

6th International Conference on Tourism

ICOT2016

NAPLES, ITALY, 29/6 - 2/7



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CONFERENCE PROCEEDINGS OF THE INTERNATIONAL CONFERENCE ON TOURISM (ICOT2016)

***New Challenges and Boundaries in Tourism:
Policies, Innovations and Strategies***

Naples, Italy, 29/6-2/7 2016

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Following the success of the previous five International Conferences on Tourism (ICOT) held in Greece, China, Cyprus and the U.K., and the strong support by the international scholarly community, the 6th ICOT conference will be held at the Department of Economics, Management, Institutions, University of Naples Federico II, Italy.

Conference Aims and Scope

Tourism is a hypercompetitive sector constantly revolutionized by deep changes, both on the demand side (i.e., transformations in leisure and work, in distribution of income and development of new technologies) and on the supply side (i.e., new markets, technological innovations and organizational configurations). These changes, which reflect the great uncertainty that characterises tourism worldwide, have been manifested at different scales including the individual, the business, the tourist resort, the destination or the national tourism system. The changes have been bound together in complex patterns that are evident throughout the tourism sector, whether in transport, entertainment or hospitality. Understanding how such changes affect tourism policies and planning and responding promptly to them and to the needs of a diverse global marketplace is an essential practice required by policy makers, the business sector, academics and practitioners.

Destinations and businesses have been both catalysts and recipients of change in the ways they have innovated in order to survive. Such innovation has sought to improve the competitiveness of businesses and destinations through the reduction of costs, increases in productivity, improved quality of products and service and the introduction of new products. In the future, the success of tourism businesses and destinations will continue to rely on planning and adaptation to continuing change in the demand and supply sides. Therefore, this conference will focus on change and response through policies, innovation and strategies.

Bearing all these in mind, this conference aims to add to this debate by stimulating discussion and exchange of ideas between tourism professionals, academics, researchers, policy-makers, consultants, practitioners, government officials and postgraduate students from all tourism-related fields

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**PROCEEDINGS OF THE
INTERNATIONAL CONFERENCE ON
TOURISM (ICOT 2016)**

**New Challenges and Boundaries in
Tourism: Policies, Innovations and
Strategies**

Naples 29 June - 2 July 2016

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CONFERENCE AIM

Tourism is a hypercompetitive sector constantly revolutionized by deep changes, both on the demand side (i.e., transformations in leisure and work, in distribution of income and development of new technologies) and on the supply side. These changes, which reflect the great uncertainty that characterises tourism worldwide, have been manifested at different scales including the individual, the business, the tourist resort, the destination or the national tourism system. The changes have been bound together in complex patterns that are evident throughout the tourism sector, whether in transport, entertainment or hospitality. Understanding how such changes affect tourism policies and planning and responding promptly to them and to the needs of a diverse global marketplace is an essential practice required by policy makers, the business sector, academics and practitioners.

Destinations and businesses have been both catalysts and recipients of change in the ways they have innovated in order to survive. Such innovation has sought to improve the competitiveness of businesses and destinations through the reduction of costs, increases in productivity, improved quality of products and service and the introduction of new products. In the future, the success of tourism businesses and destinations will continue to rely on planning and adaptation to continuing change in the demand and supply sides. Therefore, this conference will focus on change and response through policies, innovation and strategies. Some of the principal questions to be addressed are:

- What have been/will be the most significant changes in tourism demand and supply?
- How do these changes affect policy making and planning?
- What are the challenges in implementing tourism policies and strategic planning?
- What have been/will be the destination/policy responses/methods to change in tourism?
- Which technologies/strategies are used by tourism enterprises to attract/ inform new and potential customers?
- What innovative tools, policies and strategies do destinations use in order to stay competitive?

Bearing all these in mind, this conference aims to add to this debate by stimulating discussion and exchange of ideas between tourism professionals, academics, researchers, policy-makers, consultants, practitioners, government officials and postgraduate students from all tourism-related fields.

