

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/ValdeBoi https://twitter.com/ValdeBoi
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 & Túniz** (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

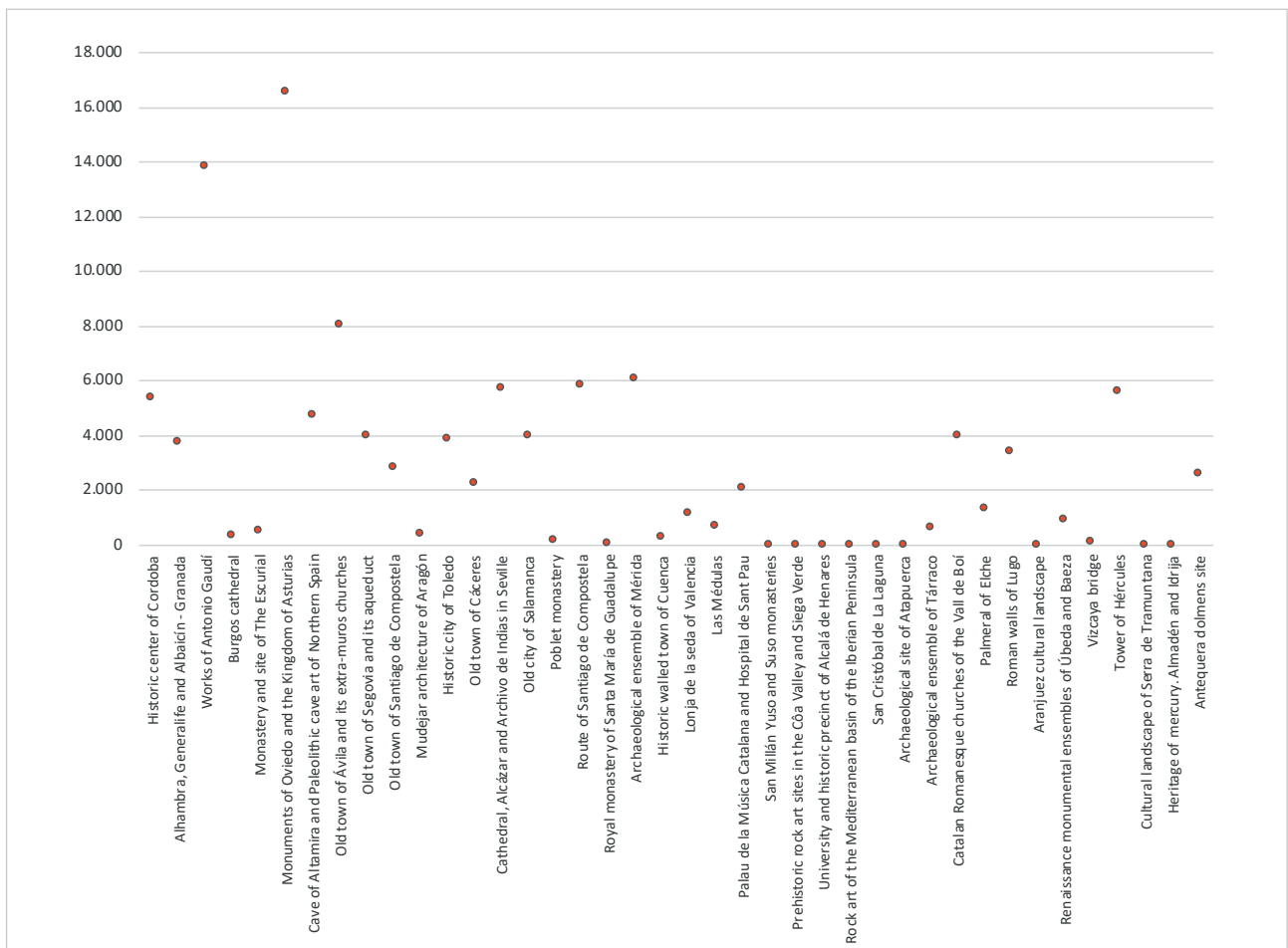
Graph 1 shows the global engagement generated through the social network *Facebook*. The representation of this parameter allows us to compare the degree of engagement of tourist users after exposure and interaction with events 2.0 linked to the 40 *WHS* in Spain, in the selected period.

