

Presentation of the handbook and its features





The structure of the handbook

The handbook is divided into the following sections:

- 1) Introductory comments on the term of storytelling
- 2) The digital storytelling workflow
- 3) The technical issues
- 4) A case study
- 5) References
- 6) Annexes



The handbook

The Handbook is a manual that will guide the students in representing, through stories, the cultural assets of a territory to increase engagement and land brand awareness with visual marketing techniques that through a story creates a widespread sentiment.





The guidelines that led to the creation of the handbook

- ☐ To provide the trainees in the sector of tourism and cultural heritage with knowledge on the tool of storytelling
- ☐ Development of educational material related to methodologies for creating digital stories
- ☐ Utilization of stories for an efficient promotion of cultural heritage assets
- ☐ Practice and paradigms on targeting audience and development of intriguing stories as promotional tools

The handbook offers

- * Practical advice, critical issues to manage and precautions to take
- * Cases to emulate and advantages in the choice of the individual medium to use and combine to give life to transmedia and serial digital, cultural communication
- * Operational procedures to develop integrated actions to plan, guide and control the digital cultural communication strategy
- * Check-lists to guarantee the correspondence of the digital cultural storytelling products created to the quality standard expected





Targeted audience

- ☐ Students in the sector of humanities, tourism, cultural heritage and marketing
- ☐ Entrepreneurs that participate in vocational training programs and wish to increase the popularity of cultural heritage assets
- ☐ Anyone wishing to take part in vocational training and make use of stories in the promotional process of cultural heritage assets

Presentation structure

This presentation aims at showing the main features of the handbook and it is divided into 4 parts in accordance with it.

In the first part, we will discuss on the literature background on the term of storytelling. Introductory comments and related terms will be explained to give the trainees the opportunity to familiarize with it.

In the second part, we will discuss on the workflow of stories and their development. The main tools, techniques and methods will be presented.

In the third part, we will briefly talk about technical issues concerning the development of stories. Multimedia tools and software will be presented.

In the fourth section, a case study will be presented as an example of applying technological features on cultural heritage assets.



Section 1

Introductory comments on the term of
storytelling



Introducing the term of storytelling

It's of the utmost importance the trainees get to know the term of verbal storytelling. It has been a part of human culture for thousands of years, even when words and languages were absent. Pictures and symbols were used as a sign to show our need to “be heard”.

Later on as languages developed these signs became myths, fables, folklore tales...

The storytellers had to cultivate a unique and special way to narrate their stories, as this very way was the thing that made people feel.



The importance of verbal storytelling...

- ☐ Societies are complex entities with people from various backgrounds and even the most illiterate person has the right to enjoy the feelings that an intriguing story can give them
- ☐ Stories consist a very crucial part of our folklore culture
- ☐ Stories contribute to spread the fire of knowledge
- ☐ Promote cultural heritage and traditions



Stories teach societies

The tales and stories gave us a guidance to morality and let us discover the fundamental rules that societies embrace.

It can be said that storytelling is the interactive art of using words and actions to reveal the elements and images of a story, while encouraging the listener's imagination. Think of Aesop's fables, for example...or more specifically the fox and the stork... The stork teaches the fox to respect differences and the unique characteristics our friends have...

In other words, the stories have the power to teach strong virtues and the audience has the opportunity to relate



The reasons for good stories

It is given emphasis on the reasons why students should develop engaging stories:

- 1) Stories have the power to **inspire** the audience
- 2) They **energize** and **intrigue** the listeners
- 3) They **motivate** them to take action
- 4) They **humanize** and **promote** our unique cultural traits



The handbook's focus on the digital storytelling

- ☐ We focus on contemporary tools to create engaging and intriguing stories
- ☐ Digital tools to promote cultural heritage assets
- ☐ Techniques to develop script techniques and characters



Section 2

The digital storytelling workflow



Digital Stories

Digital storytelling combines the art of telling stories with a variety of **digital multimedia**, such as images, audio, and video. Digital stories bring together some mixture of digital graphics, text, recorded audio narration, video and music to present information on a specific topic.” (Robin, 2008). It is a short film/clip that contains various digital media tools and gives people the opportunity to share their personal interests, aspects and attitudes.



Why digital stories in cultural heritage and tourism assets?