CONFERENCE TOPICS

The conference will focus on a broad range of topics related to tourism, including (but not limited to):

- Innovation in Tourism
- Tourism Development, Policy and Planning
- Tourism Sustainability
- Public Administration of Tourism Development
- Local Government Role and Responses to Tourism Development
- Community Responses to Tourists and Tourism
- Collaboration and Cooperation between Stakeholders
- Theoretical Perspectives on Tourism
- End Users Engagement in Tourism Policy Making
- Economic/Social/Environmental/Cultural Impacts of Tourism
- Tourism Education and its Role in Managing Tourism Development
- Alternative and Special Forms of Tourism
- Niche Tourism: Issues and Trends
- Industry's Role in Managing Growth
- Destination Marketing
- Information Technology in Tourism
- Tourism Research and Methodology
- Globalisation Effects
- Challenges and Best Practices of Hospitality and Tourism Marketing and Management
- Tourism Mobilities
- Transportation and Tourism
- Authenticity and Commodification
- The Future of Tourism
- The Effects of Crime, Terrorism, Safety and Security
- Managing Human Resources in Hospitality and Tourism
- District Management and Tourism Clustering
- Evolution and Transformation of Booking and Distribution Channels
- Social Networking and New Forms of Tourism

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BEFORE WEB-MARKETING: DIGITAL TOUR LANDSCAPES FROM RELATIONAL USERS

MAURIZIO GIAMBALVO AND SIMONE LUCIDO
NEXT, Italy

FERDINANDO TRAPANI
University of Palermo, Italy

Online visibility of a cultural site can be considered a strong indicator of the institutional ability to activate the cultural heritage. With the spread of the Internet into social practices of millions of people, the search for contents relating to a travel destination or a specific monument, has gradually shifted in terms of strategic influence from traditional channels to online information resources. The public opinion on the quality of cultural heritages or events depends less and less from the assessment of traditional agencies and it is instead increasingly dependent on user reviews and rankings based on social network sharing activities.

1. Introduction

The tourism knowledge system requires a data collecting method gradually more related to the real world of tourism in multidisciplinary and extra-disciplinary terms also by using web 2.0 sources until now less analysed in tourism research (Tribe and Liburd, 2016). The importance of web 2.0 data is highlighted by the positive correlation between the presence on the internet, resulting in greater availability of data and information accessible online and the ability to some destinations to attract increasing flows of visitors (Oxford Economics, 2013).

The Social Web, by an operational tourism point of view, can be considered as a context in which is possible to find some connections between relational dimension in tourism sectors by using business and spatial planning (Purpura and Calderòn Vásquez, 2010) approaches.

Today the Airbnb, Uber and TaskRabbit web tools represent, not only in the tourism dimension but in the new city sense of human not only industrial smartness, the new perspective of relational dimension in the sharing urban realities because all the city structural components can be activated/re-activated by ICT based new way of utilization/regulation by local authorities (McLaren and Agyeman, 2015).

The individual capacity of tourism organization is a particular case of the general citizen empowerment to living in/for the city perceived as a participated laboratory in which is important to see/managing the city resources trough sharing ethical social equity objectives. So that the analysis for tourism planning (cultural field in particular) can be powered using web 2.0 data collecting, encouraging the researches and researchers combining/mixing business with spatial geodata mining tools trough empirical human centered approaches.

Cultural values could have connected with relational, communicative, sharing values for the tourism knowledge planning system.

This paper is a review for ICOT 2016 of an article (Giambalvo and Lucido, 2016) with the geomap elaborations by Schifani and Panzarella.

2. Cultural Sites Online Visibility

The production of quality online contents, especially if translated into several languages, is an important (not the only one though) tool to promote and internationalize not only nations and cities on the whole but also specific monuments, museums and cultural sites in general. In countries with a stronger demand of cultural products and services (I.e the North European ones) people access regularly to museums web sites or online libraries to improve their knowledge or find information (EC, 2013).

The paper is based on that the online presence and social activities have a positive effect on the possibility that visitors go

to a place, photograph, share and recommend it raising other people interest and curiosity to visit that place.

A paradigmatic case is that of the Domus Romana of Palazzo Valentini, ranked second on Tripadvisor among the attractions in Rome that visitors consider an excellent experience (see Tripadvisor). In this case, the archaeological site, in spite of being interesting, is anyway inferior to other monuments (e.g. Fori Romani), but the experience, supported by the use of lights, video and digital installations is greatly appreciated. Similarly, in several cultural sites of Palermo.

