettable experiences, brought its first results since 2010[74].

Two assets were at the root of the whole strategy: "*Puglia: a choice of taste*" and "*Puglia Events*". Both initiatives aimed at promoting the authenticity of travelling in Puglia while at the same time seasonally adjusting the attendance of tourists.

"*Puglia: a choice of taste*" focused on food & wine asset, promoting traditional tastes and dishes of the territory. Workshop, fairs, tasting and many other events were part of the campaign but above all the strategy aimed at inserting the ancient "masserie[75]" into the tourism market. Reengineering the offer had a twofold aim: the economic sustainability for the productive fabric, giving more job opportunities to the young people to not leave the region, and environmental sustainability by promoting the farming culture and by attracting nature friendly tourists.

"*Puglia Events*" was an integrated communication system for cultural events, promoting over 600 free activities off the peak season in order to promote Apulia region as an all-season destination. This vision then became the claim of the promotional campaign "*Live your Puglia experience*[76]" from 2013.
An important factor of this successful campaign, such as of the following ones like *#WeAreInPuglia*[77], was the rediscovery of traditional music and folk dance heritage (started from the aforementioned Puglia Sounds).

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[73] *Source:* bari.repubblica.it/cronaca/2016/05/31/news/voli_low_cost_la_regione_puglia(...) and bari.repubblica.it/cronaca/2017/04/12/news/aerei_la_regione_puglia_raddoppia(...)

[74] Despite the economic crisis, Apulia region registered +11% of arrival and +16% of overseas presences. *Source:* ricerca.repubblica.it/repubblica/archivio/repubblica/2011/02/15/(...)

[75] The "masseria" is a fortified farmhouse found on the estates in the Puglia region and typically built in the 16th century. It is a complex of buildings generally running along two sides of a central high-walled courtyard. Further information about the related policy: bolognainforma.wordpress.com/2014/02/19/il-presidente-nichi-vendola-i-risultati-del-turismo-in-puglia-frutto-di-una-politica-non-improvvisata/

[76] Further information on: www.informacibo.it/bit-2013-la-conferenza-live-your-puglia-experience/

[77] *#WeAreInPuglia* was the only tourism hashtag on Twitter top chart of 2015 counting 7.4 thousands tweets without adv campaign. *Source*: www.pugliain.net/weareinpuglia-il-successo-della-campagna-di-promozione-turistica-regionale/. It is well worth mentioning other important awards as the "*Best in Travel*" of Lonely Planet (NB: Bari, the regional capital, is in the 2019 chart) and National Geographic in 2014.

The undisputed protagonist was the "Taranta" (or Tarantella). The name derives from that of a famous spider: the tarantula. In ancient times it was thought that the bite of this locally common type of wolf spider, was highly venomous and lead to tarantism, a disease that causes clouding of consciousness, convulsions and uncontrolled movements. It was believed that the most effective method to heal patients was to make them dance in a wild and uncontrolled way to the rhythm of music, so as to be able to discharge all the tension and energy accumulated and thus recover the equilibrium. Born as a therapy, as originally conceived, this dance became over time a tradition destined to survive over the centuries.

Tarantism, as a ritual, has roots in ancient Greece. It was a ritualistic dance in honor of the god of music and the sun, Apollo, and the god of wine, Dionysius. Ancient Greeks settled in Sicily, Naples, and throughout southern Italy, bringing this beautiful dance with them. In the region of Taranto this took the name of "Tarantella". There is also a version of the dance that was traditionally used for courtship, from which is possible to find different versions of "Taranta" such as the "Pizzica", typical from Salento (the region south from Taranto)[78].

The process of social and cultural development have overshadowed the phenomenon of tarantismo, which has recently come back to fashion in a new form and with a new spirit, that we talk about neo-tarantinism thanks to "*La Notte della Taranta*", the biggest festival in Italy (able to attract 200,000 visitors during the main event) and one of the most significant events on popular culture in Europe. The festival takes place in Melpignano (Salento - Puglia) and is specifically dedicated to the rediscovery and enhancement of Taranta, combining it with other musical languages, from world music to rock, from jazz to symphonic music. This deeply-rooted tradition has so now different connotation to the historical and traditional dances, experimenting with new sounds and other popular music.

The ability of the described policies, and related communication campaigns, was not to convert this folk dance into such a big event, but into an identifying symbol of the region and a way of promotion.

Below we analyse some concrete use cases.