The handbook concentrates on the important role that stories play on the cultural heritage promotion and tourist destination branding. The demand of travelers remains really high since people want to see more and more about which attractions to see, where they can eat, what they can buy etc. Past guides were trying to be everything to everyone but digital stories and narrations is the tool to make the difference. They improve the visitor's experience and increase Word of Mouth recommendations. The audience is active on social media and networks and they also boost repeated visitation via sharing and posting.



The expected learning outcomes

- ☐ The students will learn the origins of storytelling
- ☐ The basic reasons to tell authentic stories will be understood
- ☐ The main ingredients of a good story will be analytically presented and acquired by the trainees (models, script techniques, characters, places)
- ☐ The students will have a hands-on experience on creating their own scenarios



Target Group Description

Development of target group description is about identifying who you want to engage with your heritage project, and taking proactive steps to attract and retain their interest, to convert them to first time visitors and loyal customers who co-create value and spread out positive word-of-mouth, thus improving the value proposition and attracting more visitors.



Target groups and market segmentation

Target groups describe a selection of people with more or less similar traits. Target group description is based on qualitative and quantitative data, usually a mixture from primary market research and customer contact, data from direct observations, as well as data from secondary research or a competitor analysis. Target groups define current and/or future users. Depending on the complexity of a cultural heritage product or service, there may be one to five different target groups, which are mainly used in marketing and market research.

Segment by

- ❑ Demographics (Age, gender, social class, education etc.)
- ❑ Geography (residence, workplace etc.)
- ❑ Behavior (What they do – existing or new visitors; tourists or day trippers)
- ❑ Attitude (What they think – family day out, educational reasons (want to learn), social reasons, looking for familiarity, entertainment reasons)

To make it easier to understand target groups, we use audience segmentation. It is the process of splitting customers, or potential customers, within a market into different groups, or segments, within which customers have the same, or similar requirements satisfied by a distinct marketing mix.



Personas

Due to the fact that market segments are too generally taken out, ignoring the social dynamics of cultural sites, and the group-based nature of most visits to these sites.

The model of “persona” is developed in an effort to create a new more accurate visitor profile.

Personas describe fictional representations of your ideal customers with their needs and goals in a certain context. They are based on real data about customer demographics and online behaviour, along with educated speculation about their personal histories, motivations and concerns.

The value of Personas

Through these profiles:

- ☐ You can relate with your audience
- ☐ Help them overcome challenges
- ☐ They can consider of achieving new goals
- ☐ Boost visitors' engagement

They will supplement your marketing tactics by painting a clear portrait of the audience you're targeting. They go beyond standard identifiers, like age, education, career and location and dig deeper into what drives, challenges and affects your customers on an everyday basis. Additionally, they often include direct quotes and other forms of open-ended feedback from real-life people that are part of your audience, which helps lend the persona further color.



Working with multiple personas

It's not unusual for a business to serve multiple needs, but even if your business only does one thing, that one service might mean different things to different people. That's why it's essential to develop multiple personas. As you define one target persona, you'll find that some of the clients you want to work with don't align with the demographic info that you're using to create your buyer profile. Through the process of development bear in mind that target personas may change or alter over time, so it's essential to keep revisiting the information you've developed to ensure it's still relevant, and keep it up-to-date.



The storytelling model and its cornerstones

To effectively communicate a story, it is important to identify some of the key elements that will be covered



The cornerstones

- ❑ Setting: Where the story takes place
- ❑ Conflict: Challenges that the characters face/ creation of drama
- ❑ Characters: The personalities that are affected by the conflict
- ❑ Theme: The messages sent by the storyteller. What is the lesson we learn?
- ❑ Tone: The mood within a story. It is affected by direct or indirect situations
- ❑ Point of view: First person, second or third. The most typical one is the third person point of view where the story unfolds as the characters “live their lives...”

Important checkpoints

In order to ensure that the storyteller targets directly to their audience and communicate their message, we should focus on:

- 1) **Goal:** The desired ending
- 2) **Audience:** The very specific characters of people the story is aiming to influence
- 3) **Target:** The overall scope of your campaign
- 4) **Constituency:** Particularly important asset due to the limitless possibilities to involve the audience and make them play their own role in the story.



Crucial points

Points of intervention: The direction in which the story will go can be narrowed down by realizing what system is specifically targeted by the storyteller. The stories should connect with the point chosen, and should embrace clear actions to achieve the desired changes.