It is difficult to measure the impact of such rankings, generated by online social interactions, in terms of sales and tickets but the digital exposure helps to increase in a viral way visibility and level of interest of potential users and visitors.

Up to now Italian cultural institutions have traditionally interpreted their mission as organizations pretty much devoted to protection and preservation of cultural heritage. Many museums and cultural centers lag still behind on technological innovation and their online activities are almost non-existent. A report issued by Istat (National Institute of statistics in Italy) shows a widespread backwardness of the museum system in this field: just over half of 4.588 sites surveyed in 2011 have a website, less are those which publish an online events calendar and only few of them give online access to selected items (16,3%) or has an online catalogue (13,3%) (De Gottardo and Gasparotti, 2014).

Activities on popular social media platforms such as Facebook, Twitter, Instagram are also weak. Only in few cases such activities reflect a systematic commitment to interact with the public of a cultural site.

The most important museum sites of the city are fairly absent on online social networks, especially on Twitter, the platform on which less than 10 sites have an official account.

At the beginning of March 2016 the *Fondazione Teatro Massimo* was among the most active online civic institutions. The Massimo Opera House boasts the most followed and dynamic accounts on the main social network platforms, close to the average performance of the most active Italian cultural institutions, over 25.000 likes on Facebook page and over 5.000 followers on twitter. The Teatro Massimo is also the only institution with a presence on other social platforms, being active on Instagram, with nearly 3.000 fans, on Youtube and Google Plus. Although it is not possible to evaluate the impact

in terms of sales of theater tickets and guided tours thanks to this communication effort on several fronts, it can still be assumed that the great online visibility of the Teatro Massimo will help to consolidate its role as a reference cultural site to Palermo.

2. Online Presence and Heritage Internationalization

Generally speaking, the attitude towards the online presence as they are revealed by the reading of websites and social network pages of the main cultural institutions in Palermo (with very few exceptions) oscillates between two extremes.

On the one hand we observe a mere transposition of contents and information designed for offline use into online channels. On the opposite side there is instead an almost fetishistic trust in the miraculous virtues of the web marketing tools such as an ongoing conversation with users and its new 'priests', embodied in the figure - more and more widespread - of the social media manager.

In the perspective of heritage internationalization, digital innovation processes are important to overcome the opposition between a reductionist attitude according to which, to paraphrase Clausewitz, online contents are merely the continuation of the offline flows by other means and another one according to which, to paraphrase Sraffa, online communication would be immediately utilizable and therefore useful in an e-marketing approach aiming to produce conversation flows by means of conversation flows.

Common to both of these perspectives is that communication flows are seen as a 'prosthetic device' and the cultural heritage as a physical support on which the digital communication is applied just as a prosthesis.

In contrast, in the perspective of digital innovation, such as the one that we intend to propose in this paper, the knowledge of the potential of technological tools and the use of online platforms for content distribution can help to guide the process of internationalization of the assets provided one can capitalize on the wealth of information that can be drawn from the contents published and shared online by users (residents, tourists, etc.).

Unconventional analysis of such contents, that is analysis of the immaterial flows of information uploaded online, can relevantly contribute to the study of social practices, appropriation and re-signification processes of the cultural heritage sites by local and non-local users, permanent or temporary residents, tourists and so on. In this way researchers can widen the range of available information since traditional knowledge channels (eg. census data) lag behind the need for access to updated data.

3. Methodology

To illustrate the potential of this approach we present here a preliminary investigation based on a data collection campaign from the Instagram and Twitter platforms capitalizing other researches (Ludzis-Todorov and Girardi, 2015).

Instagram and Twitter have different characteristics not only in terms of "specialization", i.e. of the type of information returned, but also in terms of database structure and stream data mining procedures and approaches.

Tweets provide direct and indirect indications on the geographical space as a function of their geolocation providing a kind of lifelog of the generic user (Leetaru et al., 2013). Tweet data contain a wealth of information such as: *Time* which indicates when a tweet was posted on the web by a user; *Space* which identifies the location where the user was at a given time; *Status* which describes a particular state (as text) that the user shares with the web. Such information is often the most complex to decipher due to the countless tag that may contain, but at the same time it is also the most potentially rich in information to be encoded. It should be noted that, as regards the temporal data analysis, the Twitter information can be collected and stored only in real-time mode, or through a direct and not deferred streaming, so that the research design has to be accurately planned in advance.