On the marketing side, "*Live your Puglia experience*" and #*WeAreInPuglia* aimed at involving international tourists into the storytelling of the region. Stimulated to share content and/or comments about their trip, this helps other potential visitors to get inspired. Specifically, the co-marketing campaign with Nikon[79], well-known international

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[78] Further info on: en.wikipedia.org/wiki/Tarantella or
www.madeinsouthitalytoday.com/the-pizzicarella-dance.php
[79] www.advertiser.it/2014032617274/brand-strategy/weareinpuglia(...)co-marketing-con-nikon

brand in the photography sector, organised a contest around 5 regional destinations, including Melpignano. This helped to bring "taranta" into the international market as a driving factor for the Puglia region.

The evocative power of dance, as well as performative arts in general, is evident since the last two official (video) campaigns use dance as part of their promotional goals for the whole region (even besides folk dance).

In 2017, the campaign "*Puglia: lo spettacolo è ovunque*[80]" (literally *Puglia: the spectacle is everywhere*) consists of a video clearly aiming at representing the whole region as a show and a fairytale story.

Figure 16: an extract from "Puglia, lo spettacolo è ovunque", 2017 © ViaggiareInPuglia

The narrative line is introduced by a conductor and marked by the alternating of performing arts: jugglings, theatre, dance, music. The claim "*A dreamlike journey in an authentic and contemporary land, between enchanting landscapes, art and culture. Leave with us, we'll take you to Puglia!*" acts as a call to action in the inspirational phase.

In 2019, a new video campaign[81] takes advantage of the success of the hashtag *#WeAreInPuglia,* reusing it for the promotion dedicated to the "Events" asset as explained in the description *"Puglia is a land where tradition is mixed with contemporaneity, and every event becomes a unique experience that needs to be lived. Here is a video that tells the Puglia of cultural initiatives, concerts, celebrations and*

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[80] youtu.be/I_cWF1xnzuA
[81] youtu.be/6MC_pqRIW2k?t=18

festivals related to tradition, a must-have during the whole year and that we are sure you will not want to miss! Good vision!". The goal here is again the seasonal adjustment and "Festival della Taranta" could not miss as representative of the Puglia region.

Figure 17: an extract from "We Are in Puglia", 2019 © ViaggiareInPuglia

It is interesting to notice the common factors and circularity of the promotional activities. Visiting the official accounts of *"La Notte della Taranta"*, the closing of the circle called back to the promotion of the territory as a whole. Indeed the Instagram account[82] goes further with the dance performances promoting all that concerns the regional identity (here specifically dedicated to Salento) such as beaches, historical buildings, local artists and even popular aspects such the promotion of Lecce football club in Serie A (the Italian major league).

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[82] www.instagram.com/lanottedellataranta_official/

5.3 The activity of *Virgilio Sieni Dance Academy*: when dance represents a collateral mean to promote and/or rediscover a place.

The National Centre of Dance Production of Virgilio Sieni[83] experiments with the use of dance both as an instrument of social inclusion and as a way to promote a territory.

Since 2007, *the Academy of the Art of the Gesture*, based in Florence, develops itineraries focusing on experiencing and exploring languages of the body, in which participants of all ages and conditions, from children to the elderly to the visually-impaired, can gain confidence in their body and in their ability to convey emotions: the concept of "democracy of the body" where anyone is legitimated to belong and participate, regardless of their age and dancing skills. The Academy performances are not designed *for*, but *with* the communities that participate.

This is an important factor to involve communities and make them interact with the art and the cultural heritage of their territories through dance activities: professional dancers and non-professionals collaborate together on the production of collective dance choreographies, often played in non-conventional places such as museums, urban streets, poorly known cultural institutions, abandoned buildings or peripheral city areas.

For instance, this is the case of the [Cenacoli Fiorentini](#) project. Florence has beautiful paintings and frescoes representing the episode of the "Last Supper", which are unfortunately conserved in little-visited locations. The *Cenacoli Fiorentini* project aims to set dance performances in these locations, thus strongly contributing to the promotion of these locations and the artworks they hold.

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[83] Virgilio Sieni is a famous Italian dancer, with a long national and international experience. From 2013 to 2016 he directed the Biennale di Venezia-Dance. In 2013 he was named Chevalier de l'ordres des arts et de lettres by the French Minister of Culture. Nowadays, Virgilio Sieni has numerous collaborations with preeminent theatrical and musical institutions, art foundations and international museums. Further information on: www.virgiliosieni.it/accademia-generale/ CultureMoves staff interviewed Daniela Giuliano, the *Director of The Academy of the Gesture*, about the relationship between dance and territory, please find it here: culturemoves.eu/post/76724668

Figure 18: Dance performance in the "Cenacoli Fiorentini", 2015 © Ela Bialkovska

At the same time, dance enters places that are not usually devoted to dance. Another example from the Academy, it is an activity that has been carrying out in a peripheral district of Florence, named Isolotto[84]. In this case, dance allows citizens to repossess green spaces, especially those abandoned or poorly managed by public administrations. Similar projects of urban dance have been organised by Virgilio Sieni in other European cities, such as Marseille in France[85].

