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JOURNAL *of* PUBLIC  
ARCHAEOLOGY


**VOLUME 4 / 2020**

*Topic of the Year: Connective (T)issue*

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 **ISSN:** 2532-3512

## How to cite this volume:

Please use AJPA as abbreviation and 'Archeostorie. Journal of Public Archaeology' as full title.

## Published by:

Center for Public Archaeology Studies 'Archeostorie' - cultural association  
via Enrico Toti 14, 57128 Livorno (ITALY) /  [archeostorie@gmail.com](mailto:archeostorie@gmail.com)

First published 2020.

*Archeostorie. Journal of Public Archaeology* is registered with the Court of Livorno no. 2/2017 of January 24, 2017.

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JOURNAL *of* PUBLIC  
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# University of Cagliari as a Heritage Community. A case of ‘multivocal nudge’ for sharing heritage in times of social distancing

Mattia Sanna Montanelli<sup>1</sup>, Martina D’Asaro<sup>2</sup>, Antonio Giorri<sup>3</sup>

<sup>1</sup>University of Cagliari, [m.sanna.montanelli@unica.it](mailto:m.sanna.montanelli@unica.it); <sup>2</sup>University of Cagliari, [dasaro\\_m@ymail.com](mailto:dasaro_m@ymail.com); <sup>3</sup>University of Cagliari, [antonio.giorri@unica.it](mailto:antonio.giorri@unica.it)

## Abstract

After a long period of limitations caused by the Covid-19 pandemic, in the framework of *Monumenti Aperti* (an Italian large-scale cultural event of local engagement), organizers from the University of Cagliari (UniCa) were faced with a choice: interrupt a decade of active involvement in the program, or reimagine ‘digitally’ their projects to overcome the public sanitary situation. During the 2020 digital edition, *Vestigia UniCa* - Lab of Cultural Heritage Didactics and Communication, carried on the academic institutional missions (education, research, social impact) under the university Heritage Community brand UniCa C’è, identifying the Loquis geo-podcasting application as a ‘suitable nudge’ to enhance community relationship beyond simple connections. The analysis of the context, the projects evaluated, the methodology adopted, the specific targets and the results obtained, allowed to collect useful data to accomplish research on topics such as cultural heritage planning and the study of linked digital experiences.

Open Access Peer Reviewed Keywords: Podcast, Heritage Community, Social Distancing, Faro Convention, Public Archaeology

## Introduction

This paper reports on a small but significant public engagement project meant for various audiences (stakeholders), which developed during the COVID-19 health emergency. The University of Cagliari (UniCa), owner of the featured heritage, edited it through *Vestigia UniCa - Lab of Cultural Heritage Didactics and Communication* acting as a Heritage Community made up of multiple voices (“multivocality”). In 2020, it became crucial to respond effectively with novel approaches to the pandemic in order not to interrupt the range of community-based sharing activities that over the years had involved the University. Social distancing measures led to a reflection on offering a contribution capable of keeping alive relationships that have characterised the University’s attitude and its idea of heritage. The latter, according to the Faro Convention, originates culturally and can be identified as an expression of people’s values, beliefs, knowledge,

and traditions (Council of Europe Framework Convention on the Value of Cultural Heritage for Society 2005). Having carefully considered aspects like the end targets and a few questions related to health and safety, it was decided to create brand new cultural products, simultaneously accessible online or in person, instead of merely digitally converting a pre-existing analogue format. To guarantee an added level of authenticity (Kidd & Sayner 2019; Kidd 2019; De Voldaire et al. 2021; Affleck & Kvan 2008) the use of a geo-podcasting service proved to be the most appropriate choice (Garcia-Marin 2020; Boracchi 2021; Wilson 2018), allowing to associate each podcast episode with a specific location by tagging it, so that users could be guided by a voice through a virtual/in-person route. The first chance to test it was the large-scale local engagement festival *Monumenti Aperti* (Monumenti Aperti 2020). Before we move on, it is here important to comment on the term ‘multivocality’. When dealing with a podcast series the term might be considered literally as ‘plurality of voices’ because of the different

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How to cite Sanna Montanelli, M., D’Asaro, M. & Giorri, A. 2020. University of Cagliari as a Heritage Community. A case of ‘multivocal nudge’ for sharing heritage in times of social distancing. *Archeostorie. Journal of Public Archaeology*. 4: pp. 49-62. DOI: [https://doi.org/10.23821/2020\\_3d/](https://doi.org/10.23821/2020_3d/)

speakers; however, in this case it is considered with a broader sense. It is the University of Cagliari that involves stakeholders through a 'call to action' in a participatory decision to build a multi-way engagement relationship (AA1000 Stakeholder Engagement Standard 2015). Insight visits to the University's locations were triggered by the recorded content: no video or other factual information on the monument, but related real-life experiences told by real voices. This is the 'nudge' mentioned in the caption, a stimulus to commit in creating a connection between places and people; it results in goals ranging from University orientation to heritage promotion. This is why its actual effect on the community and surrounding area will be readily measurable when the pre-covid status is restored. In projects aimed at multivocality, both practitioners and audiences tend to express different views on what qualifies as the collective past. What should be done is to consider differences in opinion, ethnicity, class, education, gender and, in effect, any form of variation that constitutes the identity of the group. "The ideal scenario is that they do this together, that power (to 'own', control, interpret, assign meaning, etc.) is shared among different stakeholders, and that one group does not have power at the expense of another. Multivocality can operate both locally and globally as these arenas influence each other a lot, and 'local' and 'global' should not be seen as rigid, simple, or non-permeable categories" (McDavid 2014, p. 5091).