More specifically:

- 1) Point of production
- 2) Point of consumption
- 3) Point of destruction
- 4) Point of decision
- 5) Point of assumption



Developing the story of storytelling

"The concept that underlies a speech, a poetic or literary work, the essential meaning of a reasoning, the hidden meaning of a sentence" (Idea, 2019)

Key elements

Theme: This is the ultimate goal of a story. This is the element that will guide the whole storytelling process.

Medium: Communication channel to make your story “heard” or “shown”

Narrative act: Story Plan and Discourse Plan

Structures of the narrative transmission: The status of the narrator, the definition of who the narrator is and from which point of view the story is told

Plot: The story in a few words

Treatment: expanded story in which, unlike the plot, the characters, the environments and the different dynamics of the story will be scrutinised in detail.

Story/ script: The very detailed text that includes all the elements of the story



The characters

The character design or character profiling is the definition process of the characters. What are their physical and emotional/psychological characteristics?

Make sure these are developed coherently with respect to the events and narrative sequence.

The characteristics can be proven an effective tool to show prominence and put emphasis on particular situations



Types of characters

- ☐ Main characters: Hero/ protagonist, Anti-hero/ antagonist hero
- ☐ Secondary characters: Supportive roles (like the assistants/friends of the main character)



The four criteria

- ✓ Function
- ✓ Hierarchy
- ✓ Characteristics
- ✓ Archetypes

The four criteria

- ✓ Function: The role of the character in the story
- ✓ Hierarchy: Are they a main, secondary or background character?
- ✓ Characteristics: The various behaviors, the information the audience is given about them and the special, unique traits that characterize them
- ✓ Archetypes: They define the fundamental characters of a story



Temperament models

Classification of characters

Temperament models

- ❑ **Hero** is the person/thing the story is based on, and generally has a weak point, called **fatal flaw**, often highlighted during the story, and must deal with death also understood in a symbolic way. The hero has the qualities in which the reader or spectator tends to relate and is driven by universal and original drivers.
- ❑ **Mentor**: guide who helps, trains and instructs the hero. Often he/she/it has a heroic past and is identified as a moral conscience or code of behaviour that motivates the protagonist and pushes him/her/it in the right direction.
- ❑ **Guardian of the threshold**: tests the hero by creating difficulties, in order to investigate his/her/its willpower. Apparently he/she/it is an enemy but he/she/it can also be transformed into an ally or a character from whom the protagonist absorbs energy.
- ❑ **Herald**: communicates the beginning of the adventure and its triggering cause, the change that is about to arrive and the need to start a journey to the hero. In the structure of the story, treated in the following paragraphs of this *handbook*, the herald will coincide with the **triggering incident**, in fact, it is not important that he/she/it is a character, but it can also be an object or an action that causes the start of the journey .
- ❑ **Shapeshifter**: changes shape or status, who becomes a friend from an enemy and vice versa. He/she/it often has the function of planting doubts and creating suspense.
- ❑ **Shadow** : antagonist who must, however, always show characteristics of humanity in order to not be identified as a merely bad stereotype. It is the conflict or clash between the hero and the *shadow* that serves as the driver of the story.
- ❑ **Trickster** is the shoulder of the protagonist who is often the source of light-hearted events. He/she/it creates mishaps and also stimulates negative changes.



Places of the story

The setting of a story develops around four dimensions: era, duration, location and level of conflict (McKee 2018).

Era: The “time” of the story, representing a temporal location

Duration: The length, which is clarified by the events narrated and the development of characters

Location: Physical dimension, spatial location

Level of conflict: The location of the story in relation to human struggles/ the social aspect



Script techniques

Characters + Setting

Adding characters and settings together is vital to the sequence of scenes that comprise the plot



The 5Ws: This is a technique used in the editing of newspaper articles

- **Who** the protagonist is
- **Where** he/she/it acts
- **What** he/she/it does
- **When** and why he/she/it does it



The 3Cs

A further technique is developed (Engri, 2003) in which you have to ask:

- ☐ Who is our **Character**?
- ☐ Which **Conflicts** do they face?
- ☐ What is the **Conclusion** of the story?



