Digital Technology Products in Arts and Entertainment: a New Business Paradigm for e-Learning

Gita Senka

Latvia Culture College, Riga, Latvia
`gita.senka@lkk.gov.lv`

Abstract. The paper represents study into who engages with culture subject studies online and via mobile, looking at available products, marketing patterns, customer behavior, attitudes, barriers and future trends.

Keywords: Digital Audiences, e-Learning products, Digital strategy

1   Introduction

The digital strategy of e-learning products in the field of arts management is an important factor in attracting customers in a digital age. Every day millions of Europeans engage with the arts and cultural sector through digital media. According to latest studies, an average Latvian participates in eight culture activities per year, including consumption of TV products and culture periodicals. Consumption of 'live 'culture products has experienced decrease along with economic crisis in 2009, but there is a certain correlation between availability of digital culture and decrease in the numbers of culture consumption nowadays, as traditional consumption paths collapsed and were replaced with online products. This engagement comes in many forms and is in a constant state of evolution, driven by technological change. Internet availability has grown substantially.

Today half of us are having a smartphone (n.a., 2017), through which we can connect to iTunes, Spotify, Deezer, Netflix or even make an online visit to a Metropolitan Opera or Berliner Philharmoniker shows. With a population of 2,1 million, over 22000 people track Riga New Theatre, almost 35000 - Forum Cinemas movie theater and over 47000 - Kalnciema food and culture quarter. Increasing access to diverse online leisure time activities has been one of the most significant factors influencing culture consumption patterns (Klāsons, Tjarve, Spuriņš, & Laķe, 2016).

Culture audience including digital audience term was highlighted in the process of adoption of the new European Commission funding program of the cultural and audio-visual sector "Creative Europe'', where the role of audience and customer of culture products is seen as a key factor for the further development of culture economy. Engaging with the product through digital media is now a mainstream activity, including culture education sector. Crucially, this engagement augments, rather than replaces, the live experience. Students are keen to obtain shared, live experiences from both teachers

and sector professionals, as well as get opportunity to interact with above-mentioned groups and themselves in digital environment.

According to recent methodological assumptions, interaction with art content in digital environments can be classified into five main categories: access, learn, experience, share and create (MTM London, 2010). This approach as well can be used for a description of the e- learning process for students incl. those studying arts:

- Access: discovering what's on, filtering opportunities and planning class attendance or participation in free (or mandatory within study process) workshops
- Learn: acquiring new skills and knowledge (for example, finding out more about the life of an artist, visit virtual simulation tools etc)
- Experience: experiencing the full creative or artistic work online (as live shows, virtual galleries etc.)
- Sharing: using the internet to share content, experiences, and opinions, including opportunities to perform reality check for creative ideas or assumptions with colleagues or wider public
- Create: use of the internet to assist with the creative process itself (use of internet-based technical tools, data bases etc.).

2 Academic/Pedagogical Basis

Students in art fields need to gain skills that enable them to work in professional teams. They can both contribute and learn from the community and their peers. The pedagogical background is based on the conceptual framework proposed by the International Commission for the Twenty-first Century, in its Report (Delors, J. et al, 1996) to UNESCO, "*Learning: The Treasure Within*". In this case, the *Third Pillar- Learning to Live Together* can be used as the main principle for definition of students performance in e-studies environment. Latvia Culture College has recently participated in an arts management study process innovation expert in the TEMPUS (EC ERASMUS + initiative) project ''Life Long Learning in Applied fields'', where one of the project results was innovative methodology centered on the student as an active investigator who learns through group work, problem-solving, and reflective analysis connected to concrete problem-based challenges in their fields.

3 In-service Learning Projects and Service-learning Opportunities

A crucial element of innovative study process is provision of in-service learning projects as service - learning opportunities creates a real-time experience, communication opportunities with peers, which may develop leadership characteristics and skills that contribute towards raising awareness and values of economic and culture heritage responsibility. One of the assumptions or *Learning to Live Together* pedagogical pillar is learning in communities of practice while offering service to the community provides opportunities to learn while serving the society. However, nowadays important role of

educational institutions is the ability to actively follow and use the virtual environment products as well as the creation and inclusion of digitalized projects and products in study process activities. Learning in a digital environment similar to actual environment of practice, facing similar challenges, despite actual geographical distance, different culture norms and prerequisites etc., allows transfer of skills and knowledge to occur, providing better adaptation of students to labor market with different conditions.

4　Digital Technology in Arts and Its Products in e-Learning

In order to promote culture products and increase wider culture services availability to the audience, thus ensuring its sustainability, many culture organizations act in partnership with institution from other sectors, including educational institutions. Digital technology allows users to engage into co-production of arts product, including the involvement of the audience as volunteers and as consultants. 'Even within larger towns and cities, transportation costs or difficulties can impact upon cultural participation. To nurture the awareness and interests of the non-audience, it is imperative to make art part of the community life – to bring arts to the people and not vice versa (Bamford & Wimmer, 2012). Many cultural organizations actively carry out digitization activities which can be further used in e-learning process.