Some practices experimented by *Vestigia UniCa* could be in retrospect considered close to certain economics approaches related to the *nudge theory*. The concept refers to "any aspect of the *choice architecture* that alters people's behaviour in a predictable way, without prohibiting other options and without significantly changing their economic incentives. To count as a simple goad, the intervention should be simple and easy to avoid; goads are not commands. Putting some fruit at eye level is a goad. Prohibiting junk food is not" (Thaler & Sustein 2009). Although its application in private sectors raises doubts about ethical sustainability (Rizzo 2016), the public discourse on heritage could show how knowledge and awareness can satisfy broader benefits. And this is taking into account the difficulties in generating interest in topics such as the development of culture and scientific research, cultural heritage and landscape protection or subsidiarity and social cohesion. From theory to practice, what *Vestigia UniCa* does is trying not

to underestimate the cognitive aspects related to the *choice architecture* of the stakeholders, offering them suggestions and indirect positive support, based on their peculiarities.

This report is structured by the in-depth examination of three main sections. The purpose of the first one is to factually consider the background against which the '*UniCa C'è*' *Loquis Project* was born. From experiences of early Public Archaeology to the organized University involvement in the cultural territory life as a heritage community, it presents some of the developed formats over the years. The next paragraph comes into focus dealing with the setting, implementation, targeting, and data/results analysis of the project. Lastly, the conclusions include a reflection on the end-users and the gap between communities in the perspective of the democratization of the culture.

M.S.M.; M.D.A.; A.G.

## **Back in time: public archaeology at the University of Cagliari**

### **Early public archaeology arising from the excavation of Santa Eulalia's church in Cagliari (Sardinia, Italy)**

Current systematic research on Communication and Community carried out by *Vestigia UniCa* is the outcome of a previous dialogue with the territory and the locals started in the '90s. The first interaction processes were initiated, spontaneously, by the Saint Eulalia parish church archaeological urban site, the main place of worship of the Marina historic quarter of Cagliari (Martorelli & Mureddu 2002). The didactic excavation procedures here were so disruptive (all celebrations have had to be temporarily suspended) that the team was urged by the local community, including the faithful and the institutions, to update them on a daily basis. Having to share information with non-archaeologists about times, costs, methods and findings, as a matter of logistics, changed the perspective and switched the perception towards a deeper connection with the communities neglected until that occasion. In addition, focusing specifically on communication aspects and detecting resources to improve them, emerged as the genesis of a best practice. Nowadays this experience could be critically reread as an early *Public*



Fig.1. Cagliari, A Vestigia UniCa staff member working on UniCa C'è activities during Monumenti Aperti 2019.  
Photo by Marco Demuru, Vestigia UniCa Archive.

and Community Archaeology intervention in the Sardinian area (Pinna 2019b). Alongside the creation of a broader shared vision, the channels of communication opened between several stakeholders which were charged with different responsibilities on the site, making it possible to effectively work on some concerns, such as reducing bureaucracy and monitoring achievements (Pinna 2019a).

### Vestigia UniCa: a lab of heritage didactics and communication at the University of Cagliari

In 2011, as an evolution of the above-mentioned experience, it was designated 'Vestigia UniCa - Lab of Cultural Heritage Didactics and Communication (belonging to the teaching of Medieval Archaeology). This permanent lab works to amplify the University's 'education' and 'scientific research' social role (as the traditional two key functions of universities are labelled) by adding them to the so-called *Third Mission*. The lab, therefore, aims at creating synergies with the outside community (ANVUR 2021). In this respect, the lack of a proper name to define this mission is worth noting, even though the latter has become a major policy concern in recent years; nonetheless, this gap may well be interesting if considered as a starting point for the debate. In line with some principles matured in the spirit of the Faro Convention, where *Heritage, Community and Professional hybridization* are the key concepts (Giancristoforo 2021), *Vestigia UniCa* ignites a discussion about how heritage, its community, research and didactic program

are closely linked. In harmony with Vestigia UniCa's values and looking at the idea of a cross-pollination approach, further curricular labs/workshops (Didactics of Cultural Heritage, Communication of Cultural Heritage, Public Archaeology, Cultural-Touristic Routes, Professional Archaeology) were created. Here, new syllabuses were designed to include topics such as digital and social media strategy for culture, stakeholder analysis, public and institutional communication, which aim at developing students' skills for managing a professional cultural proposal (Pinna 2019a; Sanna Montanelli 2019).