Most common models used in the development of stories and characters

1st model: The story in three acts

2nd model: The hero's journey

3rd model: transformational arc of the character

In all models, every story is defined by a **beginning**, which triggers the action through the motivation of the characters, a **development** that enriches events and carries the story forward, and an **end**, where the protagonist's objectives must reach a solution, that may be positive, negative or open. The condition in which the story begins must always be different from the condition in which it ends, as evidence of the fact that there has been a narrative evolution (McKee 2018)



The story in three acts

In the first act (incipit) the characters and settings are presented. The audience begins to empathize and slight conflicts begin to happen.

In the second act, the conflicts start developing and new series of events are generated. New situations and secondary events arise and surround the main story, throwing the protagonist into the most tense phase of the story. The secondary act ends to the point of maximum tension, the climax.

In the third act all conflicts tend to resolve. The ending unfolds in narrative moments that force the protagonist to return back to the ordinary world.

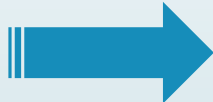
Third act: Narrative moments

The narrative moments that lead the protagonist return to the real world can be summarized in the following:

- 1) The road back: The protagonist understands that the ordinary world represents his/her/its reality and decides to leave the *extraordinary world* behind, escaping those who want to recover what they have acquired, receiving support from the allies found on their path and finally arriving at the resolution of their conflict.
- 2) The resurrection/ master of the two worlds: The new trial of the protagonist that serves as a purifying act and demonstrates the change and their having arrived at the resolution of the conflict
- 3) The resolution with the “elixir” or “free to live”: The end of the story. Thanks to what has been acquired in their journey, the reward, gift or elixir, the main character resolves their conflict, thus, reaching the end.




The ending should reflect the atmosphere

Happy ending  The narrative journey must lead to it

Tragic story  The text/ script must prepare the audience for this sad and inauspicious ending

Some important notes about drafting the ending, mentioned in the handbook...

- ❑ Untie all the knots of the story through that process which is called *dénouement*; write a *credible ending*. Credibility is obtained only with adequate preparation during the work
- ❑ Elaborate an ending that is *coherent with the rest of the work*, adhering to the style and genre followed during the narration
- ❑ Define an ending, *open, with a happy or negative ending*, which must be in line with the goal set at the beginning of the writing phase.



Section 3

Technical issues



Technical issues

The purpose of the section of technical issues in this handbook, is to tenaciously address the problems inherent in the production of digital storytelling. Tools for producing multimedia artifacts will be discussed.



The role of multimedia nowadays

The creation of multimedia and digital products represents the fundamental point to produce successful Digital Storytelling material. Nowadays multimedia contents are widely used compared to the past, this also due to the strongly expanding technology. There are many tools for producing multimedia content that make the process of creating multimedia content simple and immediate.

Multimedia

Multimedia is content that uses a combination of different content forms such as text, audio, images, animations, video and interactive content. The term is composed of the Latin terms multi- and media (plural of medium = "mean", intended as a device for processing information), it spread in the late eighties and early nineties.

They refer to:

- ☐ Moving images
- ☐ Static images
- ☐ Music
- ☐ Texts



The multimedia objects

- ❑ Traditional forms: Multimedia were commonly defined as CD-Roms and/or DVDs in which images, text and sounds, combined, created a single support to be "read" only on a computer
- ❑ Contemporary forms: Multimedia is no longer meant to be a content linked to a single type of support, but a usable, sharable and modifiable information anywhere and on different devices, from the computer to tablet, smartphone or interactive whiteboard



Interactivity

Internet and a greater ability to manage multimedia contents have transformed the personal computers into devices capable of transforming into TV, radio, telephone, book, camera etc.

Sometimes the term multimedia is confused with interactivity. This is due to the progressive overlap between multimedia and intrinsic interactivity of the new media devices, which are increasingly able to emulate the communicative interaction between peers

Multimedia create a viable environment

- ❑ **Hypertextuality:** This is a characteristic of a document using the structure of hypertext. Sometimes the "hypermedial" or "hypermedia" neologism is used to indicate more precisely the fusion of multimedia contents in a hypertextual structure.
- ❑ **Learning and teaching:** The use of multimedia contents generates real transformations in understanding, transmitting and organizing information both in teachers and in learners. Multimedia promotes immersive learning. Young people live in a sound environment, characterized by the media system (TV, radio, smartphone...), therefore they learn very often even unknowingly through the participation and sharing of audio/video content