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

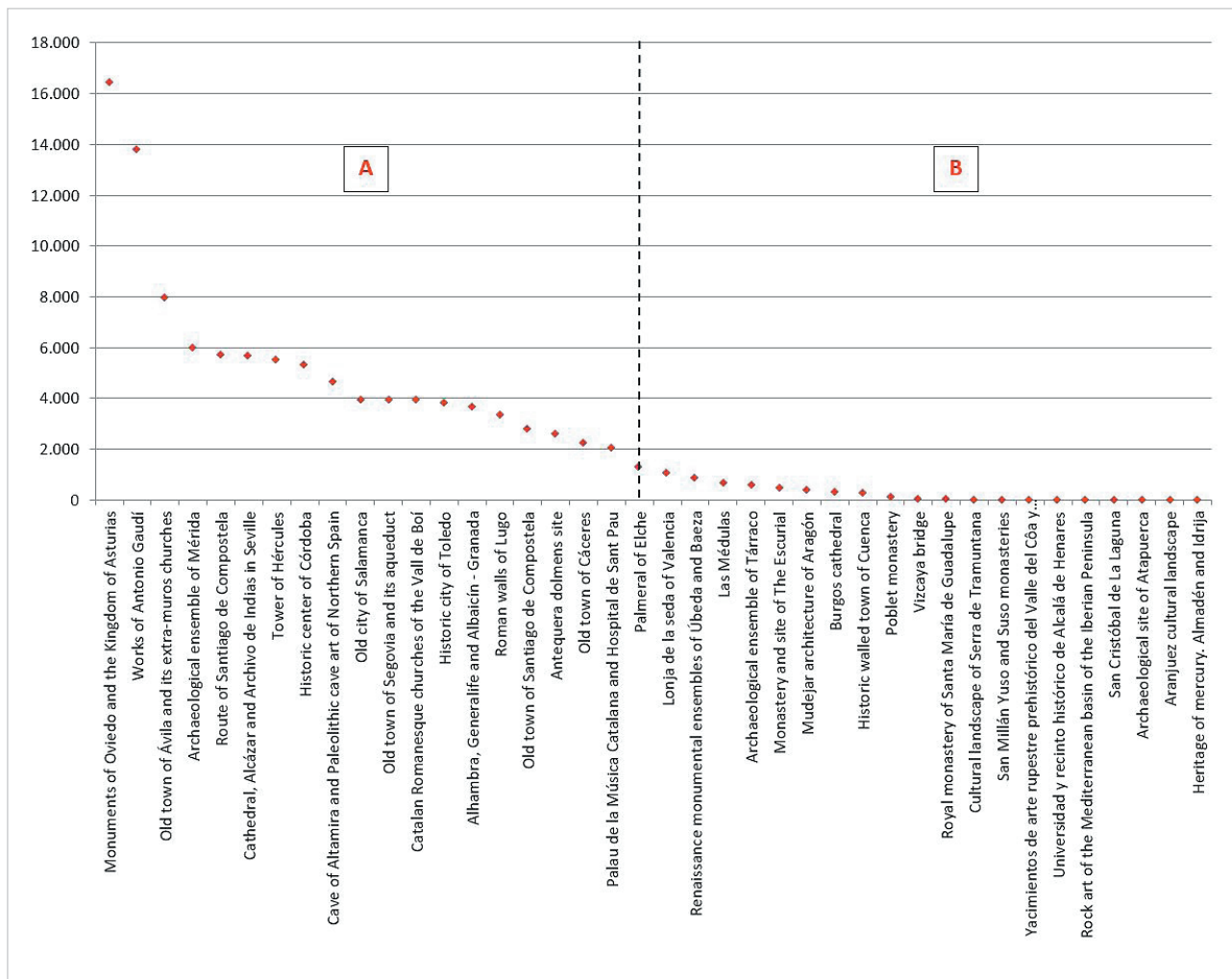
- Monuments of Oviedo and the Kingdom of Asturias (value = 16,537);
- Works of Antoni Gaudí (value = 13,859); and
- Old town of Ávila and its extra-muros churches (value = 8,040).