### University of Cagliari and Monumenti Aperti festival. A long-lasting relationship

Along this path, further common aspects arose through collaborations with local associations and authorities (Figure 1). The cultural association *Imago Mundi Onlus* runs, since 1997, the *Monumenti Aperti* large-scale festival, mainly dedicated to promoting Sardinian cultural heritage. Currently, other four Italian regions are part of the network (Monumenti Aperti 2020). Representative of its values is the concept behind the name that originated from the sincere desire to 'open' as many city 'monuments' as possible, at a point in time when the cultural heritage debate was not broad enough. The festival operates by providing tangible and intangible cultural assets, every year combined under a different theme/subtitle chosen among the EU general values. Assets are 'adopted' by young volunteers trained by special programs added to their school iter to guide the visitors in exploring the environment starting from its cultural patrimony. For a weekend each year, 'cultured' volunteerism constitutes a proper Heritage Community composed as follows: 22,500 volunteers from 150 educational institutions; 270 associations; 780 monuments and 60 municipalities involved; in 2019, the registered visitors were 300,000 (Monumenti Aperti 2020). Over time, the festival acquired the traits of a replicable model, gaining prestigious national and international awards such as the medals by the President of the Italian Republic (in 2019 for the fourth consecutive year) and the European Heritage Awards/Europa Nostra Awards, in 2018. In addition, as a partner





Fig. 2. University of Cagliari, Museum of Anthropology and Ethnography. A bachelor student in Cultural Heritage and Performing Arts shown in the 2018 UniCa C'è billboard. Photo by Marco Demuru, Vestigia UniCa Archive.

of the Erasmus+ DELPHI European Union project (focused on Continuing Professional Development for Heritage Interpretation staff to facilitate Lifelong Learning for social inclusion and European cohesion), it aims to proactively democratise the 'valuing process' and translates core European values into heritage (DELPHI 2020).

Between the University of Cagliari and *Monumenti Aperti* a fruitful long-standing relationship exists from the very beginning of their collaboration, since the festival is the result of a fortunate intuition of a young university student group. The same spirit is still strong, since a good portion of current students (attendees of the Bachelor in Cultural Heritage and Performing Arts, the Master's degree in Archaeology and Art History, the PhD course in History, Cultural Heritage and International Studies and the Specialization School in Archaeology) have previously been volunteers. This would show the student's perspective of deepening artistic and archaeological topics to exploit them professionally. The above is so intrinsic in this bond that the idea became a source for the 2019 marketing campaign (Figure 2).

### Vestigia UniCa for Monumenti Aperti: the format 'Trentapiedi dei Monumenti'

During the 2012 edition, *Vestigia UniCa* introduced the pilot version of *Trentapiedi dei Monumenti* ('Monuments' Thirty Feet').

It consisted of a cultural itinerary in various stages set up in a selected area. The project was entirely conceived by students, as a result of a circa five month research-action period based on bibliographic research, drafts of the selected stages/monuments (archaeological areas, churches, public and private historical buildings besides open spaces and distinctive environments), and a careful observation of the monuments' cultural background in terms of empowerment and interaction with the territory (Muresu 2013). During the *Monumenti Aperti* weekend, the trainees were required to take part in a 'human traction transport system' (i.e., a characteristic orange rope supported by the participants arranged in a single file line) and assist the participants by guiding them along the rope by spreading their knowledge and focusing on the communication and interpretation skills previously acquired (Figure 3). Here, teaching was both a means and an end, given that the trainees experienced scientific research first-hand and then shared the outcome. Crucially, the already-mentioned three missions of the Universities (Education, Research and the Third Mission) were pursued through this activity (Pinna 2019a).

### The brand UniCa C'è: the University of Cagliari as a heritage community

With the awareness of being, for all intents and purposes, a Heritage Community, the episodic nature of Sant'Eulalia switched to

a detailed project. The aim was to transmit, through public actions, the values specifically assigned to heritage (Council of Europe Framework Convention on the Value of Cultural Heritage for Society 2005). This led to the launch in 2018 of the Third Missions project work '*UniCa C'è - L'Università di Cagliari a Monumenti Aperti*', managed by *Vestigia UniCa*. This project was conceived as a 'brand' launching a coordinated representation of the University of Cagliari's cultural offerings. For the first time, the University's sites and heritage (museums, buildings, archives, libraries etc) were combined into a single network and were presented as a stand-alone itinerary within the agenda of *Monumenti Aperti*. The intent was to overcome mere commercial enhancement and build a relationship between stakeholders and the athenaeum as a whole, including its activities and the range of existing courses. Moreover, the project we are discussing happens to be the starting point for new opportunities for the University to spread its presence on the territory. In fact, even if born inside the *Monumenti Aperti* system, *UniCa C'è* has its own value in terms of *Third Mission*. *UniCa C'è* became a 'brand' of other specific choral products such as the *UniCa Experiences* format. It is a simple but efficient device born as an incentive to visit the *UniCa* network sites during the festival weekend but is managed independently afterwards. People visiting at least 7 of the network points (of the 14 available) 'win' an exclusive private visit with

academics whose research projects are directly related to the sites (Figure 4). Also, in this case, reference is made to the choice architecture theory mentioned above. Users decide to collect enough locations driven by 'winning' insights into the academic world, and this generates the relationship that was one of *Vestigia UniCa's* main initial goals. Here are the 2019 numbers of the cited formats: Of the approximately 90,000 total contacts of *Monumenti Aperti Cagliari*, about 20,000 are attributable to *UniCa* (Pinna 2019a), while in 2019, among 112 visitors, the accomplished 2019 *UniCa Experiences* amounted to 25 (Vestigia 2019).

