



ENHANCEMENT AND ARCHAEOLOGICAL INCOMING IN THE ITALIAN CONTEXT. THE CAMPI FLEGREI EXPERIENCE

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Abstract

Purpose of the paper: The aim of this work is to deepen the social media as incoming activities aimed at enhancing the Italian archaeological heritage by analyzing some strategic aspects, mainly of the "Campi Flegrei" experience.

Methodology: The analysis is conducted through an exploratory methodology of all the Italian archaeological sites (Yin, 2012).

Main Findings: The evidence shows that the Italian archaeological parks heritage present an extremely non-homogeneous approach to the use of digital communication channels. In this context, the Campi Flegrei Archaeological Park properly uses these channels, also paying attention to promoting the numerous local events within the park, such as facilitators of incoming processes.

Implications: The study highlights the disruptive role that the use of social media, plays in the context of archaeological incoming. The results obtained show that social media, in order to maintain and expand audience, also attracting new and less interested audiences, are often underutilized by Italian archaeological parks.

Originality/value: Through a survey of a national character, this study offers an overview of the incoming activated by Italian archaeological parks, alongside studies that start from the conservation paradigm with those focused on enhancement of cultural heritage.

Keywords: Enhancement, tourism incoming, social media, archaeological sites



INTRODUCTION

Cultural tourism has undergone significant changes in recent decades. The digitalization processes before, and Covid recently, have influenced cultural enhancement, accelerating those processes of co-creation of value that see the tourist, and the user in general, the protagonist of these processes. Cultural institutions are encouraged to use digital communication tools that foster the creation of online communities in order to allow interaction and exchange of experiences and opinions between clients (Liu et al., 2019). The aims of cultural institutions are therefore no longer solely of a quantitative nature, with the sale of as many tickets as possible, but above all that of generating value and involving the user and stakeholders in general, aiming to expand their range of public.

From this perspective, the need for different forms of communication effectiveness and efficiency, is evident, guided by modern strategies that involve the digital aspect. The analysis of contributions in this field shows how little literature deals with digital communication of cultural heritage, from a point of view strictly management, emphasizing new forms of communication. The study therefore aims to contribute to the focus of this phenomenon by answering the following research question:

RQ: How archaeological parks use the social channels aimed at incoming in the Italian context,?

In order to achieve this goal and to answer this question, an analysis was conducted using a qualitative approach (Gummesson, 2017; Yin, 2018). The 54 Italian archaeological sites were analyzed, in their approach to digital communication channels, to understand how archaeological sites approach digital incoming through social media and how the Campi Flegrei (Phlegraean Fields) Archaeological Park fits into this panorama.

LITERATURE REVIEW

1.1 Enhancement of cultural heritage.

Archaeological sites are a very present subject in literature, in all sectors. Already in the 90s some studies focused on the enhancement with a managerial approach, in particular on those archaeological sites with particular conservation conditions and particularly exposed to important tourist flows, where the managerial approach actively contributes to the processes of protection of these sites (Wager, 1995). In the managerial field, we can distinguish literature into two strands. The first analyses numerous case studies related to single geographical contexts (Waterton, 2005; Vileikis et al., 2012; Ercolano, 2018) and to individual archaeological sites (Alazaizeh et al., 2016; Li & Qian, 2017; Ferri & Zan, 2017), outlining the characteristics of the sites mainly in their management as a tourist attraction. The second strand analyses in general the managerial characteristics of archaeological enhancement, such as the issue of sustainability in the management models of archaeological sites, which have positive repercussions from an economic and social point of view (López, 2018).

While some studies have focused on the importance of the more institutional policies of tourism planning linked to these places, following multidisciplinary approaches (Dredge & Jamal, 2015), on the other hand, other studies have highlighted the need for sites to involve especially the local communities that revolve around the site (Grimwade & Carter, 2000). These interactions often lead to site improvements and real renewals of the values they propose, which are in tune with the social needs of people, enriching themselves with new perspectives, not



strictly related to archaeology (Turskis et al., 2017). Consistent with these visions, other studies have therefore illustrated the need for new strategic innovation approaches, which are able to overcome those of the past, linked to material approaches to the site and to approaches on value, highlighting the need for a modern approach, which characterises archaeological parks as a living heritage (Poulios, 2014). The attention of scholars has therefore shifted a lot from the site itself to the relationship with the visitor, with works that aim to evaluate this relationship, also analysing the quality of the services offered and the satisfaction of visitors during the visit (Martín-Ruiz, 2010).

