Chapter 34
The Promotion of European Tourism in the Emerging Countries: Pyramidal Marketing

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ABSTRACT
The authors present the different communication strategies used for the promotion of European tourism in the emerging countries, through Power Point and pyramidal marketing. They also research the veracity and the persuasion strategies used in textual, visual, and hearing information, which go with the images in the interactive presentations. Finally, an analysis technique is presented to detect the possible potential tourists divided in relation to age, education, and knowledge of the use of computers or other interactive systems of mobile multimedia.

INTRODUCTION
While the hardware keeps on evolving faster than the software, so does the digital divide among the population of a same community. Developed or emerging, it is lengthened by the digital divide, in many places of the planet, people resort to the applications that usually accompany a commercial operative system such as Microsoft Windows for the diffusion of messages. In the traditional applications which have accompanied it since the first Windows version, for instance, the presence of instruments oriented at drawing (Paint), text (NotePad and WordPad, etc.) has always been seen which would exercise millions of users for their future computer presentations, with the PowerPoint. A software which is linked to the multimedia notions since their origins, when Bob Gaskins and Dennis
Austin developed it under the name of Presenter for the firm Forethought (Abela, 2008). This firm presented it as PowerPoint 1.0 in 1987 for Apple Macintosh. Obviously, with the black and white monitors, the text and the graphics were joined to generate slides. Since 1990 this application would be included in the suite Microsoft Office. With the first color monitor from Macintosh PowerPoint adapted to this novelty to use to the utmost that technological breakthrough and become an in implicit or explicit way a technological “persuasion” tool. Visually and in the audition aspect (the sound effects in the transitions of the slides) this struck powerfully the attention, using digital slides in the classrooms or conferences rooms, at the time. Now it is in the notion of union and intersection where can be found the subtle but important differences in the origins of computer multimedia. Since that moment this commercial application allows to create multimedia presentations through the making of slides which are visualized in sequence in any computer which is available with that commercial software. The presentations are subdivided into slides and each of them can contain pictures, texts, animations, sounds, links to other slides or websites. That is how the multimedia notion is linked to that commercial product, since it allows the combination between them of two or more media. The emulations of manual operations, the hypertext and the active multimedia. They bred a workspace called “Dataland” whose main resources were the cursor, the touch system (already tested in the 80s on some Hewlett Packard tactile screens), the joystick, the zooming in of the images, the use of the voice for the execution of the commands. Perhaps, when Nicholas Negroponte declares the merging of television, the print and computer science towards “a computer-based multimedia technology” (Negroponte, 1995) he was running ahead of his time towards the versions of the new PowerPoint in the second millennium. In the first decade of the 21st century that commercial application would include several novelties which can be summed up in the following way: management of the animations in an individual way and their shadows, diagrams of several types (pyramid, radials, Venn, etc.), incorporation of password, automatic generation of a picture album, integration of the CD package among several users (the CD mastering in CD of the multimedia content with a display was facilitated), implementation of the Ribbon system to improve the interface, etc. In relation to the degree of cohesion of the computer science and the different degrees of interaction in the 80s and early 90s we can make the following classification:

1. **“Sequential” Multimedia**: It is the classical multimedia technology stemming from the print and television which is characterized by the absence of informatics. For instance, when in a class on geography are used several didactic resources at the same time, with a background music and the voice of the professor who explains what is seen.

2. **“Partially” Interactive Multimedia**: It is the case of the emulations of manual opera-
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