Methodologies

- Localization of Multimedia and Audiovisual Content
- Digital music notation
- Audio Signal Processing
- Digital Image Processing
- Digital Video Processing

Methodologies

Localization of multimedia and audiovisual content: set of techniques used to make audiovisual products (films, documentaries, television series, broadcasts) usable to speakers of languages other than the language of origin. The main methods are:

Subtitling

Dubbing



Localization of multimedia

Dubbing

The term dubbing designates the technical procedure by which the original soundtrack is substituted in the audiovisual products. The dubbing of a multimedia content is always a complex and potentially controversial operation: the difficulty of preserving the meaning, style and nuances of the original version. Translation techniques aimed at dubbing are no exception, indeed they present certain problematic elements that are different from those encountered, for example, in the translation of a book.

Localization of multimedia

Subtitling

Subtitling is a technique which consists in making the dialogue texts appear in a different language from the original one, while the product remains unchanged. This technique is used in cinema, television and theater. The subtitling can be inter-linguistic, that is, it includes the translation of the verbal content of an audiovisual content into a different language, or intra-linguistic: subtitling of the audiovisual content in the same language. Although it has some disadvantages in terms of synchrony and possible grammatical errors, subtitling can also be simultaneous or real-time, often applied in noisy environments to make users enjoy multimedia content.

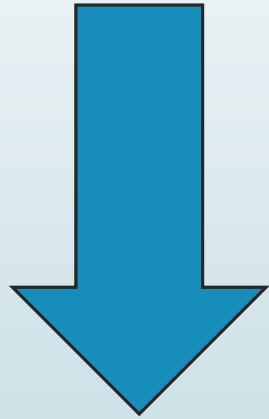


Digital Music Notation

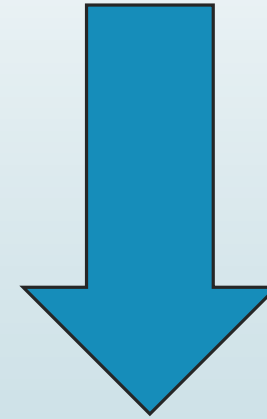
With the advent of technology, besides the possibility of writing texts in natural language, the possibility of managing the automatic writing of music sheets has also spread. Digital sheet music is technology for representing and displaying sheet music in a computer-readable format. With the emergence of several technological innovations, sheet music evolved in several stages into what was to be termed digital sheet music.



The main software for digital music notation



Music sheet editor



Optical Music Recognition



The benefits from using software for music notation

- ✓ Writing music sheets
- ✓ Automatically extract instrumental parts from music sheets
- ✓ Editing of music sheets
- ✓ Reproductions of music sheets using the MIDI format
- ✓ Export the music sheets to the main audio formats
- ✓ Print musical music sheets.

Audio signal processing

Audio Signal Processing is the technique that describes the process of digital processing of audio signals starting from their analog form and vice versa. In some contexts, it is also interpreted as the process of manipulating them. Audio Signal Processing was introduced with the first Radio Broadcasting systems starting from the 1980s, when digital communication took precedence over analogue communication. By analog audio signal, we mean a continuous (and not discretized) variable signal which is the representation of an acoustic signal which is sound information that propagates by compressing and rarefying air.

Audio signal processing

Apart from the hardware equipment there is a number of software which is utilized to allow and perform audio editing. More specifically:

- ✓ Slip: time synchronization
- ✓ Splitting: subdivision
- ✓ Cut, copy, paste: delete, copy, paste
- ✓ Fade in - out: gradual change in volume
- ✓ Crossfading: fade-in and consecutive outs



Digital image processing

The digital image processing involves the use of algorithms using digital signal processing to modify a digital image. These algorithms, starting from the image pixel values, return a modified image or a numeric or tabular datum representative of a particular characteristic of the input image. These operations can be carried out in a totally automatic way or with a continuous interaction with the user.

The most well-known type of digital image processing is editing or photo retouching, which can be performed using special software. Image editing consists of altering the original image or in an elementary way, for example by making it brighter or by cutting off its margins, either in a deeper way by removing or adding things or people or changing details.




Digital video processing

Video processing is a particular case of signal processing, in particular image processing, which often employs video filters and where the input and output signals are video files or video streams. Video processing techniques are used in television sets, VCRs, DVDs, video codecs, video players, video scalers and other devices.

