



**Skill-Set framework of the
Heritage Marketer
(IO2)**



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MARHER. Heritage Marketing for competitiveness of Europe in the global market.
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Abstract Heritage Marketer Skill-Set Framework (IO2):

This publication is an intellectual output of the project “MARHER. Heritage Marketing for competitiveness of Europe in the global market”. The project MARHER has received funding from the Erasmus+ Programme. The European Heritage Marketer Skill-Set Framework (IO2) proposes a definition of Heritage Marketing as a new European professional competence. Developed through a mixed-methods approach, the Skill-Set Framework (IO2) is set to become a point of reference for initiatives aiming to foster Heritage Marketer skills. The framework is structured in two levels of depth. The first level defines four competences groups for Heritage Marketing professionals: Enveloping competences, Connecting competences, Human centering competences, Grounding competences. The second level defines 11 fundamental competences and the third level shows and describes, for each fundamental competence, 35 sub-competences/skills/related abilities. Altogether, these competences constitute the pillars of the Heritage Marketer as a new professional figure at a European level. The framework has not yet been tested in real settings. Indeed, a subsequent step will be to try it in practice in the context of the Heritage Marketer module learning (IO3) of MARHER Project. Thanks to feedback from practitioners and end-users it will be possible to evaluate and, if necessary, to refine it. The framework can also be used as a basis for the development of curricula and learning activities fostering Heritage Marketer as a new professional competence and as a parameter to assess Heritage Marketing skills.

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Introduction

The **European Heritage Marketer Skill-Set Framework (IO2)** is the intellectual output of the EU project *MARHER. Heritage Marketing for competitiveness of Europe in the global market* funded by the Erasmus+ program under Key Action 2: Cooperation for innovation and the exchange of good practices.

The project started in 2019.

The document shows the activities carried out by the project consortium in order to define a Skill-Set Framework for **the professional figure of the European Heritage Marketer**.

The document is divided into several sections, which can be read individually.

The **executive summary** presents a summary of the main conclusion and results more widely described in the rest of the document.

MARHER overview contains the description of the general and specific objectives of the project, a short presentation of the consortium and the timeline of activities.

The **European Heritage Marketer Skill-Set Framework** describes the second intellectual output of the project, focusing on its connection with Intellectual Output 1 (The best cases in Europe - a collection of heritage marketing best cases) and Intellectual Output 3 (The Heritage Marketer module learning).

The **Methodology** section shows the methodology-road followed to achieve the European Heritage Marketer Skill-Set Framework: after **template preparation for best cases**, a **literature review** was conducted, an **inventory of best practices** of Heritage Marketing companies collected, and later, a thematic analysis of the collected data was executed.

In the **Framework overview** there are main elements of the activities carried out from November 2020 to April 2021. The Framework is also visualized through an **infographic**.

Limitations defines the work in progress character of the Framework and the necessity to test it in practice.

At the end, the **Skill-Set Framework structure** describes in detail the four competences groups and 11 competences of the Heritage Marketer and the 35 related abilities.

A list of scientific **references** completes the document.

Executive summary

As figure 2 shows, in the European Heritage Marketer Framework, there are four core competences groups: Enveloping competences, Connecting competences, Human centering competences, Grounding competences. The importance of these four groups of competences are explained in two ways - showing the connectivity of all these groups, as well, as presenting the inner competences of each group. All four metaphorically named competence groups emerged trying to capture the essence of Heritage Marketer competences, and all these groups are explained below:

- 1. Framework enveloping competences.** Enveloping competences, consisting of *Creative competences, Marketing and digital branding competences, Multimedia, digital design and communication competences*, describe **the secure level** for a Heritage Marketer professional, providing him with trust and security, when possessing all mentioned competences. These competences are required for a free, open, and creative process of heritage projects development and for trustful and effective communication. Upon having secured these enveloping competences, a Heritage Marketer professional can creatively and successfully integrate the three remaining groups of competences: Connecting competences, Human centering competences, Grounding competences.
- 2. Framework connecting competences.** Connecting competences, consisting of *Emotional & social competences, Educational competences, Communication and Storytelling competences*, do help the professional Heritage Marketer to connect the aforementioned competences, to the other three competence groups (Enveloping competences, Human centering competences and Grounding competences) in order to facilitate **the essence** of heritage experiences. This will lead to real heritage transformation and dissemination, to developing positive and deep empathetic relationship with the public at hand, as well as to generating trust.
- 3. Framework human centering competences.** Human centering competences, consisting of *Anthropological competences and Innovative strategic thinking competences*, allow the professional Heritage Marketer **to center** anthropological competences and to develop innovative strategic thinking for, e.g., new business models and other managerial solutions. When pursuing these goals, it is important to center the other three competences groups (Enveloping competences, Connecting competences and Grounding competences) too.
- 4. Framework grounding competences.** Grounding competences, consisting of *Research competences, Linguistic competences, Writing competences*, describe the relevant, preconditional and rather traditional level of the Heritage Marketer professional. They represent the stability and preparedness to rely on these competences and an openness for gathering other groups of competences (Enveloping competences, Connecting and Human centering competences) to become a professional Heritage Marketer.

MARHER project overview

Starting from the World Heritage Convention (1972), UNESCO underlined the necessity to identify and conserve the Cultural and Natural Heritage as part of the World patrimony. In the following years, many other international agreement and guidelines have implemented the World Heritage Convention highlighting, for example, the relevance of the cultural landscape (1992) and the Intangible Heritage (2003).

More recently, heritage marketing emerged as a process, both managerial and social, to communicate and disseminate the corporate heritage with internal and external stakeholders [Napolitano, Riviezzo, Garofano, 2018].

Heritage has been defined as the complex patrimony, transmitted from the past, that contribute to define the identity of a territory, a population or a social group. Nevertheless, not every elements of the past is considered "heritage" but only the part of it we consider representative of our story and in which we recognize ourselves [Marani, Pavoni, 2006].

Consequently, heritage is a result of a selection process in which we identify which part of that past we aim to bring to the future because linked to our nowadays identity. In short, Heritage is not Story.

On the basis of the above, MARHER project aim to contribute in defining a new professional figure able to communicated and disseminated toward stakeholders that part of the past considered relevant and significant for the identity of an organisation.

Thus, MARHER project has these specific objectives:

- 1) Definition of a NEW PROFESSIONAL FIGURE: the Heritage Marketer
- 2) Creative and INNOVATIVE TRAINING, able to support SMEs to promote, in terms of marketing and brand reputation, their own history and their brands and products
 - Enhancing competences in order to develop the Heritage Marketer figure;
 - Creating a training course on strategies and tools for Heritage Marketing, problems and solutions linked to heritage marketing and corporate storytelling
 - Creating training focused on narratology and corporate reputation, corporate traditions, heritage valorisation.
- 3) IMPROVE EMPLOYABILITY of low-skilled and unemployed and recently graduated who, in the periodic employment rankings of recent graduates, are systematically in the last positions. Improve unemployed people's chance to compete in the job market.
- 4) IMPROVE THE COMPETITIVENESS OF EU COMPANIES by enhancing what characterizes and differentiates Europe from other continents and markets: its secular history.

Project data resume:

Title: MARHER. Heritage Marketing for competitiveness of Europe in the global market

Acronim: MARHER

European Programme: Erasmus+

Key Action: Cooperation for innovation and the exchange of good practices.

Project-Start-Date: 1 December 2019

Project-End-Date: 31 July 2022

Project consortium:

Danitacom (Denmark, danitacom.org), Syddansk Universitet (Denmark, sdu.dk), Vytautas Magnus University (Lithuania, vdu.lt), i-Strategies (Italy, i-strategies.it), CBE (Belgium, cbe.be) and HIVE (Italy, the-hive.it).

