

Events 2.0 in the transmedia branding strategy of *World Cultural Heritage Sites*

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Abstract

The events designed and disseminated through social networks and from the perspective of transmedia storytelling are integrated into territorial marketing strategies as resources that reinforce the value of destinations. This type of events is key element in the construction of the *World Heritage Sites (Unesco)* brands. The new role of tourists as proactive users and the engagement generated towards the destination management organization are decisive elements for the online reputation management of territories. The monitoring of events let us evaluate the participation and interaction of tourist users in platforms 2.0. The aim of this research is to analyze the engagement (global, positive and negative) of events 2.0 integrated into the marketing strategy of the 40 *World Cultural Heritage Sites* in Spain on *Facebook* and *Twitter*. These social networks are the most frequently used in marketing strategies of destination marketing organizations. An exploratory study of events integrated in digital tourism marketing strategy of the *World Cultural Heritage Sites* is carried out through content analysis. Results show that there are substantial differences in the management of events 2.0. The different levels of interaction (reactions, sharing and comments) allow the destination marketing organizations (DMOs) to evaluate the rate of engagement. This latter parameter can be used as a reference for the efficient design of future events linked to the 2.0 promotion of cultural destinations.

Keywords

Tourism communication; Transmedia branding; Events 2.0; Online marketing; Social media; Social networks; Culture; World heritage; Cities; Monuments; Tourism; Archeology; History; Reputation; *World Cultural Heritage Sites*; Engagement; *Facebook*; *Twitter*; *Unesco*.

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1. Introduction

The value of *World Heritage Sites (WHS)* is on the rise, according to reports published by *Turespaña* (2007), the *World Tourism Organization (Unwto)*, (2016) and the Spanish *World Heritage Cities Group* (2018). This type of destinations enjoys a very significant and relevant demand worldwide.

The bet of Destination Marketing Organizations (DMO) on the strategic promotion of the *WHS* brand is a clear example of how it is possible to destabilize the traditional tourism demand (**Troitiño-Vinuesa**, 2000; **Martos-Molina**, 2013; **Gómez-Oliva et al.**, 2017), which in Spain continues to be associated with sun and beach tourism (**Martínez-Sala**, 2018).

Tourism marketing 2.0 has transformed the destination strategies of *WHS* and their promotional events, whose design involves multidirectional channels and transmedia storytelling techniques.

Social media have transformed the traditional tourist into an *adprosumer*, who promotes and advertises the destination (*ad*), produces information about it (*pro*) and consumes the tourist products and by-products (*sumer*) offered by the destination (**Caro; Luque; Zayas**, 2015).

The new role of the tourist as a proactive user during the whole process is key in the management of the reputation of destinations. The monitoring of this type of tourist allows DMO to alleviate negative comments and opinions and to manage engagement effectively as a commitment acquired with users (**Huertas-Roig; Setó-Pàmies; Míguez-González**, 2015; **Ejarque-Bernet**, 2016). This context entails a great transformation in the strategic marketing planning and the relational communication and management of the tourist destination.

In this sense, this type of events are identified as true transmedia resources that serve to reinforce the value of the destinations and consolidate their online reputation (**Jiménez-Morales; De-San-Eugenio-Vela**, 2009; **Campillo-Alhama**, 2012; **Martos-Molina**, 2013; **Folgado-Fernández**, 2014; **Huertas-Roig**, 2014; **Campillo-Alhama; Martínez-Sala**, 2017). For the *WHS* brand, the communication strategy of events through social networks is a challenge and a very valuable opportunity to reinforce the cultural, historical and identity offer of destination.

This research analyzes the destination marketing strategy based on the transmedia building of the tourist brand through events 2.0, and, second, the influence of the events planned and managed by the 40 *WHS* in Spain through the social networks *Facebook* and *Twitter* in the generation of engagement.

2. Destination marketing 2.0 and transmedia branding

With the emergence of the Internet 1.0 and the design of static web pages in the 1990s, the face-to-face models of tourist information and service provision (e.g., visitor information center) began to coexist with their digital counterparts. It was a basically passive management model until, with the arrival of the new millennium, the Web 2.0 made it possible for tourist information to be designed not only by DMO or companies linked to the sector, but also by those tourists who visited the destination and wanted to generate their own contents and share their opinions and feelings (**Xiang; Gretzel**, 2010; **Caro; Luque; Zayas**, 2015; **Huertas-Roig; Setó-Pàmies; Míguez-González**, 2015; **Biz et al.**, 2016; **Chan-Olmsted; Wolter**, 2017).

Tourism marketing 2.0 focuses on the inbound philosophy, which is a marketing strategy that is oriented to the consumer and potential customers rather than focused on a specific tourist product or destination. Ejarque-Bernet defines it as

“the marketing strategy that uses content, search engines and social networks to attract users” (**Ejarque-Bernet**, 2016, p. 455).

In the same way as it happened in other economic sectors, the communication models in the tourism sector have evolved towards transmedia branding to adapt to the features of the new tourist 2.0. This model is the result of a saturated market in which destinations need to build their own identity, brand image and personality, beyond the traditional destination information and promotion goals (**Jiménez-Morales; De-San-Eugenio-Vela**, 2009; **Galmés-Cerezo**, 2010).

The transmedia branding model makes it easier for brands to connect emotionally with consumers and generates communities of users around the lived and shared experience (**Fernández-Castrillo**, 2014). It consists of integrating tangible and intangible values and meanings associated with the brand's personality into a multichannel narrative that provides an integrated brand experience. The active participation of users generates engagement and builds loyalty (**Tenderich**, 2014; **Martínez-Sala; Monserrat-Gauchi; Campillo-Alhama**, 2017). The participation of users in the very development of the narrative is central to the building of the brand identity.

Under the transmedia approach, the effort of tourism brands focuses on materializing experiences through multiple channels; including events as true strategic and intentional tools (**Lenderman**, 2008; **Campillo-Alhama**, 2012) that use the narrative format to highlight the most outstanding values of the destination and generate experiences in a specific space: the destination. They are integrated in the strategies of relational communication

“ The transmedia branding makes it easier for brands to connect emotionally with consumers and generates communities around the lived and shared experience ”

and management of the tourist destinations and their promotion is carried out, from a transmedia perspective, through social media (AIMC, 2017; IAB Spain, 2017).

Social networks are used in the planning, advertising, execution and management of events 2.0, because they provide highly efficient alternatives to promote the tourist event from a transmedia point of view and to achieve much more notoriety, engagement and influx of participants, both physical and virtual (Martos-Molina, 2013; Huertas-Roig, 2014; Fernández-Vázquez; López-Rodríguez; Arévalo-Iglesias, 2016).

2.1. Transmedia events in tourist communication

In the design of tourist brands the organization of transmedia events is a highly efficient resource that allows to reinforce the value of the destinations and to consolidate their brands through the relational communication and management (Martos-Molina, 2013; Huertas-Roig, 2014).

As systematically and creatively designed events, they should promote unique and singular experiences (Lenderman, 2008; Galmés-Cerezo, 2010; Pompurová *et al.*, 2018). This creative dimension represents the point of connection between the aspects intrinsic to the narrative (storyline, rhythm, notoriety, coherence) and to the structure of the events.

They are initiatives and events of various kinds with a certain degree of significance and notoriety as they are integrated into the destination marketing strategy (Campillo-Alhama, 2012). The planning of these events involves a preliminary phase of design, an executive (or operational) phase, and evaluation phase based on ROI (return on investment) and ROE (return on engagement): both processes require systematization and evaluation mechanisms to measure the effective achievement of the objectives set by the DMO.