Instagram strength lies in the ability to "geotag" the user and the image to a certain physical place and at a particular time. Instagram semantics is based on the data extractable from the picture and on the concept of hashtag (thematic aggregator virtually affixed to the depiction).

Instagram data contain a wealth of information and parameters, including: Time, Space and also Tags which

contains the list of user-chosen hashtags to describe the pictures and associate it to people, places, situations etc.

The data collection campaign was launched on an experimental basis in the month of April 2015 and ended in May of the same year. As for Twitter, the data collected at the end of the monitoring period amounted to more than 20.000 geolocated tweets throughout the country.

As for Instagram 150 geotagged photos (which means that users added a location to their pics) were collected with the following hashtag: #teatromassimo, #vucciria, #ballarò, #castellozisa, #duomomonreale, #cattedralepalermo.

Hashtags have been chosen after a test period so as to intercept some more places represented and therefore potentially more present in the collective imaginary of digital goers, residents, tourists, temporary city-users.

Furthermore, as regards Instagram, we also collected data on European scale with a wider time window, to intercept, with backward trend (from May 2015 to the end of 2013) some hashtags deemed useful for a benchmark analysis to compare some cultural/urban sites of Palermo and International landmarks of the same type (i.e the Cappella Palatina in Palermo and Aachen).

Here we present and shortly discuss the results of our analysis on three opera houses: the Teatro Massimo in Palermo, the Teatro alla Scala in Milan and the Teatro San Carlo in Naples. As we mentioned above, the assumptions underlying the data collection on social media platforms is that the study of contents shared online by users of a city or a cultural institution, can provide useful information to map mobility flows, city users trajectories and social practices (Weller et al., 2014). On the basis of these indications we can analyse the local and non-local relevance of some areas or sites in a city, identifying drivers and pivot able to boost and lead a process of urban internationalization.

Among other advantages, such analysis makes possible to map collective imaginary and social trends in real or almost real time, paving the way to understanding trends while they are actually happening, something which is not always possible with traditional social research tools.

As it regards mobility flows and trajectories through the city we looked at the activity of two different types of travellers, classified on the basis of their Twitter activities once arrived in

Palermo: the Cruise ship tourist who starts its visit to the city from the harbour and the traveller landing to Palermo airport.

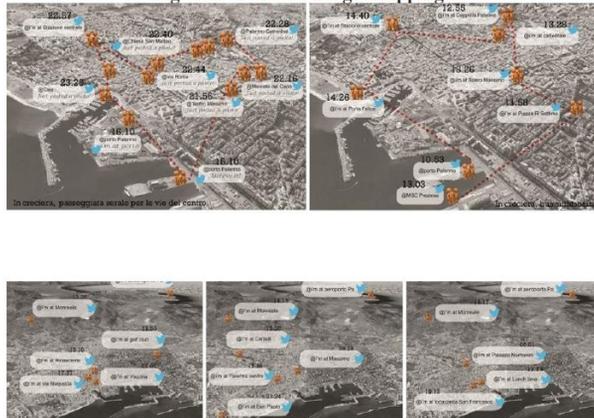
Streams of public data flowing and extractable from social media platforms have an informative potential still not entirely coded, which requires further inquiry and research to deepen understanding and pilot projects to test applications and informational content. However, it is already clear that analysis of contents shared on social media platforms by users of a city or a cultural site offer significant information to map social practices and city users flows. Standing on these data, we can read the local and non-local relevance of cultural institutions and sites in a city, identify drivers and pivots able to boost and lead a process of cultural innovation and urban internationalization. Digital Research based on the method we shortly presented in this paper makes possible to reconstruct social trends and communities thanks to a real or almost real time ethnographic tool box (Caliandro, 2014).