Non-linear & linear editing systems

- ❑ Non-linear editing: The form of audio, video, and image editing in which the original content is not modified in the course of editing; instead the edits are specified and modified by specialized software
- ❑ Liner editing: It is tied to the need to sequentially view film or hear tape

The non-linear editing system is more advantageous than the linear one since it enables direct access to any video frame in a digital video clip, without having to play or scrub/shuttle through adjacent footage to reach it, as is necessary with video tape linear editing systems.



The methodologies of creating multimedia content have numerous benefits and represent an essential and fundamental tool for digital storytelling and thus, engaging content for the users

Suggestions for video production

- ☐ Find a good camera. (An 8 megapixel phone camera or better will get the job done well)
- ☐ Pick a good location. Find a place with good lighting. Somewhere outside, a room with lots of windows, or a room with good lights. Avoid dark rooms or rooms with a single light source.
- ☐ Get a good angle. You should probably place the camera at or above shoulder height. If you are filming a stationary video, a good shot typically has the character's shoulders near the middle and their waist or knees at the bottom. ALWAYS do a short test video before recording the content. If you want to get fancy add multiple cameras each recording from different sides.
- ☐ Speak clearly: If you're speaking about a subject know what you're talking about. If it's an actual speech create a script with bullet points. Practice recording to get the hang of being loud and not stuttering. Unless you're a gifted speaker you're going to mess up.

Suggestions for video production

- ❑ Be alive! Act like you're talking to someone. Don't read of your script, just hit the main points. Don't stare at the camera, or any individual object. Even if you stay facing the camera, shift your weight, use limited hand gestures, speak with more than monotone, and use your face to reinforce your words. If possible add jokes, even if they are corny.
- ❑ Transfer for editing. If it is on a phone, upload it to YouTube. You will need a Google or Gmail account to upload, but it is easy (and free) to sign up. You can make the videos private or public if you want to keep it to yourself or share. If your phone/camera isn't able to, then copy it to your computer and edit it.
- ❑ Make short clips. Unless there is unbroken dialogue, or a scene that must be all one piece, chop it up. Change your shot every 1-10 seconds. This may sound extreme but is very important. Use this to cut out any errors or content-lacking spots in your video.
- ❑ Use simple transitions. Do not use flipping, rotating, spinning, shattering, melting, zooming, or otherwise obnoxious animations. While they may look cool they will not make your video look cool.
- ❑ Add effects and filters. Judge if your video needs to be brighter or dimmer, rotated, stabilized, or have muted audio for certain clips

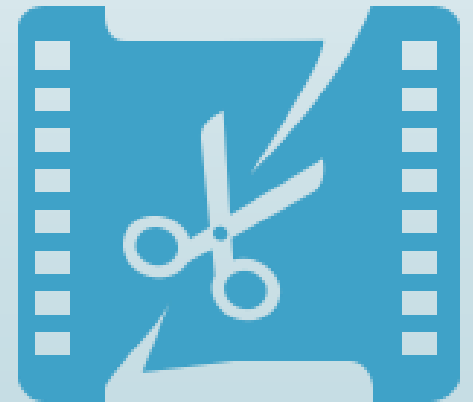
Free tools for video production

Music

- ☐ Creative Commons on Youtube
- ☐ Studio Youtube (studio.youtube.com - «audio library section» - you should create an account and your personal channel)
- ☐ Epidemicsound (epidemicsound.com - you should create an account)
- ☐ Freesound (freesound.org - you should create an account)

Images

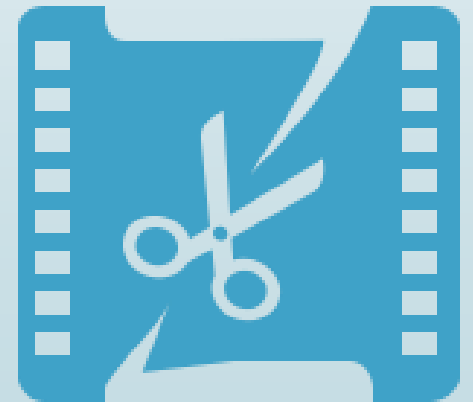
- ☐ Unsplash (unsplash.com)
- ☐ piXa bay (pixabay.com/)
- ☐ Wikimedia (commons.wikimedia.org/)
- ☐ Freepik (freepik.com/)
- ☐ Pexels (pexels.com/)



