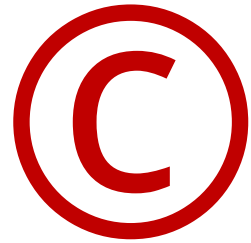


Design: Content, Copyright, and Creative Commons



What Are We Talking About Today?



1. Content
2. Content. Managers and Users
3. Information Needs
4. Emotions and Appeal
5. Copyright
6. Creative Commons
7. Digital Vertigo



#digitalvertigo

how today's
online social revolution
is dividing, diminishing,
and disorienting us

@ajkeen

andrew keen, author of [the cult of the amateur](#)

Content Is What You Show Of Your Destination



Image credit to Fraser Clements. Courtesy of Tourism New Zealand

Content



Managing tourism content may be regarded as something easy: just read a guidebook about a destination, re-write or edit the text, and publish...

The managers of a DMO website, however, must think of a number of additional questions. Among them are

- **the managers' own tasks, on a short term as well as on a medium term**
- **their stakeholders' needs, which may vary in time**
- **their users' needs, which vary in time and according to market segments**
- **the seasons.**

(BTW, you see that our questionnaire doesn't consider any Feasibility issues. Why? Because we're not aware of the resources the managers can rely on...)

Content & Managers. How Can We Know?



Still, our questionnaire asks us to estimate whether the content of the website fulfils the managers' needs. It's the Managers' content compliance.

We must think over this question, because any professional evaluation would require to answer it.

But we can't interview the managers of a destination far away! We can only guess about it...



Content and Managers. Who Are They?



The subsequent question in our list concerns the **Info on Managers**.

This question may be crucial.

If a website is run by **an official DMO**, it will most probably provide detailed information on the DMO itself, where its headquarters are located, and how to get in touch with it.

If this information are missing, the website may well be **unofficial**.



Content and Users



The ensuing question asks about the **Users' Content Compliance**.

Users' needs **satisfaction** may be hard to state.

In the last instance, a destination ability to satisfy its customers' needs should be stated by

- the **number** of visitors who come
- the **money** they bring, and
- whether they **return**.



Content. Satisfaction Of Users' Needs



To answer questions about the satisfaction of users' needs, we should

- analyze **in time** how tourists behave in the destination
- and – as for the website – put its **analytics** to good use.

But what we can do in practice with our website and our questionnaire?

Simply, we can **pretend to be** tourists ourselves...



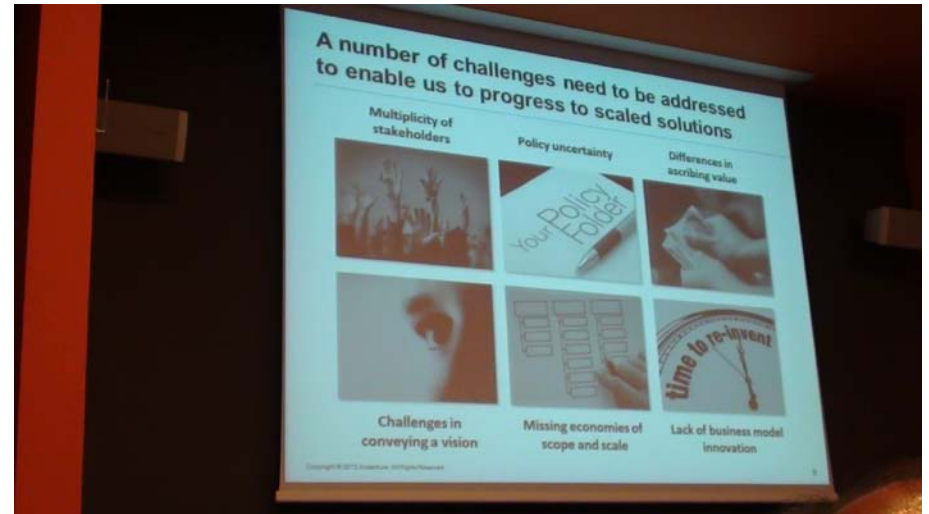
Information Needs



Other questions deal with specific content topics. Admittedly, answers here can depend on **personal judgments**. Yet, a reasonable balance can be kept.

These questions concern:

1. Information itself. Is **text** content clear and sufficient?
2. Media. Is **multimedia** content clear and sufficient?
3. Links. Does the website provide useful **external links**?



Emotions and Appeal



An approach to content based on descriptions of attractions may, however, not be enough.

This point has become particularly clear after **Pine and Gilmore** have published their studies on the role of experience and **emotion** in customers' satisfaction.





As a consequence, stating the quality of a destination website's content must also involve considering

- the communication of **events** like concerts, exhibitions, fairs and the like – which attract tourists emotionally – and
- the way in which attractions are communicated: is it “**warm**” or “**cold**”?

Events

“Warm” or “cold” that their communication may be, the availability of **information** on forecoming events is certainly **crucial**.