M.D.A.

### The experimental context of a Monumenti Aperti digital edition. 'Antibodies of beauty' as a response to the pandemic

In 2020, the inaccessibility to cultural sites due to the exceptional pandemic circumstances, resulted in a general rethinking of the Heritage community involvement. *Monumenti Aperti*, that strongly focused on the voluntary participation of the community, students in particular, from February 2020 had to deal with the closure of schools and online teaching. It first decided to postpone the event from the traditional spring period to the winter one, launching this annual theme: '*Open Monuments. Antibodies of beauty*'. Then the choice of an only-digital 2020 edition

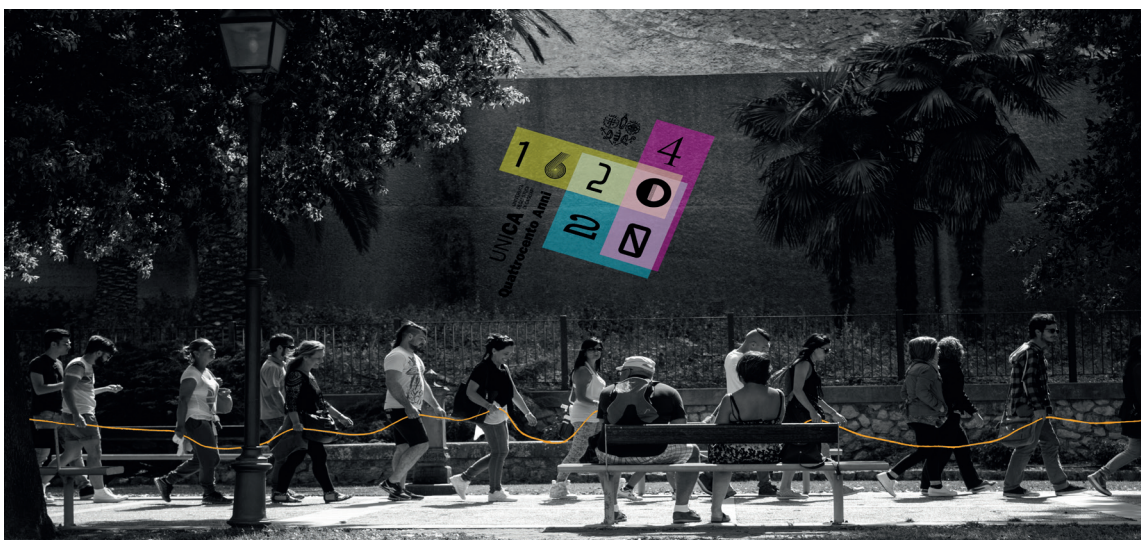


Fig. 3. Cagliari, Cittadella dei Musei, Trentapiedi users and staff holding the orange rope during Monumenti Aperti 2015. At the top centre is the University of Cagliari 400th anniversary logo. The same image is the Loquis channel cover. Photo by Marco Demuru, Vestigia UniCa Archive.





**1. PALAZZO DEL RETTORATO**  
Via Università 40

**2. ARCHIVIO STORICO**  
Via Università 40

**3. COLLEZIONE PILONI**  
Via Università 32

**4. MUSEO DELLE CERE ANATOMICHE**  
Piazza Arsenale 1, Cittadella dei Musei

**5. COLLEZIONE EVAN GORGA**  
Piazza Arsenale 1, Cittadella dei Musei

**6. FACOLTÀ DI ARCHITETTURA**  
Via Corte d'Appello 87

**7. MUSEO DI ZOOLOGIA**  
Via Ing. Tommaso Fiorelli 1

**8. MUSEO DI MINERALOGIA**  
Via Trentino 51

**9. ORTO BOTANICO**  
Viale Sant'Ignazio da Laconi 11

**10. TRENTAPIEDI DEI MONUMENTI**  
Piazza San Cosimo, fronte S. Saturnino

**6**

**7**

**8**

**9**

**10**



Unica C'è




Fig. 4. Monumenti Aperti 2019, flyer that reports the map and some of the Unica C'è network sites (the 14 sites are not opened all at once every year).

Design by Francesco Mameli, Vestigia Unica Archive

became mandatory in autumn. As expected, this shift impacted the community which had been gathering around the festival for years. The range of days changed to a unique weekend (traditionally the single municipalities decide on which specific weekend of the year the event is held in their territory). This compression of time inevitably reduced the availability for the communities interested in joining the network (in 2019, 60 municipalities took part in it; in 2020, only 6 participated).