In the preliminary and executive phase of the event, social media can encourage the building of a network of contacts, conversation between the event's attendees and organizers, interaction between attendees and participants (backchannel) and the sharing of material (videos, images, news). After the event, the feedback of participants is evaluated and their interaction on platforms 2.0 and social networks (through reactions, shares and comments) is monitored. *Facebook* and *Twitter* are the main social networks for the promotion of these events (Event Marketing Institute; FreemanXP, 2015). As platforms where the community of users shares ideas, experiences and opinions about the event, social networks assume a crucial role in the generation of engagement. *Facebook* stands out as the most effective platform before and after the event, while *Twitter* is used the most during the development of the event, as noted in the aforementioned report.

“ Through social networks the community of users shares ideas, experiences and opinions about the event ”

In social networks, DMO and tourist users have a multidirectional communication channel to disseminate and promote destination marketing events with a transmedia orientation (Martos-Molina, 2013; Huertas-Roig, 2014).

There are also several collaborative platforms in the digital environment specifically created for event management, such as

- *Tweetvite.com*, that allows users to send event invitations to *Twitter* and *Facebook* contacts, receive confirmation of attendance and personalize virtual invitations; and
- *Twebevent.com*, that offers the possibility of following events on *Twitter* through hashtags, chatting between attendees, adding event information and integrating video and audio.

The efficient use of these collaborative platforms for event management, together with social media, will favor the automated management of events, their efficient promotion, greater social participation and the generation of value towards the tourist destination. And in this sense, it is pertinent to establish a well-defined preliminary strategy that integrates social and digital media with the rest of the offline communication channels that will be used in the management of events linked to the promotion and commercialization of destinations, as well as DMO's explicit desire to interact with stakeholders, betting on transparency and continuity in the conversation through platforms 2.0.

2.2. World Heritage Sites and generation of engagement through events 2.0

Cities in which sites of the *Unesco World Heritage (WHS)* list are located are tourist destinations whose identity is persistently linked to historical, cultural and artistic heritage. The *WHS* designation can be a competitive advantage over other tourist destinations (Lara-de-Vicente; López-Guzmán-Guzmán, 2004), provided integral strategies are planned to highlight the importance of such resources.

As of January 2018, Spain had a total of 40 sites designated as *WHS* by *Unesco*. This recognition boosts tourism flows and has very positive impacts in the destinations (Unesco, 2018). The marketing strategies 2.0 of *WHS* involve relational communication and management actions that enhance the showcase of the tourist offer (Troitiño-Vinuesa, 2000; Domínguez-Vila; Araújo-Vila, 2012); and, in this sense, the holding of tourist-cultural events as an attraction factor for visitors is undeniable.

Table 1. *World Heritage Sites* (cultural heritage category), web 2.0 and social networks

| | Location | | WHS | Year of inscription | DMO website and social network pages |
|----|----------------------|--|---|---------------------|---|
| 1 | Municipality | Córdoba | Historic center of Córdoba | 1984, 1994 | http://www.turismodecordoba.org https://www.facebook.com/TurismoCordobaESP https://twitter.com/CordobaESP |
| 2 | Municipality | Granada | Alhambra, Generalife and Albayzín | 1984, 1994 | http://www.granadatur.com https://www.facebook.com/granadaturismo https://twitter.com/granadaturismo |
| 3 | Municipality | Barcelona and Santa Coloma de Cervelló | Works of Antoni Gaudí | 1984, 2005 | http://www.barcelonaturisme.com https://www.facebook.com/visitbarcelona https://twitter.com/VisitBCN_ES |
| 4 | Municipality | Burgos | Burgos Cathedral | 1984 | http://www.turismoburgos.org https://www.facebook.com/DestinoBurgos https://twitter.com/BurgosTur |
| 5 | Municipality | San Lorenzo de El Escorial (Madrid) | Monastery and site of The Escorial | 1984 | http://www.sanlorenzoturismo.es https://www.facebook.com/turismosanlorenzoescorial https://twitter.com/SLorenzoTurismo |
| 6 | Autonomous Community | Asturias (municipalities: Oviedo and Lena) | Monuments of Oviedo and the Kingdom of Asturias | 1985, 1998 | https://www.turismoasturias.es https://www.facebook.com/TurismoAsturias https://twitter.com/TurismoAsturias |
| 7 | Autonomous Community | Cantabria, Basque Country and Principality of Asturias | Cave of Altamira and Paleolithic cave art of Northern Spain | 1985, 2008 | https://www.turismodecantabria.com https://www.facebook.com/cantabriaturismo https://twitter.com/cant_infnita |
| 8 | Municipality | Ávila | Old town of Ávila and its extra-muros churches | 1985, 2007 | http://www.avilaturismo.com https://www.facebook.com/AvilaTurismo.oficial https://twitter.com/Avila_Turismo |
| 9 | Municipality | Segovia | Old town of Segovia and its aqueduct | 1985 | http://www.turismodesegovia.com https://www.facebook.com/TurismodeSegovia https://twitter.com/TurismoSegovia |
| 10 | Municipality | Santiago de Compostela | Old town of Santiago de Compostela | 1985 | http://www.santiagoturismo.com https://www.facebook.com/TurismodeSantiago https://twitter.com/santiagoturismo |
| 11 | Autonomous Community | Aragón | Mudejar architecture of Aragón | 1986, 2001 | http://www.turismodearagon.com https://www.facebook.com/TurismodeAragon https://twitter.com/aragonturismo?lang=es |
| 12 | Municipality | Toledo | Historic city of Toledo | 1986 | http://www.toledo-turismo.com https://www.facebook.com/toledoturismo https://twitter.com/toledoturismo |
| 13 | Municipality | Cáceres | Old town of Cáceres | 1986 | http://turismo.ayto-caceres.es https://www.facebook.com/turismocc https://twitter.com/cde_cacerestur |
| 14 | Municipality | Sevilla | Cathedral, Alcázar and Archivo de Indias in Seville | 1987 | http://www.visitasevilla.es https://www.facebook.com/Sevilla https://twitter.com/sevillaciudad |
| 15 | Municipality | Salamanca | Old city of Salamanca | 1988 | http://www.salamanca.es https://www.facebook.com/TurismoSalamanca https://twitter.com/turisalamanca |
| 16 | Municipality | Vimodí (county of the Conca of Barberà) (Tarragona) | Poblet monastery | 1991 | http://www.concadebarbera.info https://www.facebook.com/enoturismeconca https://twitter.com/concaturisme |
| 17 | Autonomous Community | Galicia, Navarra, Aragón, La Rioja and Castilla y León | Route of Santiago de Compostela | 1993 | http://www.santiagoturismo.com https://www.facebook.com/CaminoXacobeo https://twitter.com/camino_xacobeo |
| 18 | Municipality | Guadalupe (Cáceres) | Royal monastery of Santa María de Guadalupe | 1993 | http://monasterioguadalupe.com https://www.facebook.com/OficinaTurismoGuadalupe https://twitter.com/OTGuadalupe |
| 19 | Municipality | Merida (Badajoz) | Archaeological ensemble of Mérida | 1993 | http://www.turismomerida.org https://www.facebook.com/turmerida https://twitter.com/meridaciudad |
| 20 | Municipality | Cuenca | Historic walled town of Cuenca | 1996 | http://turismo.cuenca.es/ https://www.facebook.com/TurismoAyuntamientodeCuenca https://twitter.com/Turismo_Cuenca |
| 21 | Municipality | Valencia | Lonja de la seda of Valencia | 1996 | http://www.visitvalencia.com https://www.facebook.com/turismovalencia https://twitter.com/Valenciaturismo |