1.2 New technologies and enhancement of the archaeological heritage

If the innovative processes of cultural heritage can be broadly divided into processes related to technologies and processes not related to technologies, we must not underestimate how the most innovative subjects combine these two approaches, combining services, processes and organisational innovations, to generate more innovation (Martin-Rios et al., 2019). Digital therefore becomes an essential tool also for the management of archaeological sites: the management of information through digital also influences the relationship with stakeholders, especially for information of a social nature (Huvila, 2019). This process that involves stakeholders becomes fundamental in order to improve interaction with visitors, offering a proactive and individual experience, thus opening a sort of dilemma: how much does the archaeological site use technological tools such as social media to open up to external stakeholders without risking losing their own consistency and credibility? (Man & Oliveira, 2016). However, it is certain that the data that can be obtained from social networks, the so-called big social data, become particularly useful for orienting management and for developing co-design relationships with visitors, increasing the value of their experience (Cuomo et al., 2021). Technologies can also be used to improve visits by certain segments of the public, such as those over 50, where technologies can represent great opportunities in the pre and post visit phase, such as during the visit itself, but which, if badly managed, can lead to also risks (Traboulsi et al., 2018). Some studies underline how tools such as Instagram are still little used in archaeological sites compared to urban areas, except for UNESCO sites, where instead the overexposure caused by social networks can even generate problems (Falk & Hagsten (2021). Approaches related to the analysis of social networks, however, can bring incredible benefits, as in the case of the analysis of photographs which, thanks to geolocation, can provide valuable information on the preferences of visitors and on how they move around the sites (Payntar et al., 2021). Other studies have shown in terms of accessibility, how tools such as virtual reality can have a distinctly positive impact if guided by careful management, even in terms of scarce financial resources (Esposito & Ricci, 2016). Virtual reality can also merge with gaming in the promotion of tourist sites, giving people the opportunity to learn about cultural heritage, but also activating incoming processes that motivate users to physically visit the sites.

1.3 Enhancement of cultural heritage and social networks

In the literature there are several studies on the relationship between social networks and organizations, companies and institutions in the field of cultural heritage (Vassiliadis & Belenioti, 2017; Del Vacchio, 2020; Liang & Martin, 2021; Maniou, 2021; Solima, 2011). Some of these studies are based on the classification of the main ways in which social media influence the attractiveness of museums (Vassiliadis & Belenioti, 2017). Other studies, however, focus on identification of the characteristics of the importance of using these applied social media tools, exploring their roles and influences in multiple case studies. These studies



assert that data from the content analysis of social networks should be taken into account in the decision-making process of cultural heritage management and should be widely applied to encourage citizens around the world (Liang et. al, 2021). After all, already previously Solima (2011) argued that cultural organizations find themselves exposed, more than in the past, to the relevant ones. In this perspective, changes induced by technological evolutions in the community, and the connections established through social networks allow the individual to express their subjectivity in the best possible way and, consequently, to specify more and more precisely their system of needs, through the search for a personalized offer able to fully satisfy their expectations, thus generating important information for organizations. A work by Chang et. al (2002) has dealt with the analysis of social networks of museum followers, analyzed the characteristics for specific groups and designed a web-based visitor type analysis application for museums. art based on measurements of text similarity. Experimental results have shown that the followers of each art museum form a community with similar characteristics or interests. Not much attention has yet been spent on highlighting which social network channels are most used by organizations such as archaeological parks and on what the choices to use some rather than others are based on.