In parallel with the digital edition of *Monumenti Aperti*, *Vestigia UniCa* was urged to reflect on offering a factual contribution. With social distancing still in place, it intended to maintain the strong connection around the cultural heritage that always has characterized its approach. From the university perspective, the rescheduling and the short notice, made necessary a re-calibration of the traditional didactic format which had been consolidated over the years. The ca. 45-80 people involved per year (Pinna 2019a) (including students and expert researchers) were now only 7. At this stage, and in a short amount of time, an integrated strategy had to be built, considering some operational preconditions and imperative needs:

- *Safety and community relations*: Convert the positive in-person experiences with regards to public participation and interaction between community and heritage into a healthy and safe suitable product.
- *Information overflow*: It became crucial to make the message of *Vestigia UniCa* accessible at a time when the Internet was characterized by an overabundance of cultural offer (Osservatorio Culturale del Piemonte et al. 2020).
- *400th anniversary of the University of Cagliari foundation*: 2020 coincided with this important celebration. It was necessary to convey a coordinated image of the University and its cultural heritage (Figure 3).

In order to adapt the *UniCa C'è* project to this new format, *Vestigia* initially considered different options, evaluating their viability before discarding them. The first one was trying to digitally translate one of its flagship products, the *'Trentapiedi dei Monumenti'*. To do so, it was firstly imagined to create a video in which stakeholders could follow, as would

have happened in person, someone guiding them along the empty streets of Cagliari, accompanied by a narrating voice.

Although the idea of streaming a video on a platform would have been suitable for reaching a wide audience, the plan was abandoned because it would not have ensured interaction with the community. Furthermore, it would not have been distinguishable within the large amount of similar cultural dissemination products which were at that time already available online; moreover, personal relationships would have been reduced to mere connections.

For similar reasons, other hypotheses were discarded: these include, for instance, the adapting of projects developed by some students during a previous educational workshop. Indeed, despite having been designed for a digital environment and being therefore potentially compatible with that experimental context, the levels of complexity and the shortened team required a further effort.

### The 'UniCa C'è' Loquis project for Monumenti Aperti 2020

The *Loquis* geo-podcasting application was chosen for its accessibility, usability, and for being publicly reputable in comparison with others of the same categories. For instance, the non-Italian user interface language of *Ivoox* and *Soundcloud* would have posed a limitation in our case, while it was likely to have more positive feedback in Hispanic contexts (Parra Valcarce & Onieva Mallero 2020). A preliminary census of similar experiences in the field of cultural heritage communication (an area of study which is gaining more popularity in literature) proved to be fundamental, although no similar projects involving universities were recognized. Chelsi Slotten (Slotten 2021) highlights the engagement generated by podcasting initiatives in the context of public archaeology. In 2017, the *Palermo University Museum System* in partnership with the Professional Master in *'Economics and Management of Cultural Heritage'* designed an audio-guide system launched on the free platform *izi.TRAVEL* (Libertà di Frequenza 2017). The content created offers a browsing mode partly similar to *Loquis* one: it is accessible remotely or via geo-referencing; it can be played as a presentation of the selected location or downloaded as a complete audio guide. Several other experiences particularly