| | | | | | |
|----|----------------------|---|--|------------|---|
| 22 | Province | León (county El Bierzo) | Las Médulas | 1997 | http://turismodelbierzo.es/ https://www.facebook.com/turismobierzo https://twitter.com/turismobierzo |
| 23 | Municipality | Barcelona | Palau de la Música Catalana and Hospital de Sant Pau | 1997, 2008 | http://www.barcelonaturisme.com https://www.facebook.com/visitbarcelona https://twitter.com/VisitBCN_ES |
| 24 | Municipality | San Millán de la Cogolla (Valle de San Millán) (La Rioja) | San Millán Yuso and Suso monasteries | 1997 | http://www.todalarioja.com https://www.facebook.com/todalariojaturismo https://twitter.com/todalarioja |
| 25 | Province | Salamanca | Prehistoric rock art sites in the Côa Valley and Siega Verde | 1998, 2010 | http://www.salamancaemocion.es https://www.facebook.com/TurismoSalamanca https://twitter.com/turisalamanca |
| 26 | Municipality | Alcalá de Henares (Madrid) | University and historic precinct of Alcalá de Henares | 1998 | http://www.turismoalcala.es https://www.facebook.com/alcalaturismo https://twitter.com/ahturismo |
| 27 | Autonomous Community | Catalonia, Andalusia, Murcia, Valencian Community, Aragón, Castilla-La Mancha | Rock art of the Mediterranean basin on the Iberian Peninsula | 1998 | http://www.españaesultura.es/es/monumentos/arte_rupestre_del_arco_mediterraneo_peninsular.html https://www.facebook.com/arterupestredelarcomediterraneo |
| 28 | Municipality | San Cristóbal de La Laguna (Tenerife) | San Cristóbal de La Laguna | 1999 | http://www.turismolalaguna.org https://www.facebook.com/TurismoLaLaguna https://twitter.com/turismo_ll |
| 29 | Municipality | Atapuerca and Ibeas de Juarros (Burgos) | Archaeological site of Atapuerca | 2000 | https://www.atapuerca.org https://www.facebook.com/Fatapuerca https://twitter.com/FATAPUERCA |
| 30 | Municipality | Tarragona | Archaeological ensemble of Tàrraco | 2000 | http://www.tarragonaturisme.cat https://www.facebook.com/TarragonaTurisme https://twitter.com/TGNturisme |
| 31 | Region | Alta Ribagorça (Boí Valley), Lleida | Catalan Romanesque churches of the Vall de Boí | 2000 | http://www.vallboi.cat https://www.facebook.com/ValldeBoi https://twitter.com/ValldeBoi |
| 32 | Municipality | Elche (Alicante) | Palmeral of Elche | 2000 | http://www.visitelche.com https://www.facebook.com/visitelche https://twitter.com/visitelche |
| 33 | Municipality | Lugo | Roman walls of Lugo | 2000 | http://lugo.gal/es/lugo-destino-turistico-0 https://www.facebook.com/LugoTurismo/about https://twitter.com/LugoTurismo |
| 34 | Municipality | Aranjuez (Madrid) | Aranjuez cultural landscape | 2001 | https://www.aranjuez.es/turismo/patrimonio-de-la-humanidad https://www.facebook.com/pages/Paisaje-cultural-de-Aranjuez https://twitter.com/realessitios |
| 35 | Municipality | Úbeda and Baeza (Jaén) | Renaissance monumental ensembles of Úbeda and Baeza | 2003 | http://ubedaybaezaturismo.com https://www.facebook.com/ubedaybaezaturismo https://twitter.com/ubedabaezaturis |
| 36 | Municipality | Portugaleta and Getxo | Vizcaya bridge | 2006 | http://www.mybilbaobizkaia.eus https://www.facebook.com/mybilbaoBizkaia https://twitter.com/mybilbaobizkaia |
| 37 | Municipality | A Coruña | Tower of Hércules | 2009 | http://www.turismocoruna.com https://www.facebook.com/turismocoruna https://twitter.com/CorunaTurismo |
| 38 | Island | Mallorca | Cultural landscape of the Serra de Tramuntana | 2011 | http://www.infomallorca.net https://www.facebook.com/InfoMallorca-net-100824359979487 https://twitter.com/InfoMallorca |
| 39 | Municipality | Almadén (Ciudad Real) | Heritage of mercury. Almadén and Idríja | 2012 | http://www.almaden.es/turismo.htm https://www.facebook.com/pages/Patrimonio-del-mercurio |
| 40 | Municipality | Antequera (Málaga) | Antequera dolmens site | 2016 | http://turismo.antequera.es https://www.facebook.com/antequera.directaatucoazon.7?fref=ts https://twitter.com/ATQaTuCorazon |

Source: Ministry of Culture and Sport of Spain (2017)

<http://www.mecd.gob.es/cultura-mecd/areas-cultura/patrimonio/mc/patrimoniomundial/bienes-declarados/por-tipo-de-bien.html>

Unesco (2018)

http://portal.unesco.org/es/ev.phpURL_ID=45692&URL_DO=DO_TOPIC&URL_SECTION=201.html



Roman bridge of Cangas de Onís, capital of the former Kingdom of Asturias
https://upload.wikimedia.org/wikipedia/commons/b/b8/Puente_Romano_de_Cangas_de_Onís.jpg



Walls of Ávila
https://commons.wikimedia.org/wiki/File:Avila_001.jpg

Numerous research studies on online engagement have been carried out to measure the effectiveness of relational communication and management 2.0: **Hays, Page & Buhalis** (2013); **Mendes-Thomaz, Biz & Gândara** (2013); **Altamirano & Túñez** (2016); **Mariani, Di-Felice & Mura** (2016); **Mariné-Roig & Huertas-Roig** (2016); **Harrigan et al.** (2017); **Mariné-Roig** (2017); **Pérez-Vega et al.** (2018). This parameter is evaluated based on two fundamental variables: the participation and interaction of tourist users through social networks.

In the evaluation phase of the events 2.0 that promote *WHS*, the measurement of the ROE (return on engagement) is particularly relevant as a manifestation of the degree of cognitive and affective engagement of a user with respect to the tourist brand.

3. Objectives and methods

Online engagement, as a behavior of the tourist user towards the events, can be measured according to the two aforementioned variables: the degree of participation and the levels of interaction manifested on social media.

The objectives of this research are

- to analyze the engagement (global, positive and negative) of the events 2.0 linked to the marketing strategy of the 40 *WHS* in Spain (cultural category) based on their dissemination in the *Facebook* page of their DMO;
- to analyze the engagement generated through the social network *Twitter*.

All the publications related to the events managed by the DMO linked to the municipalities, autonomous communities and regions whose monumental sties have been awarded the *WHS* designation by *Unesco* were analyzed between January 1 and December 31, 2017. The final sample of study was composed of 570 events promoted on *Facebook* and 505 events promoted on *Twitter*.

Quantitative and qualitative content analyses (**Batthyány; Cabrera**, 2011; **González-Teruel**, 2015) were performed as part of an exploratory study to measure the level of engagement (global, positive and negative) of the events 2.0 integrated into the marketing strategies of *WHS*.