The Heritage Marketer Skill-Set Framework

The Heritage Marketer Skill -Set Framework is the Intellectual Output 2 (IO2) of the MARHER Project and, in the timeline of the project implementation, is located in the middle of IO1 and IO3.

Through Intellectual Output 1 (IO1 – The best stories in Europe – a collection of Heritage Marketing best cases) project partners collected a series of European best cases of Heritage Marketing as **project data-set and benchmark for developing the following Skill-Set Framework (IO2)**. 34 best cases of Heritage Marketer have been collected from four different European countries.

Through Intellectual Output 3 (IO3 – The Heritage Marketer module learning: Hard and soft skills) project consortium will develop **a model of a training course for Heritage Marketer**. The Heritage Marketer module learning will be designed on the base of IO2 results and with the aim to train and transfer the skills already identified in the Heritage Marketer Skill-Set Framework (IO2).

Thanks to feedback from practitioners and end-users, **the framework will be evaluated and, if necessary, to modified**. The framework can also be used as a **basis for the development of curricula, course design and learning assessment tool** fostering Heritage Marketer as a new professional competence at European level.

The European Heritage Marketer Skill-Set Framework (IO2) proposes a shared definition of Heritage Marketing **in terms of core and relevant competences** of it, with the aim to establish a bridge between training and work environment.

Heritage Marketer definition

The Heritage Marketer is a new European professional figure able to promote and communicate (inside and outside of the company to internal and external stakeholders) the history, identity and values of the companies organization through cultural heritage. Heritage Marketing consists in acting through the enveloping, connecting, human centering and grounding competences that able to connect and transform the past to the future.

More in details, the new professional figure should be able to manage heritage, marketing and communication competences to: a) connect past with future; b) link a single story with a social and cultural story; c) evoke a long history behind; d) create sense-making processes; e) identify the identity distinctive elements; f) create added values for brand, products and services; g) increase territorial belonging; h) create resonance; i) transform intangible cultural values in tangible economic values, protect and disseminate Cultural Heritage [Montemaggi, Severino, 2007].

Methodology

In the following section, the **methodology process** used to achieve the Heritage Marketer Skill-Set Framework (IO2) is described.