Free tools for video production

Edit

- ☐ Apple – Clips
- ☐ Android - Youcut video editor
- ☐ Blender (www.blender.org)
- ☐ Video suite (movavi.com/)
- ☐ Headliner (<https://www.headliner.app/>)



The digital story presentation

Method: direct

Number of attendance: 10-50 and more (suggested)

Topic: Introduction of the video in classroom from one of the actors, video sharing, video evaluation

Time: 1-2 hours





Other tools

- * Use Virtual maps
- * Tour Creator
- * Use Ptgui to create 360° panoramas
- * Web 3D Repository
- * Digital photometry

Tools to create a DIGITAL STORYBOARD online

- ☐ https://www.canva.com/it_it/creare/storyboard/
- ☐ <https://www.storyboardthat.com/it/storyboard-creatore>
- ☐ <https://theplot.io>





Section 4

Case study: Augmented reality
application to visit a Roman Villa

The criteria for selecting the case study

- ✓ Applicability to most cultural heritage assets (archaeological sites and artifacts, monuments and historical buildings and so on).
- ✓ Standardization of workflows to help maximize compatibility, interoperability, repeatability, or quality.
- ✓ Ease of implementation and deployment.
- ✓ Low cost. This is fundamental when working with small institutions, small museums with very limited budget.
- ✓ Added-value that these projects give to archaeological sites



The technologies used

- ✓ Digital Photogrammetry
- ✓ Computer Generated Images
- ✓ Motion Capture
- ✓ Audiovisual editing
- ✓ Augmented Reality
- ✓ 360 degrees panoramas

Augmented reality application to visit a Roman Villa

The roman archaeological site *Villa El Palmeral* is located in the ancient Roman city known as *Portus Illicitanus*, a port settlement linked to the neighboring town of Elche (Alicante, Spain), the ancient roman colony of *Ilici Augusta*. It was one of the most important ports on the roman iberian coast and its urban nucleus corresponds to the current town of Santa Pola



The aim

- ☐ Preserve and disseminate the archaeological heritage
- ☐ Enrich the town's offer
- ☐ Introduce key elements of cultural heritage

The distribution channel

A hybrid distribution model was chosen in which people can freely download the app from the Apple and Android app stores using their own devices, while groups of visitors can book a guided tour upon request. If that is the case, a museum specialist trained in the use of the app will lead a tour of the Roman Villa using the ipad, helping visitors with any additional questions that may arise during the visit.



The conclusion of the case study

Applications that allow visiting an archaeological site through the combined use of Augmented Reality and 360 panoramas constitute a low-cost product, not very complex from a technical point of view and very effective in relation to the level of satisfaction that it offers to users and Visitors. They are open, scalar and modular ecosystems that can be enriched at any time by seamlessly adding new Augmented Reality points in the archaeological site, new contents or more complex narratives.

The main advantages of 360-degree images

- ❑ Are easier to implement.
- ❑ Give users more freedom to rotate on themselves (taking the marker - trigger as a reference) and view the content recreated around them, not just those remains that are immediately in front of them.
- ❑ The speed at which the user rotates the device is not a problem, the 360-degree image will be shown even if we make sudden movements. This is especially useful if the user is a child or a person with little knowledge of this type of technology.
- ❑ Since what the user is going to perceive is a render (an image), there is no limitation of polygons or texture size during the previous 3D modeling and texturing phase. For this same reason, the time spent on 3d optimization during the production stage is drastically reduced.
- ❑ Regarding the media and CGI contents, 360-degree images, but also 360-degrees videos and animations can be displayed on the screen.



Annex

In this part of the handbook, the trainees can find details about the archetypes, characters, settings and the most used story development models.

More specifically:

Annex 1: Examples of Archetypes

Annex 2: Character design sheet

Annex 3: Examples of settings and environments

Annex 4: Stories that adopted the most used models, template for digital stories, template for movie education

In each annex, activities are offered for further practice



Conclusion

This handbook attempted to give insight on the topic in accordance with the guidelines given. We attempted to show the value of stories as a promotional tool for cultural heritage assets. The examples and activities offered along with theory create an intriguing environment for the trainees to make the best out of it and start utilizing the power of good and authentic stories.



Thank you for your attention!



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