The following formula was applied in different tourism research studies to measure engagement (**Hays; Page; Buhalis**, 2013; **Huertas-Roig; Setó-Pàmies; Míguez-González**, 2015; **Mariani; Di-Felice; Mura**, 2016). It is observed that it is widely accepted as a measurement tool in the academic field (**Mariani; Di-Felice; Mura**, 2016; **Lara-Navarra et al.**, 2018) as well as the professional field (*IAB Spain*, 2017).

$$\frac{n \text{ "reactions" } + n \text{ "shares" } + n \text{ "comments" }}{n \text{ posts}} \times 100$$

Based on the initial formula, below we offer two other formulas to address the qualitative-quantitative analysis of online engagement on *Facebook*:

- (Positive) online engagement:

$$\frac{(n \text{ "Like" } + \text{ "Love" } + \text{ "Haha" } + \text{ "Wow" }) + n \text{ "Share" } + n \text{ positive comments}}{n \text{ posts}} \times 100$$

Table 2. Variables in the formula to calculate online engagement on *Facebook* (global, positive and negative)

| Variable | Analysis items |
|-----------|---|
| Posts | Number of posts |
| Reactions | Number of reactions generated by the post: Global Positive: "Likes", "Love", "Haha" and "Wow". Negative: "Sad" and "Angry" |
| Shares | Number of times the post has been shared |
| Comments | Number of comments generated by the post: Global Positive Negative |

- (Negative) online engagement:

$$\frac{(n \text{ "Sad" + "Angry"} + n \text{ negative comments})}{n \text{ posts}} \times 100$$

In the case of *Twitter*, the following formulas are used to carry out a qualitative-quantitative analysis of online engagement:

- (Positive) online engagement:

$$\frac{n \text{ "Like" + n "retweet" + n positive comments}}{n \text{ tweets}} \times 100$$

- (Negative) online engagement:

$$\frac{n \text{ negative comments}}{n \text{ tweets}} \times 100$$

Table 3. Variables of formula to calculate online engagement on *Twitter* (global, positive and negative)

| Variable | Analysis items |
|-----------|--|
| Tweets | Number of tweets |
| Reactions | Number of reactions generated by the tweet: Total reactions: They are considered positive No reactions: They are considered negative |
| Shares | Number of times the tweet has been shared (retweet) |
| Comments | Number of comments generated by the tweet: Global Positive Negative |

4. Results

This section presents the results of the application of the formulas established to measure online engagement (global, positive and negative) generated by DMO among tourist users through the events 2.0 that constitute our object of study. Table 4 presents the results corresponding to the online engagement generated on *Facebook*.

Table 4. Interaction and engagement generated by events 2.0 linked to *WHS* on *Facebook*

| | World Heritage Site | Events | Posts | Reactions | Shares | Comments (+ -) | Global engagement | Positive | Negative |
|----|--|--------|-------|-----------|--------|----------------|-------------------|----------|----------|
| 1 | Historic center of Córdoba | 11 | 16 | 2,418 | 2,566 | 62+ 0- | 5,372 | 5,372 | 0 |
| 2 | Alhambra, Generalife and Albaicín, Granada | 17 | 24 | 2,810 | 771 | 36+ 2- | 3,739 | 3,731 | 8 |
| 3 | Works of Antoni Gaudí | 10 | 13 | 11,002 | 626 | 288+ 2- | 13,859 | 13,841 | 17 |
| 4 | Burgos cathedral | 2 | 2 | 136 | 64 | 3+ 0- | 350 | 350 | 0 |
| 5 | Monastery and site of The Escorial | 54 | 155 | 426 | 92 | 3+ 0- | 520 | 520 | 0 |
| 6 | Monuments of Oviedo and the Kingdom of Asturias | 5 | 5 | 9,459 | 2,338 | 235+ 2- | 16,537 | 16,497 | 40 |
| 7 | Cave of Altamira and Paleolithic cave art of Northern Spain | 8 | 10 | 976 | 2,278 | 144+ 3- | 4,724 | 4,693 | 31 |
| 8 | Old town of Ávila and its extra-muros churches | 19 | 113 | 5,979 | 1,999 | 65+ 5- | 8,040 | 8,029 | 11 |
| 9 | Old town of Segovia and its aqueduct | 40 | 99 | 2,131 | 1,808 | 43+ 5- | 3,987 | 3,982 | 5 |
| 10 | Old town of Santiago de Compostela | 14 | 28 | 2,261 | 427 | 29+ 4- | 2,806 | 2,790 | 16 |
| 11 | Mudéjar architecture of Aragón | 5 | 10 | 285 | 74 | 3+ 0- | 389 | 389 | 0 |
| 12 | Historic city of Toledo | 14 | 25 | 2,626 | 1,035 | 49+ 1- | 3,861 | 3,857 | 4 |
| 13 | Old town of Cáceres | 28 | 65 | 1,302 | 877 | 46+ 1- | 2,251 | 2,248 | 4 |
| 14 | Cathedral, Alcázar and Archivo de Indias in Seville | 6 | 10 | 3,965 | 963 | 75+ 3- | 5,708 | 5,678 | 30 |
| 15 | Old city of Salamanca | 33 | 77 | 3,011 | 946 | 38+ 1- | 4,008 | 4,006 | 1 |
| 16 | Poblet monastery | 13 | 15 | 153 | 14 | 2+ 0- | 180 | 180 | 0 |
| 17 | Route of Santiago de Compostela | 30 | 88 | 5,521 | 178 | 85+ 18- | 5,816 | 5,787 | 29 |
| 18 | Royal monastery of Santa María de Guadalupe | 3 | 4 | 54 | 0 | 0 | 54 | 54 | 0 |
| 19 | Archaeological ensemble of Mérida | 69 | 242 | 3,561 | 2,466 | 55+ 4- | 6,051 | 6,050 | 2 |
| 20 | Historic walled town of Cuenca | 13 | 18 | 202 | 42 | 3+ 1- | 266 | 261 | 6 |
| 21 | Lonja de la seda de Valencia | 3 | 3 | 500 | 313 | 8+ 1- | 1,113 | 1,080 | 33 |
| 22 | Las Médulas | 5 | 7 | 477 | 171 | 1+ 0- | 662 | 662 | 0 |
| 23 | Palau de la Música Catalana and Hospital de Sant Pau | 1 | 1 | 624 | 48 | 14+ 0- | 2,072 | 2,072 | 0 |
| 24 | San Millán Yuso and Suso monasteries | - | - | - | - | - | 0 | 0 | 0 |
| 25 | Prehistoric rock art sites in the Côa Valley and Siega Verde | - | - | - | - | - | 0 | 0 | 0 |
| 26 | University and historic precinct of Alcalá de Henares | - | - | - | - | - | 0 | 0 | 0 |
| 27 | Rock art of the Mediterranean basin of the Iberian Peninsula | - | - | - | - | - | 0 | 0 | 0 |
| 28 | San Cristóbal de La Laguna | - | - | - | - | - | 0 | 0 | 0 |