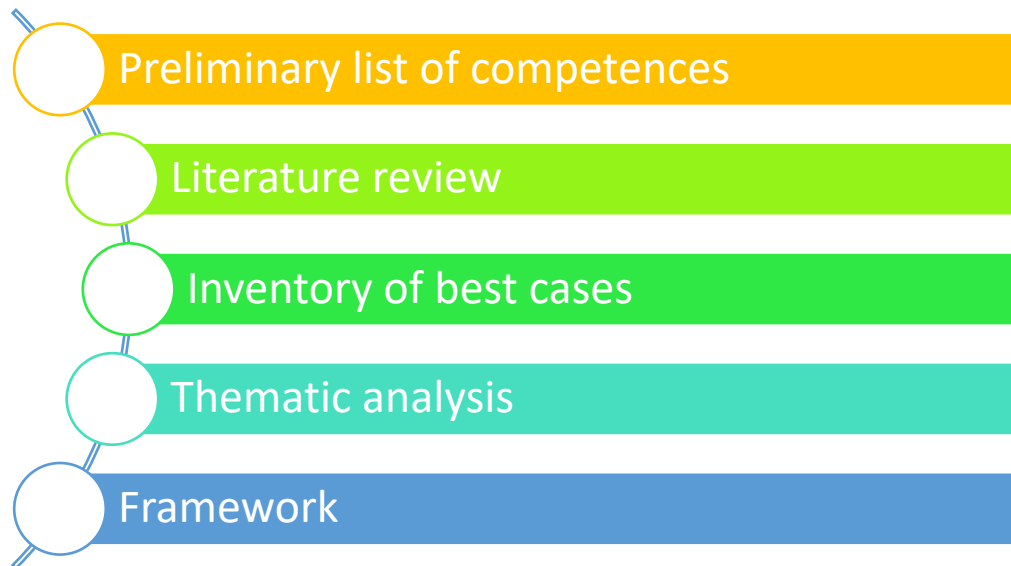


Fig. 1. Phases of the study that have led to the Framework of Heritage Marketer

Preliminary list of competences statement

In the MARHER project proposal some of the basic competences of the European Heritage Marketer were identified. More specifically: research, creative writing, interviewing, branding and other skills and competences that emerged during the project will be added to this first basic skillset. During the project implementation, thanks to the project activities carried out by partners, these basic skills have been integrated, enlarged and better specified.

Literature review

The literature review consisted in elaborating on the main publications related Heritage Marketing at three levels: 1) through books, the epistemological bases of heritage marketing and some must-read manual of it, have been focused; 2) the analysis of scientific articles permitted to highlight some aspect more specifically related to Heritage Marketing debate; 3) the deepening of further EU Skills Frameworks, Agenda and Handbooks allowed to structure the European Heritage Marketer Skill-Set Framework (IO2) using relevant benchmarks and, simultaneously, to integrate some additional skills.

Inventory of best practices

The MARHER Intellectual Output 1 (IO1) consisted in an activity of gathering of best cases of heritage marketing in Europe. In the MARHER project, when trying to get the description of best cases of Heritage Marketing, organizations have been asked to present some information about them and some information about the Heritage Marketing Project carried out or (in the case they did not implement heritage marketing project) about their sentiment related to Heritage Marketing. Further, in order to collect additional quantitative and qualitative data, semi-structured interviews have been submitted to the organizations: a) to better understand the reasons why their interest in the Heritage Marketing projects; b) the competences needed to develop their heritage marketing project. As result of the activity 34 best cases from four 4 European countries have been collected. From the analysis of this repository, the set of competences needed for the new European professional figure of the Heritage Marketer have been identified.

Thematic analysis of best practices

Thematic analysis was employed and applied to structure our data. Thematic analysis means “identifying and describing both implicit and explicit ideas within the data, that is, themes” (Guest et al., 2012: 10) across qualitative data in a transparent and structured manner (Nowell, Norris, White, & Moules, 2017). Applied thematic analysis is “a rigorous, yet inductive, set of procedures designed to identify and examine themes from textual data in a way that is transparent and credible.” (Guest et al., 2012). The result is a rich, analytical description of the data that is accessible to interpretation (for an example, s. K. Lueg, 2018). Themes are being actively generated by the researcher (Braun & Clarke, 2006).

Framework overview

The Heritage Marketer Skill-Set Framework (IO2), as result of the abovementioned methodology, is structured in three levels of depth. The first level defines **four fundamental competences groups**, identified as **four competences groups for Heritage Marketer professionals: Enveloping competences, Connecting competences, Human centering competences, Grounding competences**. The second level shows and describes **11 fundamental competences** and third level lists **35 related abilities**.

Limitations

The European Heritage Marketer Skill-Set Framework (IO2) is the result of MARHER project activity where a group of experts in the field and stakeholders have been involved at different stages. Using scientific methodology and the data-set obtained from IO1, a framework of Heritage Marketing competences and related abilities have been identified. However, **the framework has not yet been adapted to, or tested in real settings**. A subsequent step will be to try it in practice in the context of The Heritage Marketer module learning (IO3), by implementing and evaluating it and, if necessary, to amend it according to feedback from practitioners and end-users.