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.

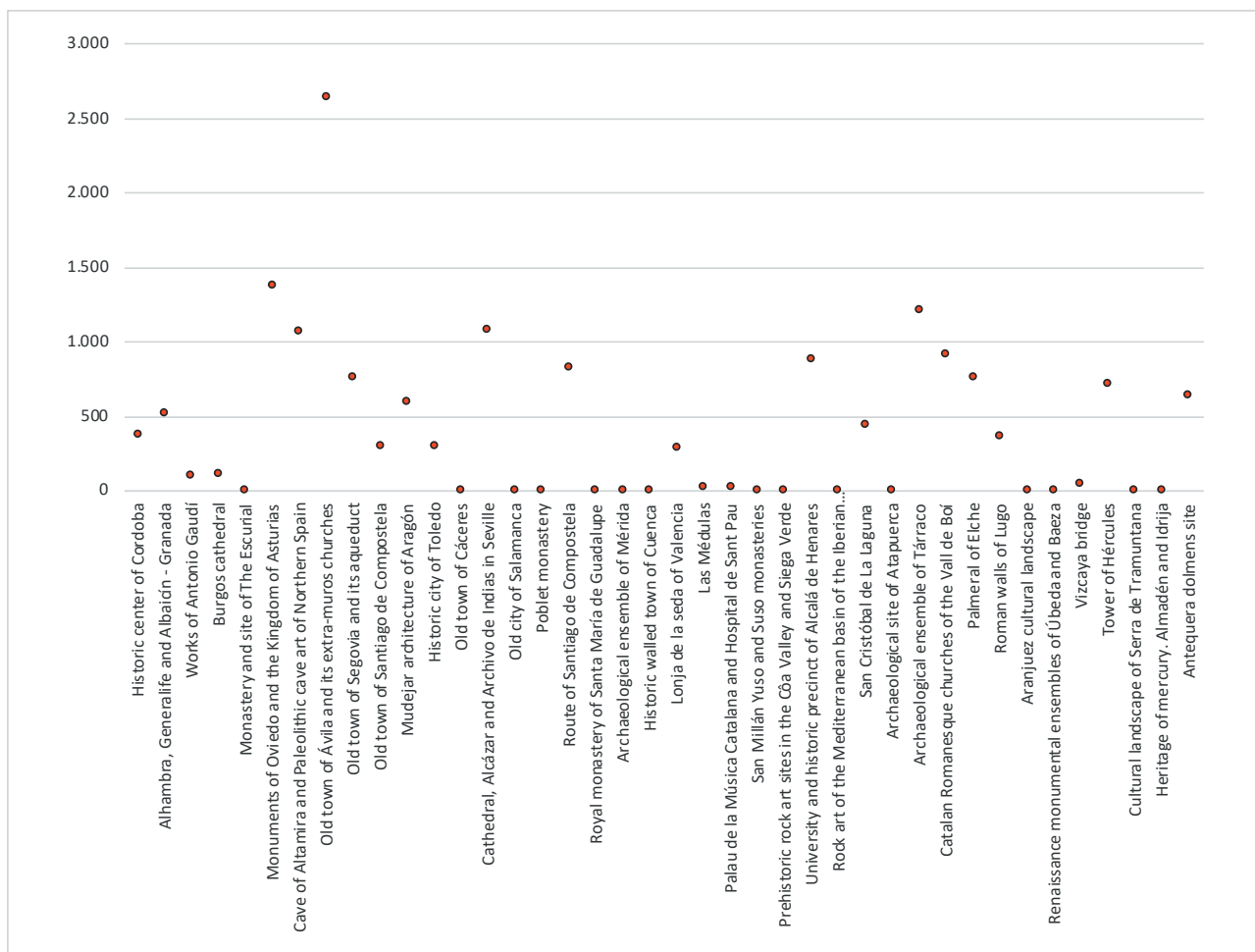
Table 5 reflects the interaction and engagement generated in tourist users through events 2.0 on *Twitter* accounts of the 40 *WHS*.