| | | | | | | | | | |
|----|---|----|-----|-------|-------|---------|--------------|-------|----|
| 29 | Archaeological site of Atapuerca | - | - | - | - | - | 0 | 0 | 0 |
| 30 | Archaeological ensemble of Tárraco | 34 | 78 | 487 | 126 | 9+ 6- | 632 | 625 | 8 |
| 31 | Catalan Romanesque churches of Vall de Boí | 31 | 101 | 3,457 | 473 | 45+ 2- | 3,977 | 3,973 | 4 |
| 32 | Palmeral of Elche | 15 | 39 | 243 | 909 | 56+ 3- | 1,303 | 1,294 | 10 |
| 33 | Roman walls of Lugo | 12 | 78 | 2,107 | 1,216 | 39+ 7- | 3,382 | 3,373 | 9 |
| 34 | Aranjuez cultural landscape | - | - | - | - | - | 0 | 0 | 0 |
| 35 | Renaissance monumental ensembles of Úbeda and Baeza | 20 | 54 | 667 | 176 | 17+ 10- | 893 | 873 | 20 |
| 36 | Vizcaya bridge | 13 | 44 | 64 | 20 | 2+ 0- | 89 | 89 | 0 |
| 37 | Tower of Hércules | 12 | 12 | 4,433 | 514 | 72+ 5- | 5,589 | 5,547 | 42 |
| 38 | Cultural landscape of the Serra de Tramuntana | 16 | 36 | 7 | 0 | 0 | 7 | 7 | 0 |
| 39 | Heritage of mercury. Almadén and Idríja | 3 | 5 | 0 | 0 | 0 | 0 | 0 | 0 |
| 40 | Antequera dolmens site | 19 | 31 | 1,814 | 656 | 39+ 4- | 2,612 | 2,596 | 16 |

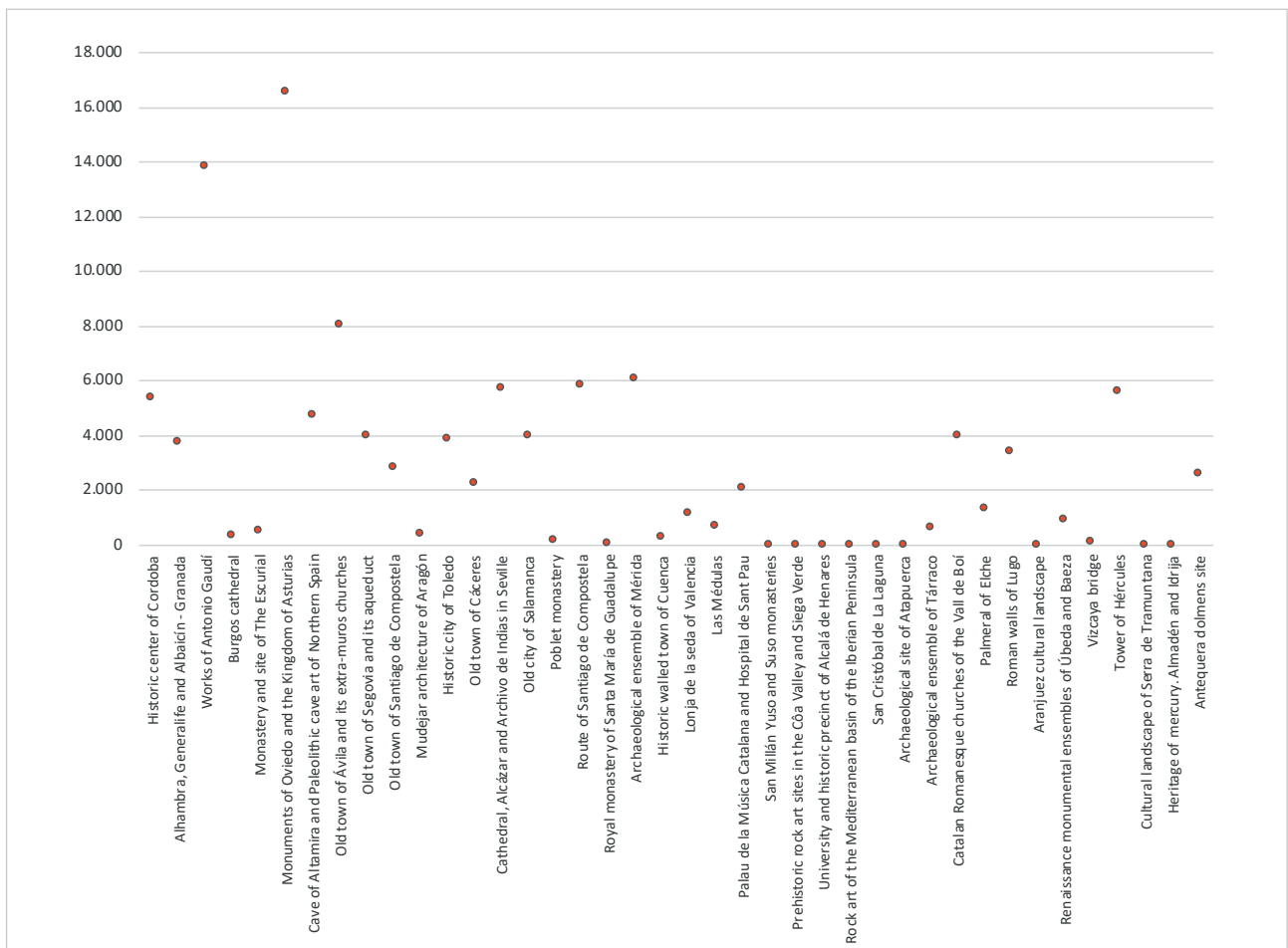
Graph 1 shows the global engagement generated through the social network *Facebook*. The representation of this parameter allows us to compare the degree of engagement of tourist users after exposure and interaction with events 2.0 linked to the 40 *WHS* in Spain, in the selected period.

The engagement acquired by tourist users is outstanding in the case of three *WHS*:

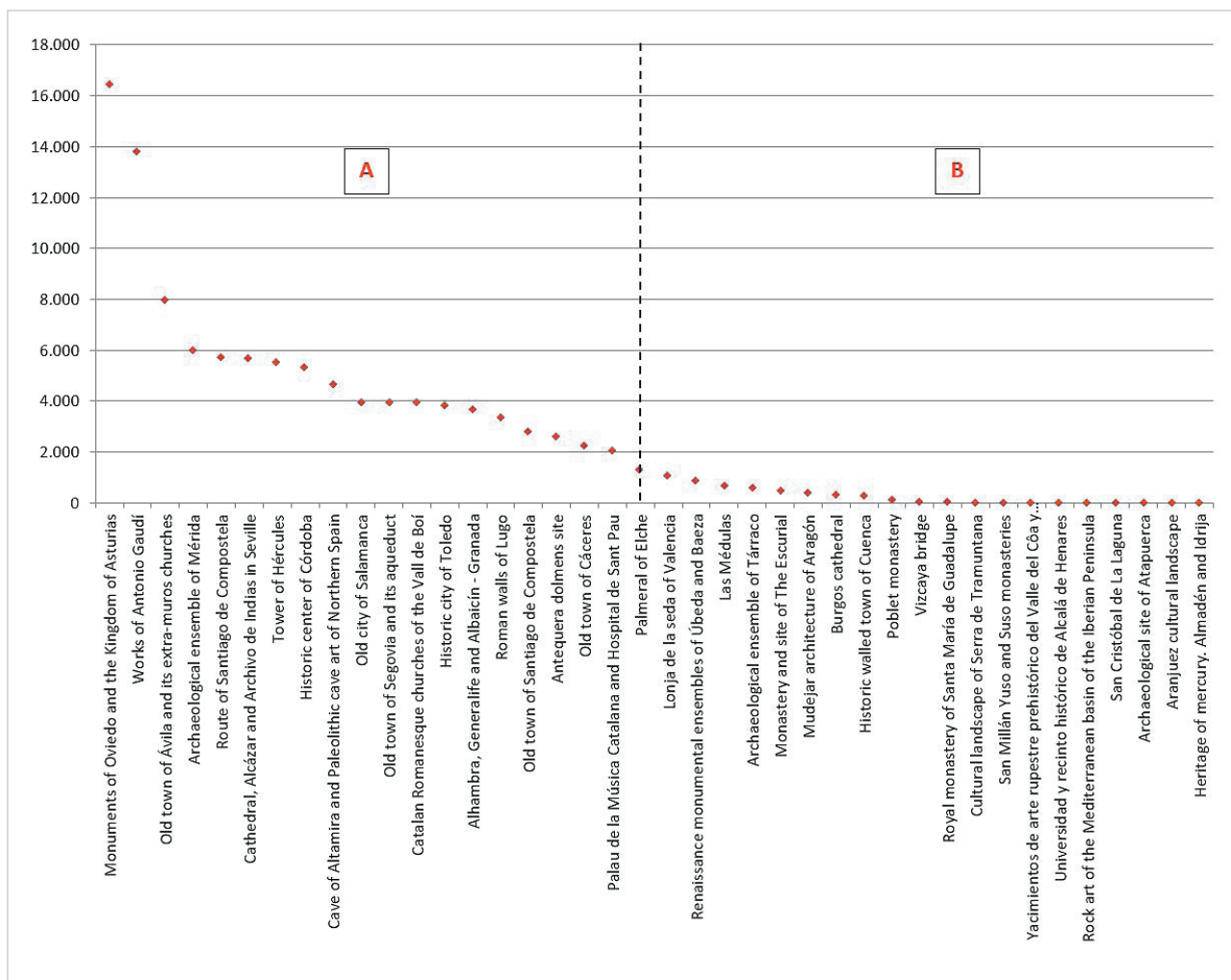
- Monuments of Oviedo and the Kingdom of Asturias (value = 16,537);
- Works of Antoni Gaudí (value = 13,859); and
- Old town of Ávila and its extra-muros churches (value = 8,040).

In contrast, there are six *WHS* that do not operate any event as part of their destination marketing strategies:

- San Millán Yuso and Suso monasteries;
- Prehistoric rock art sites in the Côa Valley and Siega Verde;
- University and historic precinct of Alcalá de Henares;



Graph 1. Global engagement on *Facebook*. The sites are ordered chronologically by the date they were declared *World Cultural Heritage*, as stated by the Spanish *Ministry of Culture and Sport*.



Graph 2. Positive engagement on Facebook

- Rock art of the Mediterranean basin on the Iberian Peninsula;
- San Cristóbal de La Laguna; and
- Archaeological site of Atapuerca.

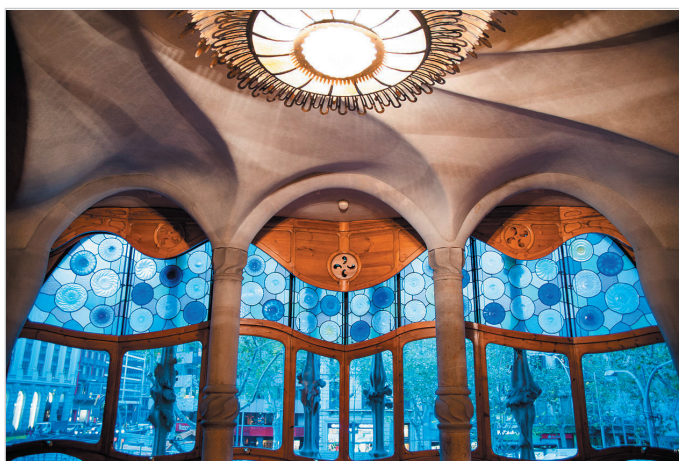
We also found a *WHS* (Heritage of mercury. Almadén and Idrija) that has organized some events but did not generate any interaction or engagement on social network users.

Given the qualitative research results obtained on engagement, which are shown in Table 4, Graph 2 represents only the positive engagement index on Facebook obtained by each *World Heritage Sites*. As the negative engagement is practically nil (the negative reactions are limited to 0.03% and the percentage of negative comments on the total is only 5.5%), we consider it as a residual research result. Two levels of commitment are established through the median as the central value in a series of data that segments two differentiated areas.

The segmentation of two groups (A and B) in Graph 2 highlights the *WHS* that have generated the highest level of positive engagement through interaction with events 2.0. As we can see:

- Group A contains the *WHS* with the highest index of global engagement (Graph 1);
- In this downward progression of values, group B includes the *WHS* with the lowest efficiency index in the generation of engagement with tourist users.

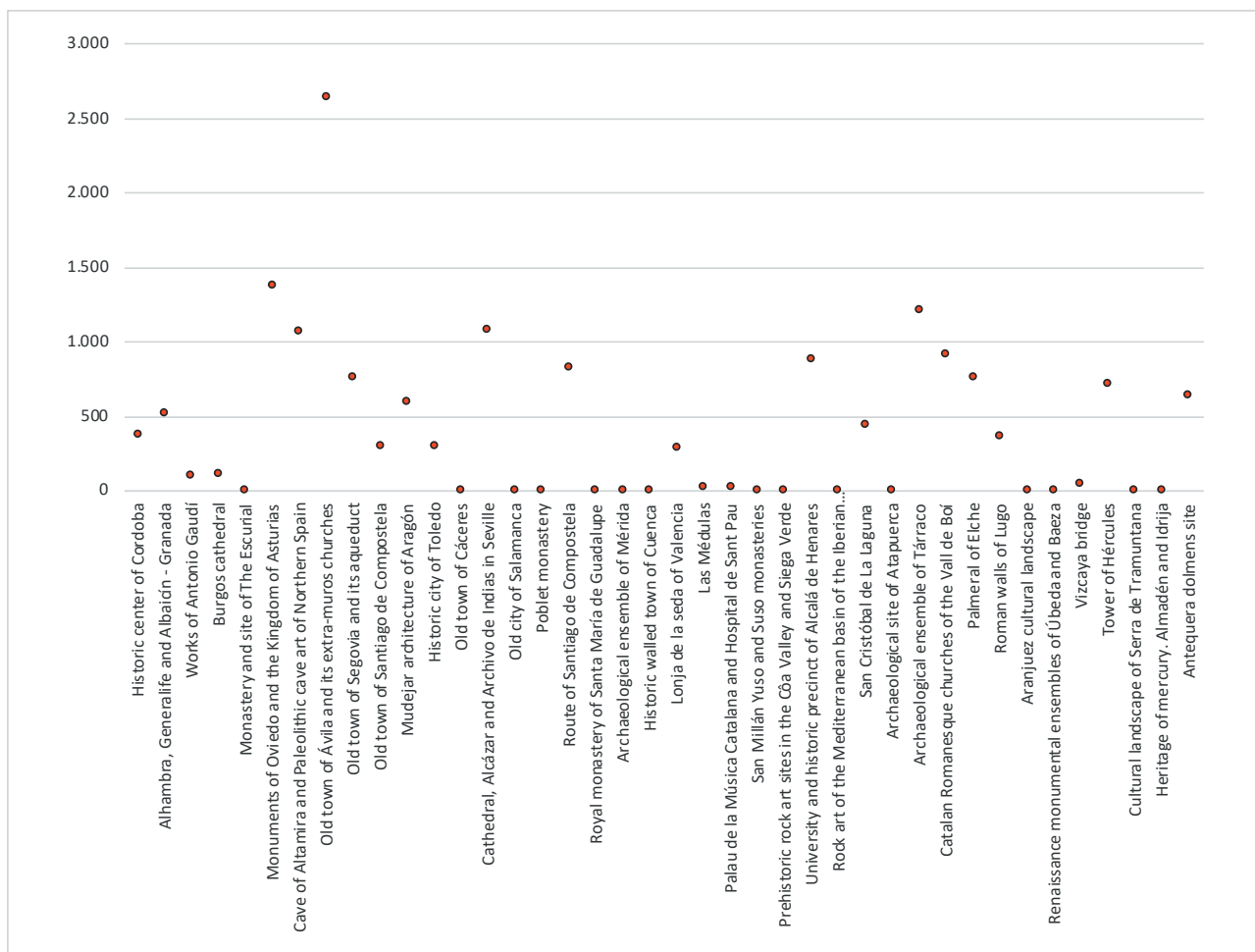
Table 5 reflects the interaction and engagement generated in tourist users through events 2.0 on *Twitter* accounts of the 40 *WHS*.