METHODOLOGY

An empirical investigation was carried out by combining quantitative and qualitative data from some multiple case studies (Gummesson, 2017), with the aim of analyzing the incoming models relating to the technological aspects of the sites, in particular social networks. It highlighted how archaeological sites interact with visitors through the web and social media, providing information on the sites (closing days, opening hours, site addresses and more). It was chosen to survey the archaeological sites of the Italian territory, as a particularly representative case, as the state holder of the highest number of sites in the UNESCO World Heritage List. The survey involved all 54 archaeological sites on the Italian territory, present on the site of the Ministry of Culture. The sites are distributed in all Italian regions, with the exception of nine regions where there are no archaeological parks and include famous sites such as the archaeological park of Pompeii or the Colosseum, as well as extremely minor sites in terms of tourist attraction, with interest based on purely local. For each of these subjects, the presence of its own website, an internet page that supported the ministerial platform and the presence of social media were verified. These data are therefore derived from direct observation and secondary sources (e.g. website, museum social pages, sector reports) (Creswell & Creswell, 2017). On the model of previous studies (Foronda-Robles et al., 2021; Manca et al., 2022) it was decided to check for the presence of Facebook, Instagram, Twitter and YouTube profiles. The data collected were analyzed following a 'logic of replication': the cases were considered as single experiments and were examined individually, carrying out subsequently a cross-analysis, in order to identify similarities, differences and best practices (Yin, 1994).

FINDINGS

The intersection of ministerial and local evidence returns the photograph of a national scenario (tab.1) dotted with realities that are often interdependent with each other, closed within the regional borders, within which they gravitate and in which they deploy their tangible and intangible resources, part of a socio-economic fabric delimited by local logic.

Table 1. The social media of archaeological sites in Italy on a regional basis

	REGION	SITE	Own website	MiC	Facebook	Instagram	Twitter	Youtube
1	Abruzzo	1. Parco archeologico del Quadrilatero	×	✓	✓	×	×	×
3	Basilicata	1. Parco archeologico dell'area urbana e della Necropoli di Crucinia di Metaponto	✓	✓	×	×	×	✓
		2. Parco archeologico di Herakleia	×	✓	×	×	×	×
		3. Parco archeologico di Grumentum	×	✓	×	×	×	×
5	Calabria	1. Castiglione Di Paludi - Parco Archeologico	×	✓	✓	×	×	×
		2. Parco archeologico di Laos Santa Maria del Cedro	×	✓	✓	×	×	×
		3. Parco Archeologico Broglio	✓	✓	✓	×	×	×
		4. Museo e Parco archeologico "Archeoderi"	✓	✓	✓	✓	×	✓
		5. Parco archeologico dei Taureani	✓	✓	×	×	×	×
14	Campania	1. Area archeologica dell'anfiteatro romano di Avella	✓	✓	✓	×	×	×
		2. Parco archeologico di Aeclanum	×	✓	✓	✓	×	×
		3. Parco archeologico dei Campi Flegrei - Parco monumentale di Baia	✓	✓	×	×	×	×
		4. Parco archeologico dei Campi Flegrei - Parco archeologico sommerso di Baia	✓	✓	✓	×	×	×
		5. Parco archeologico dei Campi Flegrei - Parco archeologico delle Terme di Baia	✓	✓	×	×	×	×
		6. Parco archeologico di Ercolano - Area archeologica	✓	✓	✓	✓	×	✓
		7. Parco archeologico dei Campi Flegrei - Parco archeologico di Liternum	✓	✓	×	×	×	×
		8. Parco archeologico di Pompei - Parco archeologico di Longola	✓	✓	✓	×	×	×
		9. Parco archeologico di Pompei - Area archeologica di Pompei	✓	✓	✓	✓	✓	✓
		10. Parco archeologico dei Campi Flegrei - Parco archeologico di Cuma	✓	✓	×	×	×	×
		11. Parco archeologico di Paestum e Velia - Area archeologica di Velia	✓	✓	✓	✓	✓	×
		12. Parco archeologico urbano dell'antica Volcei	✓	✓	×	×	×	×
		13. Parco archeologico di Paestum e Velia - Area archeologica di Paestum	✓	✓	✓	✓	✓	✓
		14. Parco archeologico urbano dell'antica Pientia	×	✓	×	×	×	×
1	Emilia Romagna	1. Parco archeologico e Museo all'aperto della Terramara di Montale	✓	✓	✓	×	×	×
5	Lazio	1. Parco archeologico di Privernum	✓	✓	✓	×	×	×
		2. Parco archeologico del parco borghese	✓	✓	×	×	×	×
		3. Parco archeologico del Colosseo - Foro Romano e Palatino	×	✓	×	×	×	×
		4. Parco archeologico del Colosseo - Aula Isiaca con Loggia Mattei	×	✓	×	×	×	×

