Editorial

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Biographical notes: Lucia Marchegiani is an Assistant Professor of Business Organisation and Human Resources Management at Roma Tre University, where she teaches knowledge management and human resources management. She holds a PhD in Organisation and Information Systems. her research interests are: technology and organisations, knowledge management, creative and cultural industries. She has been a Visiting Scholar at the Copenhagen Business School, IESEG Business School, and ISC Business School. As Project Manager of several research projects, she has developed leadership skills and project management capabilities. As a happy mom of four kids, she has developed a multitasking approach and an attitude for care, mediation, and negotiation.

Some industries have always been quick to adopt technological innovations. For example, the tourism industry has always adopted innovations to serve its customers better. Other industries seem slower and less reactive. Cultural industries, for example, have adopted up-to-date technologies for the conservation and restoration of cultural heritage. On the other side, they are perceived as more conservative and less interested in adopting technological innovations for the valorisation of cultural heritage. Nevertheless, the most recent waves of innovations in information and communication technologies (ICTs) the laggards have embraced. As digital technologies have gained momentum, digital art provides cultural organisations with new opportunities for developing sustainable models of engaging with greater audiences (Wands, 2007). The digital age has revolutionised our habits, behaviours and expectations (Baumann, 2011). Digitisation is a process that impacts on identities and cultures and transforms the shape of the knowledge that we will transmit to future generations as well as the means by which we can interact with it.

The traditional cultural industries have been transformed and new cultural and creative industries have been born on the verge of digital technologies (Pratt and Jeffcutt, 2009; CCIA, 2014). The dissemination and valorisation of cultural outputs requires new production and consumption modalities (Hirsch, 2000). It is important to foster creative and innovative approaches, including development of new tools and methods, to the preservation of cultural heritage and its transmission to future generations (*inter alia*, Flew and Cunningham, 2010). Cultural assets digitisation offers new settings for the engagement of new audiences in novel ways (e.g. Bustamante, 2004; Thorsby, 2010). On one side, new technologies can foster the awareness of the importance of cultural heritage and new audiences engagement. On the other side, the adoption of new technologies offers innovative opportunities and dynamic managerial perspectives for cultural organisations and tourism.

New technologies empower different types of users to engage with cultural digital resources. Digital art can therefore raise the accessibility to cultural heritage, overcoming barriers, which can be either physical or else intellectual. Through art digitisation, in fact, the artistic content of artefacts can be delivered to young generations and to those people who are not currently exposed to culture. Innovative ways of interacting with the cultural organisations can emerge, and a sustainable interaction with the cultural artefact could lead to new model of art consumption (Coblence et al., 2014), which would not only consist in passively visit a museum but also engaging in innovative ecosystems of activities (Schaffers et al., 2011).

From a different point of view, digital technologies enable creative expression and citizen interaction with cultural works. Recent reports show that digital technologies enhance diversity, as even unknown artists are able to upload their artefacts and diffuse them through internet. Moreover, user generated contents are populating the web space, offering also young artists the possibility to share their creations.

Cultural heritage holds a fundamental role in human development as it contributes to build up individual and collective identities (European Commission, 2007). Recent approaches to cultural heritage recognise it as a 'resource for a sustainable Europe' (Council of the EU, 2014) and the growing scientific evidence highlights the contribution of cultural heritage to economic growth and social cohesion. Thus, environmental policy and decision making are required to set the right institutional context in which cultural organisations can operate and cultural users can interact. It is then relevant to offer a comprehensive view of the institutional context and the associated consequences on sustainable tourism and cultural heritage management related to digital art.

It is clear that very complex scenarios are in place. Notwithstanding the great opportunities that the digital technologies can offer, they also hinder severe threats. These are related to:

a the role of technology in reshaping the organisation and the business models of cultural institutions and in making them sustainable

b the impact of the adoption of a new technology on the behaviours and perceptions of visitors

c the financial and economic impact of cultural events.