Work of Antoni Gaudí. Casa Batlló, Barcelona.
https://en.wikipedia.org/wiki/Casa_Batlló

Table 5. Interaction and engagement with events 2.0 linked to *WHS* on *Twitter*

| | <i>World Heritage Site</i> | Events | Tweets | Reactions | Shares | Comments (+, -) | Global engagement | Positive | Negative |
|----|--|--------|--------|-----------|--------|-----------------|-------------------|----------|----------|
| 1 | Historic center of Córdoba | 7 | 10 | 149 | 229 | 0 | 378 | 378 | 0 |
| 2 | Alhambra, Generalife and Albaicín, Granada | 17 | 29 | 268 | 234 | 4+ 0- | 516 | 516 | 0 |
| 3 | Works of Antoni Gaudí | 12 | 20 | 55 | 38 | 2+ 0- | 103 | 103 | 0 |
| 4 | Burgos cathedral | 1 | 20 | 56 | 52 | 1+ 0- | 113 | 113 | 0 |
| 5 | Monastery and site of The Escorial | 21 | 61 | 1 | 4 | 0 | 5 | 5 | 0 |
| 6 | Monuments of Oviedo and the Kingdom of Asturias | 9 | 20 | 740 | 558 | 15+ 0- | 1,373 | 1,373 | 0 |
| 7 | Cave of Altamira and Paleolithic cave art of Northern Spain | 10 | 32 | 587 | 448 | 10+ 1- | 1,069 | 1,066 | 3 |
| 8 | Old town of Ávila and its extra-muros churches | 26 | 254 | 1285 | 1343 | 28+ 6- | 2,641 | 2,639 | 2 |
| 9 | Old town of Segovia and its aqueduct | 54 | 138 | 397 | 361 | 10+ 2- | 767 | 765 | 1 |
| 10 | Old town of Santiago de Compostela | 31 | 90 | 181 | 113 | 4+ 1- | 300 | 298 | 1 |
| 11 | Mudejar Architecture of Aragón | 14 | 53 | 352 | 235 | 5+ 0- | 596 | 596 | 0 |
| 12 | Historic city of Toledo | 18 | 43 | 148 | 139 | 4+ 0- | 296 | 296 | 0 |
| 13 | Old town of Cáceres | - | - | - | - | - | 0 | 0 | 0 |
| 14 | Cathedral, Alcázar and Archivo de Indias in Seville | 11 | 34 | 599 | 465 | 4+ 0- | 1,076 | 1,076 | 0 |
| 15 | Old city of Salamanca | - | - | - | - | - | 0 | 0 | 0 |
| 16 | Poblet monastery | 1 | 1 | 1 | 3 | 0 | 4 | 4 | 0 |
| 17 | Route of Santiago de Compostela | 28 | 83 | 524 | 301 | 1+ 0- | 826 | 826 | 0 |
| 18 | Royal monastery of Santa María de Guadalupe | 4 | 7 | 1 | 0 | 0 | 1 | 1 | 0 |
| 19 | Archaeological ensemble of Mérida | - | - | - | - | - | 0 | 0 | 0 |
| 20 | Historic walled town of Cuenca | - | - | - | - | - | 0 | 0 | 0 |
| 21 | Lonja de la seda de Valencia | 5 | 10 | 138 | 113 | 4+ 0- | 291 | 291 | 0 |
| 22 | Las Médulas | 4 | 10 | 13 | 18 | 0 | 31 | 31 | 0 |
| 23 | Palau de la Música Catalana and Hospital de Sant Pau | 2 | 12 | 15 | 16 | 0 | 31 | 31 | 0 |
| 24 | San Millán Yuso and Suso monasteries | - | - | - | - | - | 0 | 0 | 0 |
| 25 | Prehistoric rock art sites in the Côa Valley and Siega Verde | - | - | - | - | - | 0 | 0 | 0 |
| 26 | University and historic precinct of Alcalá de Henares | 24 | 131 | 401 | 477 | 7+ 1- | 884 | 883 | 1 |
| 27 | Rock art of the Mediterranean basin on the Iberian Peninsula | - | - | - | - | - | 0 | 0 | 0 |
| 28 | San Cristóbal de La Laguna | 36 | 211 | 266 | 171 | 4+ 1- | 439 | 439 | 0 |
| 29 | Archaeological site of Atapuerca | - | - | - | - | - | 0 | 0 | 0 |
| 30 | Archaeological ensemble of Tárraco | 34 | 389 | 656 | 554 | 14+ 1- | 1,214 | 1,214 | 0 |
| 31 | Catalan Romanesque churches of Vall de Boí | 19 | 95 | 662 | 240 | 8+ 0- | 910 | 910 | 0 |
| 32 | Palmeral of Elche | 15 | 89 | 396 | 355 | 5+ 1- | 758 | 757 | 1 |
| 33 | Roman walls of Lugo | 20 | 75 | 178 | 182 | 0+ 2- | 363 | 360 | 3 |
| 34 | Aranjuez cultural landscape | 26 | 178 | - | - | - | 0 | 0 | 0 |
| 35 | Renaissance monumental ensembles of Úbeda and Baeza | - | - | - | - | - | 0 | 0 | 0 |
| 36 | Vizcaya bridge | 13 | 14 | 25 | 26 | 0 | 51 | 51 | 0 |
| 37 | Tower of Hércules | 20 | 81 | 413 | 292 | 6+ 1- | 714 | 712 | 1 |
| 38 | Cultural landscape of the Serra de Tramuntana | 3 | 6 | 0 | 0 | 0 | 0 | 0 | 0 |
| 39 | Heritage of mercury. Almadén and Idrija | - | - | - | - | - | 0 | 0 | 0 |
| 40 | Antequera dolmens site | 23 | 89 | 277 | 350 | 9+ 3- | 640 | 637 | 3 |



Graph 3. Global engagement on *Twitter*. The sites are ordered chronologically by the date they were declared *World Cultural Heritage*, as stated by the Spanish *Ministry of Culture and Sport*.

Graph 3 shows the global engagement generated on *Twitter*. The representation of this parameter allows us to compare, on the one hand, the global engagement index generated with *WHS* through events 2.0 promoted in this platform; and on the other, to detect differences in terms of the engagement generated through the social network *Facebook* (Graph 1).