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[84] Here the description of the project related to the Isolotto district that took place in 2017: www.virgiliosieni.it/isolotto-ottobre-dicembre/
Here the ongoing project set at the Isolotto district:
www.virgiliosieni.it/firenze-festival-isolotto-3-cantieri-culturali-quarto-paesaggio-laboratori-per-cittadini/
At this link an overview of the most recent project of Virgilio Sieni Academy: www.virgiliosieni.it
[85] Here a description of the project that took place in Marseille:
www.artribune.com/tribnews/2011/08/arte-del-gesto-nel-mediterraneo-virgilio-sieni-in-viaggio-per-l%E2%80%99europa-e-la-toscana-a-passo-di-danza/

Figure 19: Urban dance performance - Isolotto (Florence), 2018

The same activities are carried out also collaborating with important cultural institutions such as Palazzo Venezia in Rome, the Picasso Museum in Barcelona or the Siena National Gallery. Dance is here an enriching ingredient to intercept new audiences or to engage more with the visitors.

Performances are not always designed to deal with the artworks or landmark on site[86], it is a free artistic choice. But in many cases the cultural heritage becomes a protagonist of the performances, shaping and influencing its creation.

For instance, that's the case of the Vita Nova project, that has been held at the Bozar, Palais des Beaux-Arts in Bruxelles, during which Virgilio has interpreted with his dance choreographies the gestures and emotions depicted by the artwork of the *Paintings from Siena: Ars Narrandi in Europe's Gothic age* exhibition.

This close relation was also proposed by the "*La cittadinanza del corpo*" that involved about 70 people dancing all together across the rooms of Palazzo Te in Mantova, or by the *Cammino Popolare* project, that was held in a public space of Pistoia (Piazza San Giovanni XXIII) involving a small crowd of citizens that staged the scenes of the frieze of the "Opere di Misericordia" of Spedale del Ceppo realised in the XV-XVI centuries by various artists, among them Giovanni Della Robbia and Filippo Paladini.

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[86] From the aforementioned interview, the Academy staff explained the major issues are very practical or technical, concerning safety and security.

Figure 20: Urban dance performance - Pistoia, 2017

Recently, the Academy has taken the habit to film the whole process of the projects, from the initial involvement of the territorial actors to the final performance. Despite common perceptions, this has not a promotional purpose but a way to describe the working methodology to new potential stakeholders. Documenting and filming the projects allow Virgilio Sieni Centre staff to more effectively clarify the kind of involvement required from participants as well as the expected impact and the benefits for people and places. On a social perspective, the most important part of each project resides in the process leading to the performance rather than the performance itself.

6. Conclusions

This document has offered a heterogeneous range of examples related to the reuse of (digital) content and the exploitation of dance (and the related reuse of dance content) in the territorial promotion, taking into account the *Five Stages of Travel* era.

The seven examples have features in common and are also interconnected with one another. At the same time they highlight different key aspects all relevant for the tourism promotion and for tourism stakeholders that need guidelines and best practices to adopt in their daily activities.

The cases of *Voglio Vivere Così* and *Voyages impressionnistes* promotional campaigns show how the content (re)use can allow DMOs to spark interest about a destination, helping to create a distinguishable brand or reinforcing its reputation where it is necessary.

The example of *Byblos 3D show* depicts a case where the content reuse has the task to tell the history and the cultural heritage of a destination and how the exploitation of the digital technology has the power to amplify the enjoyment of a place, creating a unique experience.

The strategy adopted by the *Rijksmuseum of Amsterdam* demonstrates how the free reuse of cultural heritage content allows (un)expected forms of creativity able to positively affect the reputation of a cultural institution.

The cases of *Spain with the Flamenco* and of *Puglia with the Taranta* represent two tourism destinations in which the dance is, first of all, a traditional element, an integral part of their intangible cultural heritage and thus of the experience of those territories. The potential of the dance as a promotional element has been widely exploited by these two destinations. And in this promotional process, even the reuse of dance-related content has been equally strategic to amplify the experience of the destination and create an attractive image to be promoted all over the world.

A special case is represented by the activity of *Virgilio Sieni Dance Academy* where the central element is the dance and the promotion of a place represents a sort of accidental and indirect effect. This case equally demonstrates that the dance can be taken into consideration as a possible fellow in the promotion of a territory.

This document offers examples to be taken and used as inspiration and guidelines for stakeholders dealing with the tourism field. It also has offered important food for thought to the CMoves consortium that is currently dealing with the demonstrative phase of the project.