Music and Festivals	Exhibitions	Theatre and Dance	
			
<p>19.01.2016</p> <p>DUO XL</p> <p>The indispensable tuba player Sérgio Carolino and the unmistakable pianist and composer Telmo Marques between them form Duo XL, through which the close personal...</p>	<p>30.01.2016</p> <p>Manuel de Oliveira, Jorge Pardo e Carles Benavent</p> <p>x</p>	<p>30.01.2016</p> <p>ORELHA NEGRA</p> <p>DJs Cruzfader, Fred, João Gomes, Sam The Kid and Francisco Rebelo have been working on their latest songs in the studio and preparing this show without revealin...</p>	<p>18.02.2016</p> <p>Carla Pires</p> <p>With a remarkable stage presence, Carla Pires has an innate talent for captivating an audience. Her concerts are intense, the result of great talent and the ent...</p>

More ▶

Downloadable Material

Another content option concerns digital “gifts”.

Downloadable material is in fact a useful plus to attract the users’ **attention**, and provide her/him with **information** – which can be interactive and even **gamified**.

Downloading is itself a bit of a game...



Download our free PDF travel guide

[Download Now!](#)

Get the guide in your language

English Deutsch

Powered by [ArrivalGuides](#)

Copyright

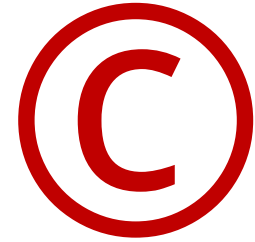


The subsequent question in our list – strictly connected with content – is a **legal** one.

“Does the website declare the involved copyrights?”

As you may know, copyright concerns the **intellectual property** of a product (a song, a poem, a piece of software, a new type of wash basin...) that someone has created.

In a word – if you’ve written a best seller, you wouldn’t be happy if someone reprints it, and earn money from the copies sold...



Copyright & Open Source



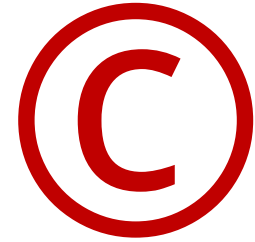
According to international laws, you **cannot** take a picture from someone else's website, and **publish** it on your website.

Why? Because that picture is not yours, while your website is!

(BTW, you see that many pictures in these presentations carry a declaration of their source. Others are captures, or my property.)

Interestingly enough, it has been suggested that the **property** of a pen you bought differs from the property of a **poem** you wrote. A poem, as a matter of fact, is significant inasmuch as it is **shared**.

(BTW, this may be seen as the basis of the **open source** model.)



Creative Commons



In a shared world like the Web, copyright has always been a problem. A sort of “right to copy” has always been perceived as assured on the Web -- think of Wikipedia, from which you can copy whatever you want.

The most serious attempt to contribute a solution to this problem has been run by **Creative Commons**.

The infrastructure provided by Creative Commons consists of a set of copyright licenses and tools that create a balance inside the traditional “All Rights Reserved” setting that copyright law creates.



Creative Commons In Short



In short, if you adopt Creative Commons, you can decide whether

- you allow a **free reproduction** of your product (picture, video, text) by someone else
- you allow such free reproduction, and also allow your product be **transformed**, edited, adapted etc.
- you allow any of the free reproductions above, but want the original **creator** be **mentioned**
- you **don't allow** any reproduction, unless under conditions to be discussed about – corresponding to the copyright declaration “**All Rights Reserved**”

Monopolies



More generally speaking – beyond the content question – we might observe that the Web, despite its open-source origins and a persistent open-source approach, is currently run by de facto monopolies like

- **Google** for search engines and web maps
- **Facebook** for social networking
- **Apple** for stylish mobility and music
- **Microsoft** for operating systems

... though this is a harsh simplification, as the cases of **iOS** and **Android** show!

Think, on the other hand, of how important are for all of us some de-facto-monopoly open-source initiatives like **Wikipedia**.

Bottlenecks



For professionals like us, it is particularly important to acknowledge that the Web is **not** a completely free world, and always keep in touch with what will be going on. **Bottlenecks** have been – and are still – always possible.

Think for instance of

- other sorts of monopolies like **telecoms** and their fares, or of
- the effective availability of **wi-fi** hot spots, or of
- government **censorship** in non democratic countries.

Web servers – as you certainly know – can be managed in order to stop some websites from being reachable...

and, on the other hand, **social sharing** is a legal problem, too.

Digital Vertigo

As Andrew Keen underlined in 2012 in his book Digital Vertigo, “today [...] the **social** has become [...] the ‘**default**’ **setting** on the Internet.”

#digitalvertigo

how today’s
online social revolution
is dividing, diminishing,
and disorienting us

@ajkeen

andrew keen, author of the cult of the amateur



Sharing



The most common action we perform on the Web every day is **sharing**, that is putting our **UGC** (or User-Generated Content) in someone else's database.

When we post on **Facebook**, we put **our own creation** in some of Mark Zuckerberg's databases, and **present** it to him.

When we post on **Google+** we put **our own creation** in some of Larry Page's or Sergey Brin's databases, and **present** it to them.

When we comment on **TripAdvisor**, we put **our own creation** in some of the IAC databases, and **present** it to them.

When we post on **YouTube** we put **our own creation** in some of Larry Page's or Sergey Brin's databases, and **present** it to them.

Our Presents

We accept to make these presents – and accept to give our copyrights away – because sharing is certainly useful and easy.

Nonetheless, we have to be well aware of what we do.