There are three *WHS* that stand for their effective generation of engagement in tourist users:

- Old town of Ávila and its extra-muros Churches (value = 2,641);
- Monuments of Oviedo and the Kingdom of Asturias (Value = 1,373); and
- Archaeological ensemble of Tàrraco (value = 1,212).

There is a coincidence in the generation of global engagement through *Facebook* in the case of the first two *WHS*.

In contrast, there are nine *WHS* that do not include events within their marketing strategies:

- Old town of Cáceres;
- Old city of Salamanca;
- Archaeological ensemble of Mérida;
- San Millán Yuso and Suso monasteries;
- Prehistoric rock art sites in the Côa Valley and Siega Verde;
- Rock art of the Mediterranean basin on the Iberian Peninsula;
- Archaeological site of Atapuerca;
- Renaissance monumental ensembles of Úbeda and Baeza; and
- Heritage of mercury: Almadén and Idrija.

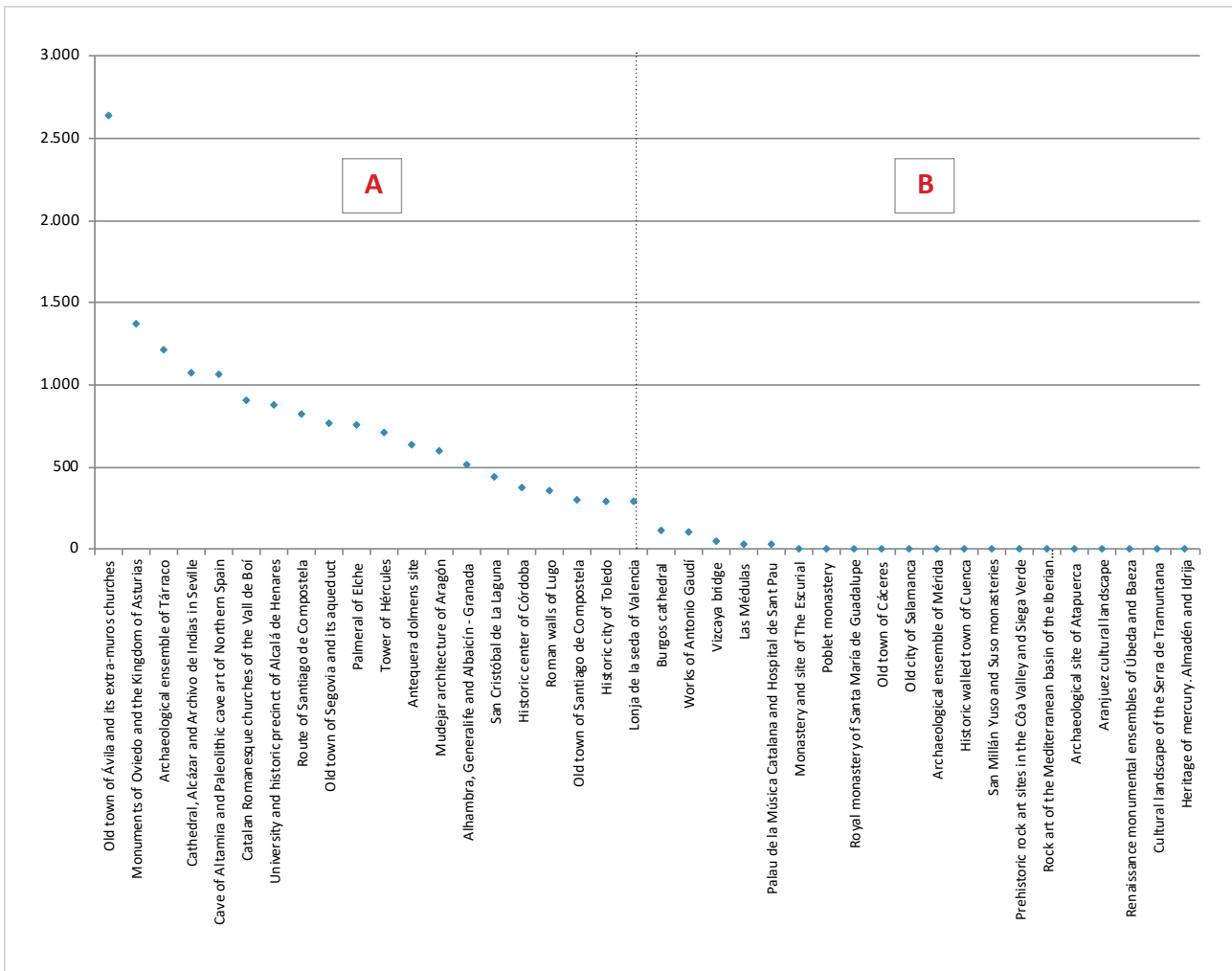
Of all these *WHS*, only the first three have organized various events 2.0 on *Facebook*.

Graph 4 represents only the positive enga-



Archaeological Ensemble of Tàrraco. Amphitheater.

https://es.wikipedia.org/wiki/Anfiteatro_de_Tarraco



Graph 4. Positive engagement on Twitter

gement index obtained by the *World Heritage Sites on Twitter*, and the irrelevance of the negative value as a result of research is again confirmed (the negative comments represent 12.12% of the total). Two levels of commitment are established accordingly through the median.

WHS were segmented into two groups (A and B) according to their actions on *Twitter* to highlight the most effective *WHS* in the generation of positive engagement:

- Group A contains the aforementioned three *WHS* that have generated the highest global engagement index (Graph 3) on *Twitter*;
- Group B contains the *WHS* with the lowest efficiency rate in the generation of engagement through the promotion of events through this social network.

5. Conclusions

The events 2.0 that are integrated into the promotion and commercialization strategies of *WHS* have become relevant tourist resources that produce synergies with the structural offer made by the destination. They also counteract seasonality in the tourism industry and contribute to a significant increase in the rate of visits and over-night stays.

These events are based on the inbound philosophy, are promoted through integrated user-oriented communication strategies and contribute, along with other



Archaeological site of Mérida. Theater. https://upload.wikimedia.org/wikipedia/commons/9/93/Collage_de_Mérida.jpg

actions designed by destination marketing organization (DMO), to the generation of positive emotional connections (engagement) with territorial brands. This process uses transmedia branding to integrate the historical, cultural and artistic values of the *WHS* brand in a multichannel narrative that provides an integrated experience of the event through social networks.

Online engagement, as a behavioral manifestation of the events, is assessed according to the degree of participation and interaction in social media. The different levels of interaction (reactions, sharing and comments) allow DMO to measure the global engagement (positive and negative) index they have generated. The proactive role of tourist users conditions their activity, since the monitoring and control of the social network accounts of *WHS* allow the detection of negative opinions and comments that should be handled to avoid the generation of negative engagement towards these destinations. However, the exploratory analysis indicates that this activity is carried out in a very residual way.

The results of this research confirm that there are substantial differences in the management of events 2.0 by the 40 *WHS*, as reflected in the data on participation and interaction of the tourist user in the social networks *Facebook* and *Twitter*.

For *WHS* marketing organizations, the measurement of engagement in events 2.0 allows to evaluate user's cognitive engagement and emotional connection with the territorial brand. This parameter is a compulsory reference in the design of new events linked to the promotion of *WHS*.

The planning and management of events 2.0 that are integrated in the marketing strategies of *WHS* are key elements in the management of their online reputation. Accordingly, their structural development and communication must be carried out with efficiency, profitability and identification of the destination as intrinsic value.

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