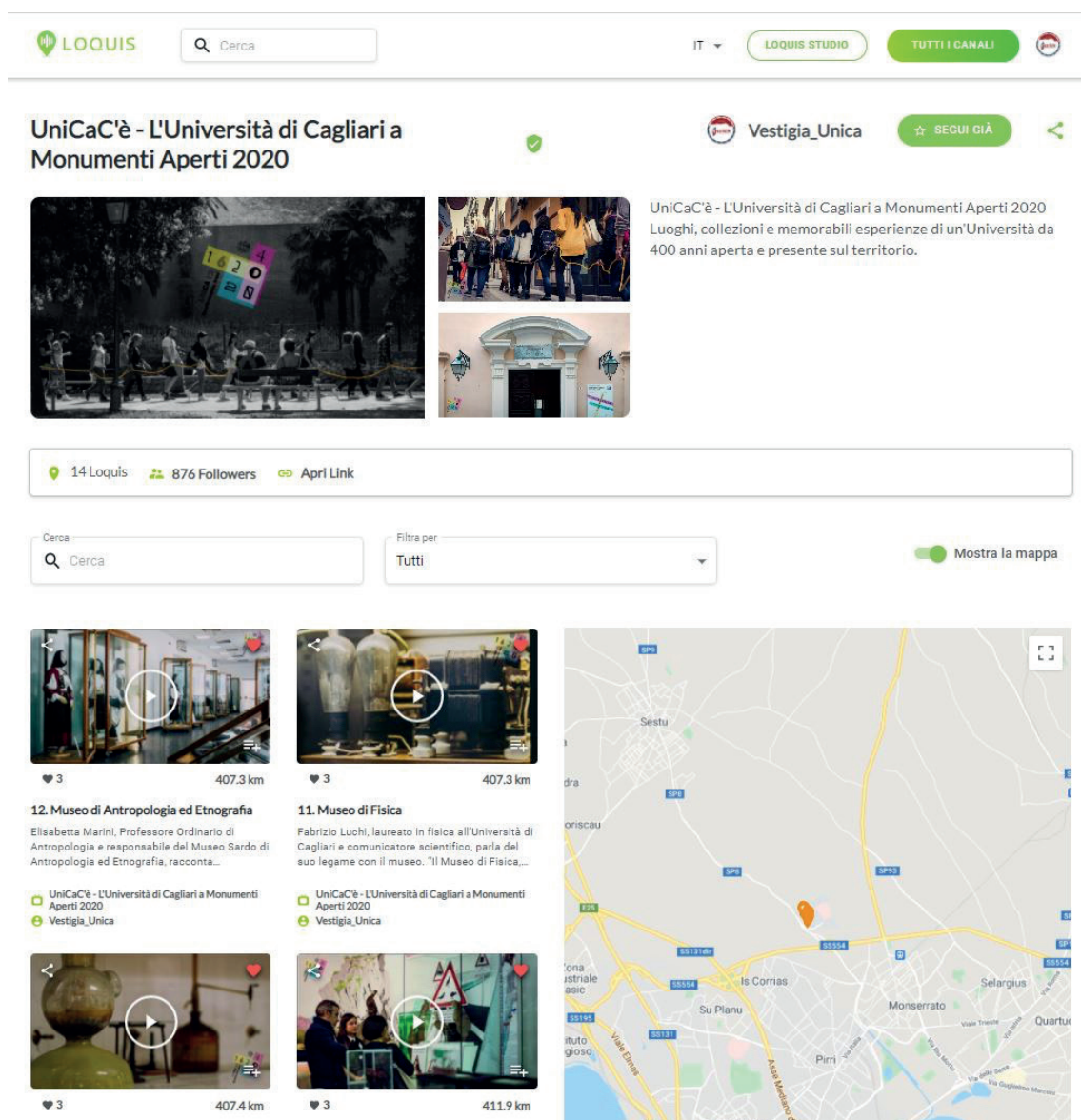


Fig. 5. Loquis app, a screenshot of the Vestigia\_UniCa profile  
The texts accompanying the podcasts are intended for accessibility and inclusiveness..

referred to public archaeology, were collected and recounted by Tristan Boyle in 2019 (Boyle 2019), who offers an overview on podcasting a few months after the COVID-19 pandemic outbreak. Among the categories he lists in a structured map (Boyle 2019, p. 165) with different experiences and approaches, none can be identified as analogous to Vestigia's project on Loquis, since it places the 'human' element as the parameter of its originality.

Starting from this point, *Vestigia UniCa* created a proper urban itinerary made of 14 short podcast episodes, presenting the selected sites about the *UniCa C'è* network (Vestigia\_UniCa 2020). Each site is narrated by a voice

belonging to members of the *UniCa* community who experience it every day, ranging from students to teachers and staff, all the way to the Rector of the University. In addition to functioning as a normal podcast RSS feed, which updates a user's podcast app, Loquis uses a smartphone's internet connection to automatically play episodes at a particular GPS location (Figure 5) (GeoRadio Srl 2021).

The podcasts were posted on Loquis and offered via some representative images and descriptive textual parts. The duration chosen for each episode is 90 seconds, a range generally recognised as ideal in the world of social networking, designed to play them all in



sequence.

The project focused on three different targets (Tables 1-3):

- *Target 1* (EQF7). Volunteers of Vestigia UniCa lab: Students from the 'Archaeology and Art History' courses, the PhD in History, Cultural Heritage and International Studies, the Specialization School in Archaeology and some Research Assistants.
- *Target 2* (EQF6). UniCa Heritage community: 14 representative members of the University of Cagliari's community in various ways linked to the sites.
- *Target 3* (EQF4). General audience: The public of Monumenti Aperti and, potentially, the wider one, able to reach the podcast episodes; for both, it is possible to further explore all the contents after the event and eventually

visit the locations in person.

For the definition of the objectives of each target a useful parameter was provided by the *competence framework* developed within the recent European project Erasmus+ 'DELPHI' (DELPHI Competence Framework 2020). The framework lines up 15 competencies arising under the Faro Convention principles with the *European Qualification Framework* learning levels, matching them with the project's targets. In line with the EQF *European Qualification Framework*, the learning outcomes are indexed, between 4 and 7, according to Knowledge, Skills and Competences. With regards to the contents and the language forms of the final products, the EQF level 4 is selected, meaning that the wider audience forms the general target.

M.S.M.

Target 1	Vestigia UniCa volunteers (EQF7)
<b>Goals</b>	To develop skills to manage knowledge in the context of a cultural proposal of a professional nature, integrated in complex professional environments.
<b>Competencies</b>	<ul style="list-style-type: none"> <li>• To research views and value preferences of potential target groups</li> <li>• To help a community identify cultural assets that have an interpretation potential regarding identity &amp; common values</li> <li>• To develop a multi-perspective participatory heritage identification project</li> <li>• To focus on inclusion, diversity &amp; equality in the co-creative of a heritage asset</li> <li>• To brand the area/region based on the available (multi-) cultural and natural heritage assets</li> <li>• To promote sustainable tourism, based on the values of heritage</li> <li>• To use a heritage asset to develop competence-oriented transdisciplinary learning experiences</li> <li>• To design and facilitate a heritage-based learning process for adult learners</li> </ul>
<b>Tasks</b>	<ul style="list-style-type: none"> <li>• Bibliographic research</li> <li>• Social recognition of contributors and possible audiences</li> <li>• Drafting of guidelines for the implementation of contributions</li> <li>• Selection, coordination, and technical assistance for UniCa contributors</li> <li>• Photo shooting</li> <li>• Production and post-production of audio contributions</li> <li>• Activation of the Loquis 'Vestigia UniCa' social profile and the 'UniCa C'è' channel</li> <li>• Social Media Management Loquis app</li> <li>• Production and editing of the text for Loquis app</li> <li>• Geolocalization of sites on Loquis app</li> </ul>
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• UniCa C'è itinerary implementation on Loquis app during the 2020 digital edition of Monumenti Aperti (i. of implementation)</li> </ul>