4. Results

In spite of the short span of time considered, it was possible to isolate few profiles and identify real trajectories shared online by individuals. Once stored in a database, Twitter data have been filtered considering cruise ships arrivals scheduled in the period between April and May 2015 and the users who logged in at the Falcone and Borsellino Airport and who, according to the twitter archive, are not frequent users of the city. The outcome of this data mining activity is represented graphically in Figure 1 which shows the routes and the stops of the city's visitor and the places in which it has been tagged (e.g. "I'm at Teatro Massimo").

Figure 1 does not represent statistical movements but actual movements of people who posted tweets to share their experience of the city, during their stay in Palermo. Through the collection and analysis of tweets we can therefore access a sort of 'detection' of places that city users judged as relevant and share-worthy. As showed in the map out of five itineraries two represent cruise ship tourist movements and three visitors arriving from the airport.

Figure 1: Twitter data geomapping



The analysis of mapped journeys highlights five different ways of using and crossing the city from which they emerge already, despite the small number of people we 'followed', some common elements along with some understandable differences.

In particular, what we can notice on the map is a first trace of the symbolic weight of the Teatro Massimo, which is marked by a tweet in three journeys out of five.

Historical food markets (Il Capo, La Vucciria) and the Palatine Chapel are among the places seen and mapped by the cruise ship tourists, while Monreale (a Municipality few miles from the Palermo City Centre) is for logistical reasons more easily reached by travellers coming from the airport and with more time than the few hours visit allowed by the Cruise ship stop.

We applied this method to some places, traditionally present in the local and international imaginary of the city such as the traditional food markets, the Teatro Massimo Opera House and few Arab-Norman sites (Palatine Chapel, the Cathedrals of Monreale and Cefalù) recently (July 2015) included in the UNESCO World Heritage List.

Figure 2 shows the number and the spatial distribution in Europe of Instagram citations of the Teatro Massimo.

Figure 2: Instagram citations of the Teatro Massimo (IT)



The survey covers the period January 2014 - March 2015 and focuses on the hashtag: #teatromassimo.

Palermo - as expected - is the city which shows more shared images. We can assume that the majority of photos have been shared online once shot. But there is a good distribution in the rest of Italy, with peaks in Rome and Milan (city from where many visitors come to Palermo). The international distribution of posts is coherent with the provenance of the main non-Italian tourist flows towards Palermo (Germany, France, Spain, UK) but it shows a significant activity also in Eastern Europe and Turkey, suggesting a further analysis of the Teatro Massimo attractiveness on residents in those geographical areas.

Such results confirm the hypothesis that the Theatre - thanks to its monumental size and probably also thanks to the recent pro-activity shown by the Teatro Massimo Foundation on social networks - constitutes one of the new urban landmarks, that is one of the landmarks on which the self- and external image of the city as a whole is being built during the last years.

The role of the Teatro Massimo as a new landmark is confirmed both by comparative analysis at the local level and at non-local scale. To evaluate the level of internationalization of the Teatro Massimo as a symbol of the City, we compared the Palermo Theatre and two other national opera houses, the Teatro alla Scala in Milan (Figure 3) and the San Carlo in

Naples (Figure 4), using the hashtags #teatrolascala, #teatrosancarlo.

Figure 3: Instagram citations of Teatro alla Scala in Milan (IT)

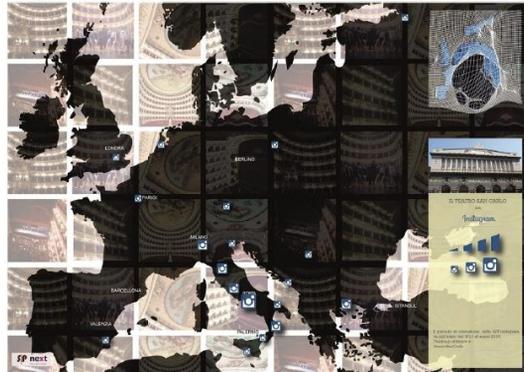


Figure 4: Instagram citations of Teatro San Carlo in Naples (IT)



Comparing the maps on a European scale resonance of the three Theatres, the Teatro Massimo of Palermo boasts a higher overall distribution of Instagram quotes at European scale than the other two opera houses. The Teatro Massimo is the subject of a greater number of posts than La Scala or the

San Carlo Theatres which also have a higher concentration of shares in the Italy than in the rest of Europe.