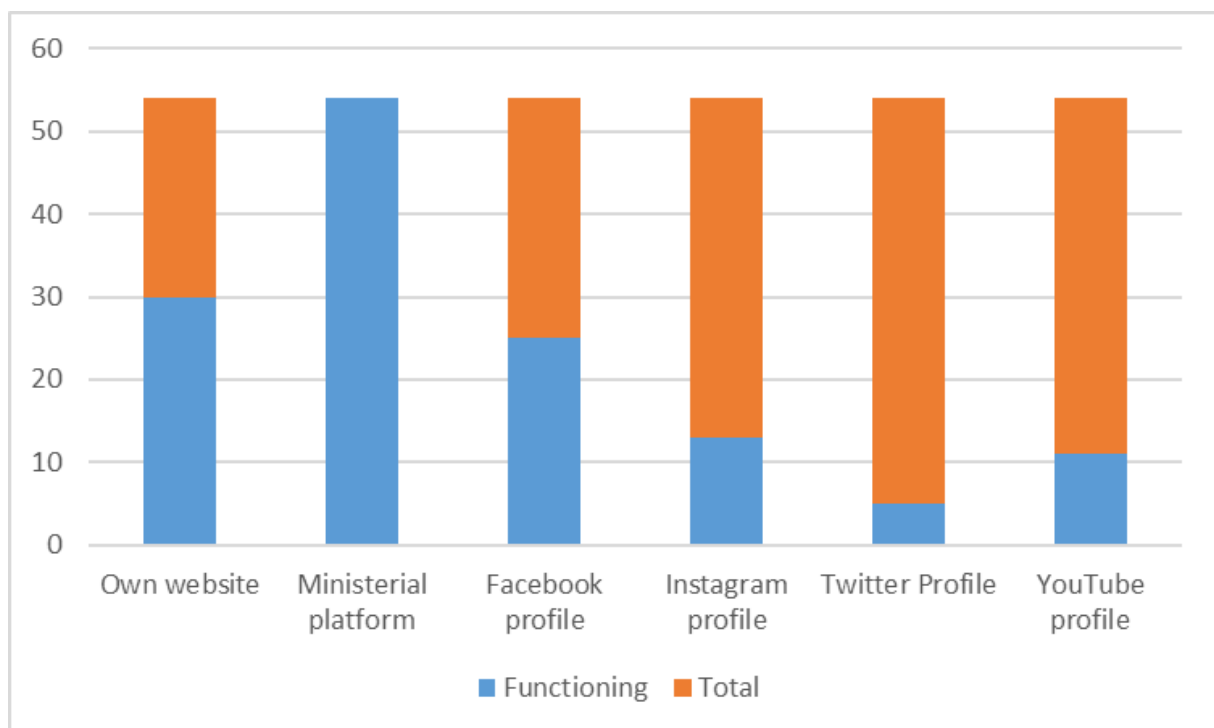
		5. Parco Archeologico dell'Appia antica - Tratto demaniale della via Appia	✓	✓	✓	✓	✓	✓
5	Lombardia	1. Parra Oppidum degli Orobi. Parco archeologico e Antiquarium	✓	✓	✓	×	×	×
		2. Parco Archeologico Nazionale dei Massi di Cemmo	✓	✓	×	×	×	×
		3. Parco dell'anfiteatro romano e Antiquarium "Alda Levi"	×	✓	×	×	×	×
		4. Museo preistorico dell'Isolino Virginia	×	✓	×	×	×	✓
		5. Antiquarium e Parco archeologico di Castelseprio	×	✓	×	×	×	×
4	Puglia	1. Parco archeologico dei Dauni e Museo archeologico "Pasquale Rosario"	×	✓	×	×	×	×
		2. Parco archeologico Passo di Corvo	×	✓	×	×	×	×
		3. Parco archeologico di Siponto	×	✓	✓	✓	×	×
		4. Parco Archeologico di Rudiae	✓	✓	×	✓	×	✓
4	Sardegna	1. Parco archeologico di Pranu Mutteddu	✓	✓	✓	×	×	×
		2. Parco archeologico Monte Sirai	✓	✓	×	×	×	×
		3. Parco archeologico e naturalistico del Taccu di Osini	×	✓	×	×	×	×
		4. Parco archeologico di Suni	✓	✓	✓	×	×	✓
5	Sicilia	1. Parco archeologico e paesaggistico della Valle dei templi	✓	✓	✓	✓	×	✓
		2. Parco archeologico comunale di Occhiolà	×	✓	×	×	×	×
		3. Parco archeologico NaXos	×	✓	✓	✓	×	✓
		4. Parco archeologico-industriale e Museo della zolfara di Lercara Friddi	×	✓	×	×	×	×
		5. Parco archeologico di Cava d'Ispica	×	✓	✓	✓	×	×
7	Toscana	1. Parco archeologico città del tufo	✓	✓	✓	✓	×	×
		2. Parco archeologico della Villa romana di San Vincenzino	×	✓	×	×	×	×
		3. Parco archeologico di Baratti e Populonia	×	✓	×	×	×	×
		4. Parco archeologico naturalistico di Belverde e Archeodromo	✓	✓	✓	×	×	×
		5. Parco archeologico di Dometaia	×	✓	✓	×	×	×
		6. Parco archeologico e tecnologico di Poggio Imperiale	×	✓	×	×	×	×
		7. Parco archeologico di Poggio La Croce	✓	✓	×	×	✓	×