*Table 1. Target group "Vestigia UniCa volunteers": Goals, competencies, tasks, and indicators.*

Target 2	UniCa Heritage Community (EQF6)
<b>Goals</b>	<ul style="list-style-type: none"> <li>• To develop a coordinated university 'Third Mission' action</li> <li>• To offer a coordinated and multi-vocal image of the UniCa Heritage community in occasion of its 400th foundation anniversary</li> <li>• To introduce a non-specialist university orientation action, focused on empathic relations with members of a heterogeneous community</li> </ul>
<b>Competencies</b>	<ul style="list-style-type: none"> <li>• To run a meaning &amp; value identification process with visitors</li> <li>• To handle/apply a multi-cultural perspective interpretation principle when offering meaning making &amp; value related frames</li> <li>• To brand the area/region based on the available (multi-) cultural and natural heritage assets</li> <li>• To develop narratives highlighting the intercultural &amp; self-transcending values to be found in tangible and intangible heritage in the area</li> <li>• To promote sustainable tourism, based on the values of heritage</li> <li>• To use a heritage asset to develop competence oriented transdisciplinary learning experiences</li> <li>• To facilitate a heritage-based learning process for adult learners</li> </ul>
<b>Tasks</b>	<ul style="list-style-type: none"> <li>• Recording individual narratives audio of max. 90 seconds related to a specific cultural site</li> <li>• Processing and transmitting of the audio files to coordinators</li> <li>• Podcast transcription on a text file of about 1000 characters</li> </ul>
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• Creation of a personal audio for Loquis app)</li> <li>• Loquis app analytics</li> <li>• (to be implemented offline: Number of signatures in the University of Cagliari site registers)</li> </ul>

*Table 2. Target group "UniCa Heritage community": Goals, competencies, tasks, and indicators.*

Target 3	General Audience (EQF4)
<b>Goals</b>	<ul style="list-style-type: none"> <li>• Promotion of University cultural heritage</li> <li>• University orientation</li> </ul>
<b>Competencies</b>	<ul style="list-style-type: none"> <li>• Identify views and values preferences of potential target groups</li> <li>• Applying a multi-perspective interpretation principle on Heritage</li> </ul>
<b>Tasks</b>	<ul style="list-style-type: none"> <li>• Georeferenced audio content ordered according to a c. cultural itinerary to be enjoyed both online and offline</li> </ul>
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• Loquis app analytics</li> <li>• (to be implemented offline: Number of signatures in the University of Cagliari site registers)</li> </ul>

*Table 3. Target group "General audience": Goals, competencies, tasks, and indicators.*

## Data analysis

The *Loquis* analysis tool allows data collection and use to be implemented for the benefits of all the targets involved. Via messages conveyed by the lab's social profiles and reposted by *Monumenti Aperti*, the *Vestigia\_UniCa* profile on *Loquis* (*Vestigia\_UniCa* 2020) reached 876 followers in April 2021. However, it must be pointed out that the analysis tool does not show any specific data on podcast listeners with regards to age or geographic details, but only

reports name and surname.

The relevant result concerns the followers' growth, which increased not only during the event weekend. Indeed, In the first three months of 2021, without any further action or promotion, 113 new users started to follow the account. Out of a total of 507 podcast plays, 50 are referred to the first quarter of 2021. That displays a specific gap between the number of podcasts played and the new users, with the former being lower than the latter. This gap may indicate that the University account,

being institutional, produces a certain type of attractiveness typical of the "brand identity" scheme, namely is able to make users feel part of a real community they can identify with; therefore, the followers show more interest in being updated rather than in the scientific nature or generic relevance of the contents already uploaded (referring in particular to Target 2 of the table). The higher number of followers may also be a consequence of playing the podcast from a single device while the interested individuals are more.

Analysis of the individual episodes played is significant, ranging from a minimum of 18 to a maximum of 51 after the same quarter of the year. This data represents the audience of the single podcast, from the lowest to the highest number. The reasons of the variability in plays may be given by the internal dynamics and algorithms of the application, the appeal of the location in question, or better communicative effectiveness of the narrative. This data offers excellent instruments to improve future contributions as it is possible to measure the results and to identify which parameters are successful, without compromising the specificity of the individual speaker.

The specific analysis on target 1 based on the performance of the laboratory (provided online for the first time) is a useful measurement compared with previous years. UniCa's Heritage community target finds there the opportunity to measure and map the results obtained in the individual sites. This measurement does not fully replace the corresponding analogue parameters, such as the collection of all visitors' signatures that in past editions was carried out in the available sites, but still allows a richer in-context reading; a wider use of the digital content does not necessarily reflect an increased attendance of the location in question. It offers them the opportunity to improve the performance on both the analogue and the digital sides. Likewise, the data comparison of the two uses provides an advantage for the general audience that, with its choice of specific contents, provides a clear image of the trends (Donati 2020).