To this we can add the specific differences in the subjects represented by the photos (see the background of Figures 1-2-3). As for the Teatro Massimo there is a prevalence of photos of the outside, in the other two cases, the majority of photos posted relates to the interiors and the decorative details of the rooms. Not surprisingly, considering that La Scala and the San Carlo have been considered by National Geographic, respectively the first and second among the ten most beautiful theatres in the world (Top 10 Opera Houses 2015). The Teatro La Scala also is undoubtedly a world landmark for fans of Opera and Ballet, but the building itself has no architectural features to also play the role of urban symbol of Milan to an extent comparable to the Teatro Massimo of Palermo (or in Milan to the Duomo itself).

Figure 5 shows, through a deformation effect, the degree of internationalization (Instagram environment) of each of the three theatres. In particular, to a greater level of Italy's expansion we can record a lower level of internationalization on a European scale, while a less deformed Europe returns a more homogeneous distribution of Instagram citations, or a higher level of internationalization of the architectural good. In the case of the theatre of Palermo, it is evident that Europe as a whole is less distorted and the specific countries more visible; in the case of the San Carlo and even more in the case of the Opera of Milan, Italy appears much more inflated, producing a 'disappearance effect' of the other European countries. Hence the hypothesis that the city can focus in the future not only on the Unesco itinerary but also on the Teatro Massimo as one of the main symbols of Palermo and internationally recognizable urban landmark.

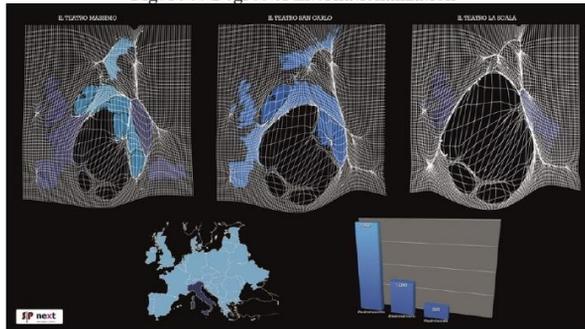
Figure 5: Degree of internationalization


Figure 6 underlines that the investigations on the Instagram data stream allow approaches not only at European scale but also at smaller urban scale, so that we can change the scale of observation as if we had a sort of 'urban microscope'. This opportunity makes possible to observe social phenomena in the urban context with a higher level of detail, also positional.

Figure 6: Urban microscope of cultural destination in Palermo


5. Conclusion

A communicative, relational and shared new dimension of tourism is possible to acquire if Web 2.0 will be considered by the attention of the tourism disciplines. But the most important thing is the recognition in the Web 2.0 of the community as a power engine of this way of the research in the studies of tourism discipline. With the acquisition of the smart ICT people, with community smartness, want use the city as a free human, communicative, relational, shared ambient of deep values before web-marketing private/institutional driven forces; the new city users produce tailored self organizations where the institutional policies of local resources valorisation are considered by them only as a part of the entire range of available informations.

By developing this kind of attentions, specific integrated strategic planning advanced tools will be obtained for achieving business/non business and spatial/immaterial objectives with the involvement of the societal capital. But is important to remember that the technologies are not neutrals because the sharing of informations is still not a complete process.

The quantitative data we have briefly considered show a low level of attention by many local institutions towards the potential advantages of online exposure for a cultural institution or tourist destination. Besides, the content published by most of the websites mapped during our research activities, shows a substantial misunderstanding of the nature and characteristics of online communication flows and thus why it is useful to develop coherent and broader strategies in this field.

An increased knowledge on the relationship between users of a city and its tangible and intangible cultural heritage can have a positive impact on the ability of local institutions to redesign their contents online, to building or consciously repositioning the role of specific sites or cultural institutions within the strategies of urban attraction and internationalization. In this perspective - which suggests a reversion of the usual direction of the attention paid to social media by museums and cultural institutions - the social media platforms have much more to offer to cultural and city managers than an arena for marketer and social media experts to upload storytelling pieces. The incredible amount of data shared everyday by all

of us, when we cross cities and share our tourist and cultural experiences, come before web marketing.

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