Infographic



Framework enveloping competences

(Creative competences, Marketing and digital branding competences, Multimedia, digital design and communication competence)

Framework connecting competences

(Emotional & social competences, Educational competences, Communication and Storytelling competences)

Framework human centering competences

(Anthropological competences, Innovative strategic thinking competences)

Framework grounding competences

(Research competences, Linguistic competences, Writing competences)

Fig. 2 The skills set framework structure

The skills set framework structure

Heritage Marketer

The Heritage Marketer Skill-Set Framework (IO2), as result of the abovementioned methodology, is structured in three levels of depth. The first level defines four fundamental competences groups, identified as four competences groups for Heritage Marketer professionals: Enveloping competences, Connecting competences, Human centering competences, Grounding competences. The second level shows and describes 11 fundamental competences and third level lists 35 related abilities. Therefore, the thematic analysis resulted in the identification of 11 themes as fundamental competences that allowed for a deeper description of competences (fig. 2). The thematic analysis shows several dominant themes/competences in the accounts by organizational representatives. Important themes were *Creative competences* as embracing both choosing and applying appropriate media and technology and appealing to stakeholders in an appropriate and interesting way, *Research competences*, as an umbrella term for data selection, archiving and documentation, *Linguistic competences*, predominantly in English language proficiency. Further, *Communication and storytelling competences* can be disintegrated into several skills related to telling a compelling story, reaching from respect for story authenticity to the capability of appropriately assessing the audience's needs. *Marketing and digital branding competences* were described as being hinged upon social media knowledge: the idea that heritage communication needs a digitally apt communicator was prevalent throughout. The general notion of technological and digital aptness was echoed in the theme *Multimedia, digital design and communication competence* – here, skills partly overlapped with those described earlier. *Anthropological competences*, *Innovative strategic thinking competences*, and *Writing competences* were being described specifically, but partly overlap with other themes (such as, e.g. linguistic competences). Clear emphasis was being put on *Emotional & social competences*: CEOs and other executives circled back to empathy and teamwork, inter alia, several times throughout the interviews. Finally, *educational skills* were brought up by interviewees, shedding light on the understanding that organizational communication is understood as being more than mediating selling points. Cluster of competences of the cultural heritage marketer as derived from interviews with organization representatives and from literature review. Competences as derived from the interviews are explained using in vivo quotes. Competences derived from the literature review are explained in form of a short definition (cursive).

| 1st level of framework. Competences group | 2nd level of framework. Theme/competence | 3rd level of framework. Subthemes/skills, abilities | Examples and explanations |
|---|--|---|---|
| Framework enveloping competences | Creative competences | <p>Connecting marketing</p> <p>Creative marketing</p> <p>Film skills</p> <p>Skills in interaction and user-experience design</p> <p>Photographic skills</p> | <p>“In addition to the many skills typically required in the marketing field, in this project it was necessary to develop and know how to apply personal skills such as curiosity, creativity, critical thinking, problem solving, decision-making skills.”</p> <p>„ To reach the people we want to reach it is important to only use what is needed and make an overall interesting way to show ourselves.“</p> <p>“[...] the specific skills necessary for the realization of a coherent film product were indispensable for the authors, the director and the workers. It is also capable of combining historical reality and imagination.”</p> <p>“Essential in defining the accurate interaction and user-experience design project that allows visitors to this multimedia space to see, learn, but above all have direct experience of themes and values inscribed in the company's DNA and history.”</p> <p>“[...] a picture says more than a thousand words. We can use thousands and thousands of words but</p> |

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| | | | <p>sometimes it is better said in a picture. With the extreme nature we live in combining steep mountains and often inhospitable ocean, the village of Reine is located. It is in this nature we produce our products in the same way the Vikings used to do.”</p> |
| <p>Framework grounding competences</p> | <p>Research competences</p> | <p>Archiving and research skills</p> <p>Documentation skills</p> <p>Research and team working skills</p> <p>Authentic materials</p> | <p>“Research work because we have been in the archives and found some things with dust on.”</p> <p>“[...] we spent a lot of time looking back, which was untraditional. So, it was obviously a little different what we have done with our anniversary.</p> <p>In order to outline the narrative structure of this creative documentary, a serious and long work of archival, iconographic, documentary research and of the testimonies of people who lived more or less directly the story told was first necessary. All this was also made possible by the enormous amount of multimedia material preserved [...]”</p> <p>“Expertise in the manufacturing, culture and history of [product] research, documentation”</p> <p>“The functioning of a museum - especially such as this one, which is based on a collection constantly enriched by donations of objects, organizes numerous traveling</p> |