Source: Ministry of Culture of Italy

These data often highlight, with a very strong relevance based on the region to which they belong, a serious lack of medium and long-term strategic choices oriented to the basic use of the assets, as well as to the accessibility of information. In fact, if all the sites are present on the ministerial platform (MIC for Ministry of Culture), just over half (55,6%) have their own website with which to give information to the public. Among the social networks (fig.1), Facebook is the most used tool in the management of these sites, even if less than half, 25 out

of 54, have a personal page. The causes are probably to be found in the lack of specific staff or in the lack of being able to train existing staff. Instagram on the other hand, which as a social network enhances the graphic aspect of the contents, is present in only 13 out of 54 sites. In this case, the difficulty in finding or producing photographic material to share can be added to the same previous causes. Twitter ranks as the least used social network with only 5 profiles on 54 sites, less than 10%. The sites with Youtube pages are only 11, but surprisingly some of these are small sites, demonstrating how even with few resources these technologies can be used.

Figure 1. The social networks of Italian archaeological sites



Source: own elaboration

Campania is the region in which the largest number of national archaeological parks are located, equal to 14 and witness to the positive circularity to which the dominant logic reflects within local scenarios.

The unifying trait of strategic management that emerged from the analysis of Campania's archaeological parks lies in the ability to activate relationships with the local socio-economic fabric.

The mechanism by which the aforementioned realities appear solidly rooted in the territories within which they express themselves is structured on two pillars:

- Transparent communication, inspired by accountability;

- Activation of public-private links and partnerships with entities, institutions and the local community.

The archaeological parks of Campania are also the institutes that more than others, in the national territory, dedicate resources to research and accessibility services.

In this regional context, the Archaeological Park of the Campi Flegrei arises, which groups 25 places between sites and monuments, divided into six different zones (in some cases towns): Baia, Bacoli, Miseno, Cuma, Liternum Pozzuoli (tab.2). The Park has its own, well-structured website which, in addition to providing information on the places to visit inside the park, highlights not only the information and the works, but also what are the local events in the park, the exhibitions, the educational services and media available to the visitor. The Facebook page, with about 23,000 users, not only effectively tells its followers about the material, landscape and submerged heritage preserved within the park, but also communicates all the numerous events present in the park area.