The papers collected in this special issue show a multifaceted approach to these challenges and offer a comprehensive view of the theoretical and practical implications of digital technologies.

Digital killed the video stars in the sense that it brought about very innovative business models and organisational models. This is very clear reading the paper by Lewandowski on circular business models in cultural organisations. In this paper, the YouTube Symphony Orchestra is taken as a case study to explore how digital technologies may be applied by cultural organisation to build circular business models. The results are consistent and show that the circular business model enhances virtualisation, which is considered as one of the key business actions typical for circular economy. The audience is involved in key activities and value creation, giving a sustainability value to the cultural project.

A second highlight on the reshaping of business models comes from Gerlitz. Her contribution on design-driven innovation sheds light on the need of a reconciliation between design and creativity and innovation through digital transformation. The author

unravels the potential of design for innovation through the lens of organisational culture and ecosystem, showing that sustainability must encompass three dimensions: economic, environmental and social.

Digital killed the video stars also because digital technologies clearly favour the audience engagement at different levels. The paper by Di Pietro, Mugion, Arcese, and Mattia assesses the impact of a specific family of technology on the cultural experience of the audience. Their findings show that trough the augmented reality it is possible to overcome the traditionally poor level of interaction between visitors and exhibited artworks. With a specific focus on a sample of young people (aged 18–35), they demonstrate that AR technology can provide attractive experiences and interesting opportunities for cultural visitors and that it can contribute to stimulating the audience involvement and memories with respect to their cultural visits.

Along the same way, the paper presented by Corradini, Cadei, and Gatto tells the readers a very interesting story on the adoption of a digital application. Their paper reports the success story of the app biodiversi@MO. This experience highlights emerging issues from the demand and the supply side. First, the app not only conveys additional interest to the botanical garden, it also allows for a deeper acquisition of knowledge by the visitors. On the other side, the app enables the establishment of a long lasting relation between the cultural institution and the visitors. This also raises the level of interaction, and puts the institution at the core of a sort of ecosystem that has very positive socio-economic impact.

When a very different range of age is considered, though, results are still very supportive of the pro-technology argument. In fact, Nikitina and Akimova present a paper on contemporary technologies and the senior tourist segment. Focusing on the elderly, their results show that there is an increasing demand of technological solutions for senior tourists. Their survey is based on a sample of Russian retired people, and results show that they would like to lead an active life, to gain additional knowledge and skills, to master new technologies, to communicate, to fill the life with events and to get positive emotions. Again, this study shows a positive socio-economic impact and it suggests that technology applied as a support to cultural events favour sustainability from a twofold perspective:

1 it attracts people who are not in the traditional target to enjoy a culturally meaningful experience

2 it empowers traditional institutions, which holds a wealth of cultural heritage but have not been able to deliver such wealth for a long time, due to organisational inefficiencies.

Finally, digital killed the video stars in the sense that digital technologies may have unforeseen economic and financial implications. In fact, internet and digital technologies in general boosted the massive sense of belonging that professional sports instil on amateurs and audience in general. Professional sports belong to the cultural and creative industries in that they are directed at a public of consumers, for whom they generally serve an esthetic or expressive, rather than a clearly utilitarian function (Hirsch, 1972). Hence, the contribution by Graziano and Vicentini is very important in this special issue as it sheds light on the financial impact of cultural events. Taking into account a specific sporting mega-event, the authors investigate how the change in investor mood due to sports results may affect the financial market. In particular, winning game by the national

soccer team produces euphoria in stock markets, and vice-versa. These results build on the theoretical framework of audience engagement.

In conclusions, digital may have killed the video stars in many ways but it is valuable only if it serves as a respectful gateway to culture as a symbolic world full of meanings, believes, values, and traditions. As such, it may contribute to improve the quality of life, attract new economic, financial, and human resources, improve social and territorial cohesion as well as define new business model, in a sustainable human development perspective.

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