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| | | | <p>exhibitions and must be coordinated with a second location - cannot ignore, in management, the contribution of operators with skills specific in this sector and possibly able to work in a capable, updated and close-knit team.”</p> <p>“We had already a lot of original material.”</p> |
| Framework grounding competences | Linguistic competences | Foreign language, esp. English skills | <p>English language proficiency at business level</p> <p>Slogan development</p> |
| Framework connecting competences | Communication and Storytelling competences | <p>Ecosystem creation</p> <p>Capturing the essence of the product</p> <p>Impact to local community</p> <p>Authenticity of story</p> <p>Enthusiasm for the story subject</p> <p>Narrative and storytelling skills.</p> | <p>“Relationship management: create an ecosystem of supporters and storytellers. Having a good eye for spotting, who in your ecosystem would be good in reinterpretations, in co-branding.”</p> <p>“In order to tell our story for making others interested we need to capture not only the essence of our products but the impact the company has had on the local community.”</p> <p>“Allow stakeholders to set up own stories”</p> <p>“First, and obviously, the story told has to hold true. Otherwise, storytelling will soon be flawed. And then, second, it is vital to tell a short, concise, and compelling narrative. This story is our founding story and thus should be present in all press releases, and, on occasion, on social media, as well – this, in order to be</p> |

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| | | <p><i>Cultural Heritage Communication skills</i></p> | <p>remembered by our customers.”</p> <p>“A capacity for storytelling; perseverance; pleasure in handling the object; persistence, authenticity, continuity; readiness for dialogue.”</p> <p>“There should be authentic historic data, e.g. pictures, available, and this data should be employed clever on all communication channels”</p> <p>Storytelling skills. Knowing how to tell a story, reviving not only the events and their protagonists, but also a certain climax and the contribution, in the background, of a certain historical, human and social context, is the first objective that the authors of Borsalino set themselves.</p> <p>“Knowing how to narrate this itinerary, with lightness, a playful sense, but also concreteness and reliability of scientific sources was one of the cornerstones of the project.”</p> <p>“As this is so living production, the storytelling is an essential tool not only to promote the business, but also to bring closer local people and to our heritage, nation`s values, traditions, nature. It`s our family business mission.”</p> |
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| | | | <p><i>Cultural Heritage Communication Skills consists in being able to access information relating to cultural heritage, especially for educational purposes; the ability to enlarge the audience of cultural heritage; the ability to communicate tangible and intangible cultural and natural assets as testimonies of civilisation; to manage public engagement techniques and, more generally, the ability to increase the demand of culture in the public.</i></p> |
| Framework enveloping competences | Marketing and digital branding competences | <p>Social Media Skills</p> <p>Marketing skills</p> <p><i>Heritage Marketing skills</i></p> | <p>“including Social Media Skills, very (!) digitally adapt, maybe both practically and academically ability to tell a consistent story over several channels Social media, channel coordination and management.”</p> <p>“Skill for on-going development of brand, for graphics, and decorative arrangement; media experience; visual perception; conceptual thinking. Optimism, idealism. Up to date with social media.”</p> <p>“In addition to the numerous and specific skills typically required in the marketing field, in this project it was necessary to know how to apply personal skills such as curiosity, creativity, critical thinking,</p> |