Table 2. The site of the Archeological Park of Campi Flegrei

Baia	1	The Archaeological Museum of the Campi in the Castle of Baia
	2	Archaeological Park of Terme di Baia
	3	Submerged Park
	4	Monumental Park
	5	emple of Diana
	6	Temple of Venus
Bacoli	7	One Hundred Camerelle
	8	Tomb of Agrippina
Miseno	9	Dragonara cave
	10	Shrine of the Augustales
	11	Roman Theater
	12	Necropolis of Cappella
	13	Mirabile swimming pool
Cuma	14	Archaeological Park
	15	Amphitheater
	16	Cocceio cave
	17	Temple of Apollo
Liternum	18	Archaeological Park
	19	Amphitheater
Pozzuoli	20	Flavian Amphitheater
	21	Macellum / Temple of Serapis
	22	The Puteolano stadium by Antonino Pio
	23	The Necropolis of via Celle



	24	Necropolis of San Vito
	25	Hypogea of the Caiazzo Fund

Source: Own elaboration

The island of Procida, the Italian Capital of Culture in 2022, has entered into a fruitful partnership with the Campi Flegrei area and many events in the park are organized under the supervision of the island's kermes, as the island's outlet to the mainland.

The Instagram page, with over 4,500 followers, seems to follow the Facebook line, favouring the graphic aspect with posts and stories about the events, but also that enhance the beauty of the park's landscapes and the assets it contains. The Twitter profile has 1,200 followers, this too closely follows the Facebook page with tweets that include graphics and text. This social network uses a lot of sharing, the so-called retweeting, to share posts created by other subjects and which have subjects related to the park or directly concerning.

The Youtube profile includes 177 subscribers for a total of 95 audio-visual contents, few created for the channel, many taken from other videos, television services or interviews.

IMPLICATION

From a theoretical point of view, the study highlights the disruptive potential of the use and management of social media for cultural institutions, for their communication and for their storytelling (Nielsen, 2017).

From a managerial point of view, in the cases analyzed, the almost general criticality seems to be the absence of a solid strategy linked to the use of social media, considered fundamental in numerous studies and also adapted to models, as in Cornelia (2017).

It is possible to trace this criticality to the material and immaterial resources on which cultural institutions, and in this specific case, the archaeological parks, rely on.

It should be noted, in particular, the use of unqualified or inadequately trained personnel, who often cover several roles at the same time, within the sparse organizational chart of the structures. These criticalities, in addition to affecting the same social, educational, cultural and economic implications of the realities considered, suggest greater attention to training and recruitment of personnel, as highlighted by Vigli (2018).

This assumes a high relevance if we consider the interest and attention generated by social media in reaching different segments of the public, even less interested (Gonzalez, 2017), stimulating their involvement in the creation of value (Black, 2018) and therefore increasing their loyalty (Mihelj, 2019).



CONCLUSION

This work highlights the state of the art of the use of social media in the panorama of Italian archaeological parks. The results of our analysis show that the 54 archaeological sites analyzed have different approaches to the use of social media. To answer the research question of our work, we focused on the channels that sites use to communicate their cultural offerings and try to broaden their current and potential customer segments. The results show that the use of digital and social tools for website communication is far from optimal. In fact, although the presence of social networks is free, not all the sites analyzed communicate on these channels, probably due to the absence of specialized personnel or personnel in general, indicating that a well-planned and structured unitary communication strategy is absent and perhaps impossible, given the scarce homogeneity of the subjects, which group together sites of world interest and purely local interest. The approach to foreign tourists should be further analyzed to understand how useful and attractive these channels are in the engagement of foreigners. In this national context, the work of the Campi Flegrei Archaeological Park would seem to reflect a precise strategy, above all that of advertising local events within the park, thus influencing local stakeholders. This aspect deserves further study.

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