Digitized art samples in various art and culture fields have great potential in broadening and deepening students knowledge, as technology is helping them introduce more real time experience. Arts also has a powerful opportunity to create communities around performances, shows, exhibitions and their themes and history, which promotes critical thinking and transition from passive to participation, from hierarchical to democratic attitude among students.

4.1　Literary Books and Magazines

Literary books and magazines have been pioneers in implementation of digital technologies, and due to the growing popularity of ebooks, process of studying has experienced significant changes. Also, *museums* provide great opportunities for exploring their regular collections in virtual format as well as create thematic interactive projects, often with involvement of students in a production process.

4.2　Media Arts

Media arts has proved the potential of learning of wide variety of subjects, such as writing, science, and mathematics, while engaged in media art production. Digital storytelling is one of most widely used instructional tool for teaching and learning arts management subjects and its perspective use extends far beyond the fields of communication and media studies across many fields of application, including marketing content development. There is many digital storytelling tools and products available in the internet and mobile applications format, as *capzles.com, slidestory.com, Storybird Studio and WeVideo* application. In Latvia one of the local projects „Digital Storytelling:

Empowerment for Resilience" have created the "Youth workers' guide to digital story-telling'', helping them to use non-formal education tools for development of their professional skills within regular study programs.

4.3   Film Art

Film art samples provide opportunities for students to see and hear dramatizations of great literary works, and as explorations of past history or contemporary society. In order to encourage young people's creativity, it is essential to develop and deepen students' understanding of film language. Digitized movie libraries are fulfilling this aim, and nevertheless, the Nordic countries have a leadership in this field, also Latvian National Film Center has created the interactive platform *Films in Schools (https://www.filmas.lv/filmas-skolas/) i*n order to promote integration of films in educational process. It consists of a series of films and developed methodological materials of invited experts, which helps to use a particular film or fragments in the educational process.

4.4   Music

A live performance can be complemented greatly with opportunities for education. For music management students the access to high-quality media to review artists instead or in advance of assessing them live is huge benefit to their study researches, production projects etc. Such platforms as Spotify etc. provides substantial information about artist, repertoire etc, but also live broadcasts and archives of live shows and performances allow to explore an artist without financial barriers even with behind-the-scenes access. The Metropolitan Opera (project *Listen to the Met*) , Berliner Philharmoniker (*digitalconcerthall.com*) as well as the newest project theoperaplatform.com representing 155 opera companies and festivals, the cultural broadcasting channel ARTE, and 15 theatres from across Europe, including Latvia National Opera and Ballet , are online destination for students to fulfill their study or entertainment needs.

4.5   Visual Arts

Apart from exploring of virtual galleries, which are now provided by majority of museums, galleries and other cultural institutions, represented in web, students have wide opportunities for being engaged with digital visual arts techniques e.g. interactive design projects and 3D printing.

4.6   Digital Simulation and Interactive Games

Digital simulation and interactive games is another form of interactive learning evolved from the use of digital technology and virtual communication systems used in educational institutions.

Digital simulation products are proving to be valuable tools for effective competency-based education, especially for art technology and show business field students, e.g. light, sound, stage designers and architects. A number of colleges and universities now have a presence in *Second Life*, however the experience of LCC shows, that use of professional products (such as *LightConvers*e visualization tools (*lightconverse.com*) is more appropriate in higher education sector.

5   Conclusions

Digital technologies allow for students and artists all over the world to be inspired by one another. Nevertheless that *Learning to Live Together* concept are sometimes devolved to Facebook, YouTube, Instagram or LinkedIn area, it sparks conversations between diverse communities and helps students develop a greater understanding not only of social issues but brings adds value to their course papers, creative projects and develops sense of team. Also for higher education institutions, sharing educational content and stimulating students to use more of e-learning products, means sustaining contemporary approach to *millennials* education *and* keeping competitiveness in challenging economic times.

References

Bamford, A., & Wimmer, M. (2012). *Audience building and the future Creative Europe Programme.* n.a.: European Expert Network on Culture (EENC). Retrieved from http://www.interarts.net/descargas/interarts2562.pdf

Delors, J. et al. (1996). *Learning: The Treasure Within.* Paris: UNESCO.

Klāsons, G., Tjarve, B., Spuriņš, U., & Laķe, A. (2016). *Latvijas iedzīvotāju aptaujas un statistikas datu analīze Kultūras auditorija Latvijā: situācija, procesi, tendences.* Riga, Latvia: Biedrība "Culturelab" . Retrieved from https://culturelablv.files.wordpress.com/2017/01/kultc5abras-auditorija-latvijc481-2016.pdf

MTM London. (2010). *Digital audiences: Engagement with arts and culture.* London: MTM.

n.a. (2017). *2017 Global Mobile Market Report.* Retrieved from http://resources.newzoo.com/hubfs/Reports/Newzoo_2017_Global_Mobile_Market_Report_Free.pdf