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| | | | <p>problem solving, decision-making skills.”</p> <p>“Allow the brand to have its own life”</p> <p>“We hired a communications consultant last time we updated our website – that we did to handle our communication of mission and vision and integrate these messages on the website.”</p> <p>“Website and social media, Brand development, marketing strategy”</p> <p><i>Heritage Marketing skills consists in identification of the legacy from the past to the present, as part of cultural tangible and intangible patrimony, with the aim to transfer it to the future generations and, focusing on marketing side, in the process of capitalization and raise awareness about the economic potential of the cultural heritage so identified.</i></p> |
| Framework human centering competences | Anthropological competences | <p>Connected skills</p> <p>Heritage skills</p> | <p>“Cultural knowledge, as well, knowledge about art and history of architecture, communication and marketing skills”</p> <p>“The heritage literature, ethnographic material, the regional park information served to get deeper into the past and traditions”</p> |
| Framework human centering competences | Innovative strategic thinking competences | History as innovation | “Ability to transfer history to foresight and innovation.” |

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| | | | <p>"We have used EU labels for GI = Geographical Indication, Including implementing and obtaining an appellation."</p> |
| Framework grounding competences | Writing competences | Academic writing | <p>"Good copy writing"</p> <p>"Academic writing skills are an asset"</p> |
| Framework connecting competences | Emotional & social competences | <p>Empathic skills</p> <p>Empathy as relationship establishment</p> <p>Teamwork skills</p> | <p>"Empathy and emotional involvement"</p> <p>"The empathic ability to establish a relationship with others is an essential prerogative to update a social network, entering the communicative and emotional dynamics of the public and capturing their most current interests."</p> <p>"It is important to mention the social-emotional skills that allowed us "to feel" the environment and to convey traditions and values through educational activities."</p> <p>"It could be said that this type of exhibition is essentially based on the ability and the need, for each type of person, to communicate with their peers through empathy."</p> <p>"People skills - Never underestimate the skills of capturing people with your words and charisma. To understand what people are driven by you need a special character to know not only what to tell, but how to tell it."</p> <p>"Good teamwork skills - based on an aptitude for</p> |

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| | | | listening, delegating and empathic and correct communication - are fundamental qualities in the realization of an articulated and complex project such as a film or a creative documentary. Digital and live presentation, event organization” |
| Framework enveloping competences | Multimedia, digital design and communication competence | <p>App development skills</p> <p>Social media skills</p> <p>Multimedia narrative skills</p> <p>Digital, gamification skills.</p> <p>Design skills</p> <p><i>Digital skills for Cultural Heritage</i></p> | <p>“App Development and Design, Storytelling to a new target group (children and young people)”</p> <p>“Knowing how to evaluate and calibrate the impact that an object and its representation have on the public, both to create the book and to update the social pages, is essential.”</p> <p>“It was necessary to enter the multimedia dynamics of today's public communication. The images used both in the book and on social networks, together with the words, constitute a story capable of recalling the suggestiveness of atmospheres, events, stories.”</p> <p>“The story of the many and diverse stories that together make up the great history of Irish emigration, the collection and representation of real testimonies, the reconstruction of events, environments and atmospheres were made possible thanks to a</p> |

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| | | | <p>multimedia use of communication tools.”</p> <p>“Knowing how to make the most of digital technologies to create unique interactive experiences, able to involve all the senses, was fundamental. But it was also crucial to use these resources, taking care not to overdo it with too invasive and tiring technology, which can create a sort of rejection in the visitor.”</p> <p>As the communication studio author explained to us, Aboca Experience is not a traditional business museum, but an environment where the visitor experiences the corporate reality through new digital tools. It goes without saying that, to give life to this project, skills in the design of exhibition spaces, especially the most contemporary ones, were needed, as well as a solid experience in the world of museum architecture and interior design.</p> <p><i>The ability to use digital technologies to make accessible for all cultural heritage sites; to use digital technologies to save, document, reproduce and protect cultural heritage; the ability to use digital technologies to make more significant cultural heritage experiences.</i></p> |
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**Skill-Set framework of the Heritage Marketer
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