## Results: achievement of goals

The processes developed by the *Vestigia UniCa* team within the context of *Monumenti Aperti* 2020 responded adequately and satisfactorily

to the above-mentioned needs and goals set for each target.

Concerning the first target —the *Vestigia* lab volunteers— the needs recognised by the indicators were fully fulfilled. A primary task was solved by identifying an alternative to the main University of Cagliari's project on the *Monumenti Aperti* event: *The Trentapiedi*. Developing a new product, rethought on the basis of the occurred urgency, was an opportunity for the working group. It proved to be useful to increase their technical and practical skills in planning, context analysis and problem-solving. The consolidated experience of the individuals became, within the lab and the wider university community (second target), an element of shared benefit. The ability to develop specific solutions to problems identified on a case-by-case basis increased their consciousness in proposing smart, rapid and replicable solutions, planning long-lasting outcomes, including a heritage interpretation skills refinement (Kennedy 2005).

The project emphasised the flexibility of the *Vestigia UniCa* communication style for the benefit of the second target, reshaping the parameters when a mere transfer of the consolidated standards was not enough. In fact, within *Monumenti Aperti*, the *Vestigia* lab input along with the consequent birth of *UniCa C'è*, was an effective contribution in terms of sites available and, mainly, quality of content (Pinna 2019a). A 'digital *Trentapiedi*' would have been lacking in its main characteristic: The direct involvement of different audiences. The link with the audience, an essential aspect for the project to succeed, was restored by introducing the 'human element'. The podcasts were registered in a lively and communicative way, through a subjective and immersive narration, directly told by the actors who experience daily the different sites of the *UniCa C'è* network. This system re-proposes the synchronicity between people and cultural heritage mirroring the 'traditional' activities of the workshop.

The potential future implementation of the content can effectively expand the *Vestigia* and *UniCa C'è* offer (on the University of Cagliari behalf). It is possible to propose a range of themes to be added to new playlists in addition to the podcasts already uploaded in the *Loquis* channel, or/and an extra amount of 'emotional' content. These could be tailored, according to the needs, using a didactic, historical, or also

a general approach to university's sites. In this sense, the presence of the University of Cagliari on the platform represents an opportunity to maintain connections with the general target, besides pursuing the Third Mission on digital channels as well.

The use of an app like *Loquis* on individual personal devices, turned out to be a way to solve the main issues identified for the third target: the pandemic restrictions. The durability of the contents on the platform made the channel an excellent hotspot for university orientation starting from the history of its own places. On the other hand, the need arisen for data archiving prevented a possible shutdown of the platform? To this extent, the channel and the podcasts are monthly checked to record viewers, followers and interactions. This evolution is registered in digital evaluation paper records and made available to the University researchers together with other social network data analyses.

A further crucial aspect is the high potential in terms of promotion, communication, and dissemination of contents which can be combined with on-site future visits offered with competence and originality.

## Conclusions

The project put in place demonstrates how the use of digital technology can meet the objectives set for different targets. To critically evaluate the 'nudge' effect it will be necessary to wait for a full return to normal pre-Covid life; however, it is already clear that several results emerge. One of the fundamental outcomes that concerns the project is the approach to the digital channel as a study instrument.

In addition to the data analysis, it is possible to focus on the accessibility offered by *Loquis*. The podcast combined with the related written content allows and encourages generalized fruition. Despite these efforts, however, many human categories are in danger of being excluded. There are groups to whom the enjoyment of the proposed content is denied

due to the lack of digital accessibility (Zocchi 2003). These limitations, which highlight the digital divide within the community in which *Vestigia* and *UniCa C'è* operate, are an essential element to keep in consideration. In the project design, no one is excluded from potential the end-users, but a specific part of the potentially interested public, especially within the general public, risks to be left outside of the system. They may not have the necessary basic instruments to properly use the technology or may have been deprived of it for economic or social reasons (Meyer-Bitsch 2008). Future projects on the same platform can help improve and break down these limitations. That is why it would be useful to evaluate Target 3 through both digital surveys, directly linked to the platform content, and analogue ones to be submitted on-site. With an ever-increasing use of digital tools, it is even more urgent to be able to reach the general public. Independently of the coexistence of the same offers on the analogue channels, that target is likely to be left out of an increasing number of virtual offers. In the pandemic context, when some cultural activities are providentially shifted online, the limits caused by the digital divide become even more evident (Benetti 2020).

The project launched on *Loquis* is also a useful tool for scientific investigation. In the university department to which *Vestigia* belongs, a range of research focuses on cultural heritage management, its public and the phenomenon of the digital divide. These studies, conducted on an international collaboration basis, with foreign and local private and public institutes, can count on a sample of expanding analyses. Along the same lines, it is also a sensitive measurement instrument for providing answers over the years about the use and the sharing of cultural content. This will be important for identifying methods that reduce the gaps within communities and that contribute to a widespread democratisation of culture (Figure 5).

A.G.

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