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.

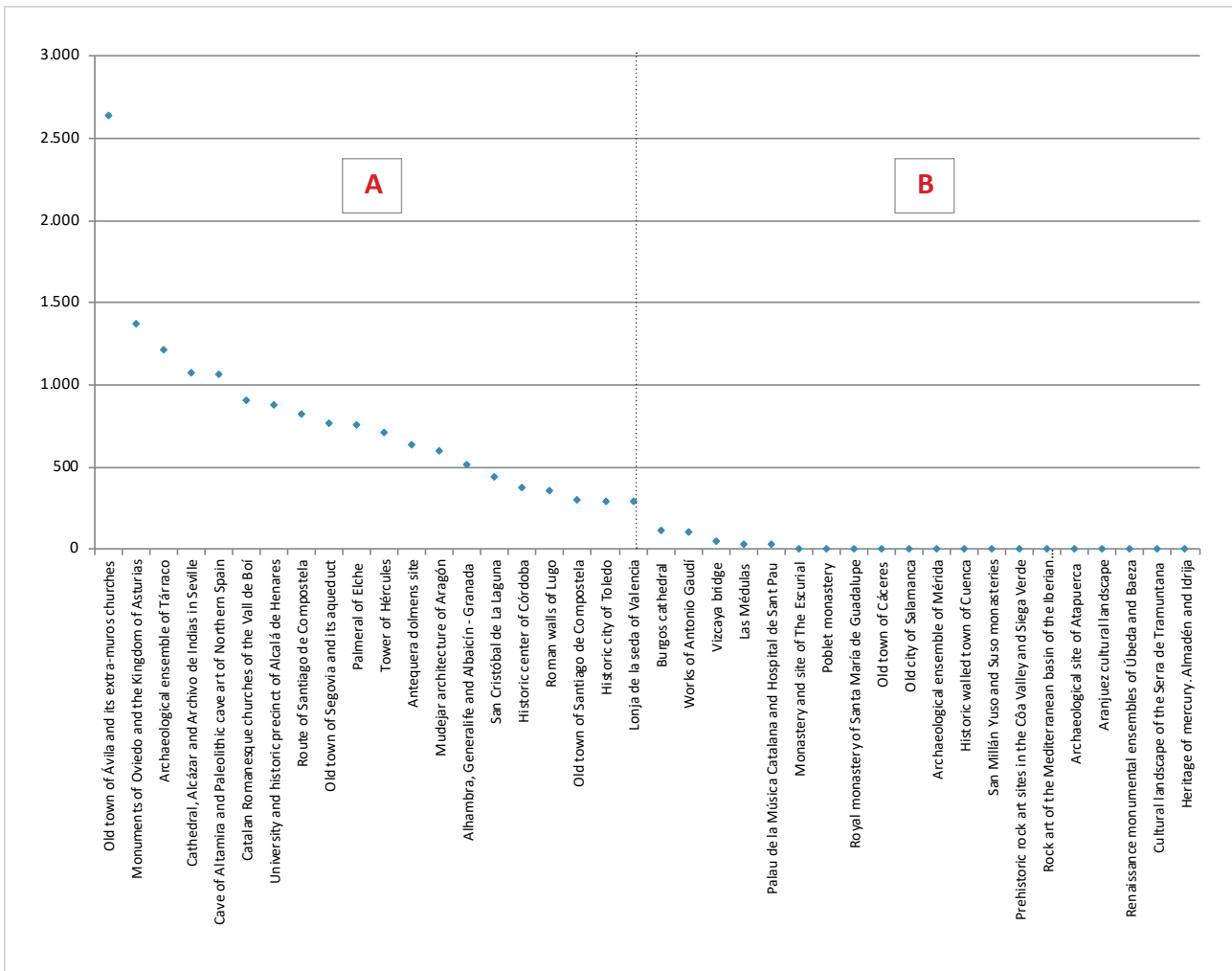
Of all these *WHS*, only the first three have organized various events 2.0 on *Facebook*.

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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