

Digital Marketing in the Promotion of Cultural Heritage: The Case of the City of Ammaia

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Abstract

The rapid advance of digital technologies and media has required cultural institutions to adapt to this new reality. However, many remain unaware of this requirement or face limitations in terms of resources and technical knowledge, which makes it difficult to digitise their activities and define an integrated digital marketing and communication strategy. As this is still a recent reality that requires organisations to adapt, it is necessary to carry out studies that support decision-makers in their decision-making processes and contribute to furthering scientific knowledge in this area, especially with regard to smaller cultural institutions or those located in sparsely populated territories. Thus, the main objective of this study is to analyse the digital marketing and communication strategy of a cultural institution in Portugal, namely the Cidade de Ammaia Foundation. Based on this case study, a mixed methodology was adopted, which included analysing data available online, in particular on the Google and Bing search engines, as well as on the Google Business Profile platform, and conducting a semi-structured interview. The results indicated that although the City of Ammaia Foundation is present on some digital channels, it has not devised a digital marketing and communication strategy, mainly due to a lack of technical knowledge and relevant background information that hinders its realisation.

Keywords: Cultural, Digital marketing, Ammaia, Portugal, Archaeological heritage

1. Introduction

The digital age has brought with it countless challenges and opportunities with regard to the preservation and promotion of cultural heritage, understood as the collective memory of societies, embodying their traditions, history and identity (Lin et al., 2024). The revolutionary impact of digital technologies has been felt significantly in the field of cultural heritage promotion, extending to its various types, such as archaeological heritage (Volpe, 2020). Digital technologies have the potential to transform the entire value chain model of cultural heritage institutions, encompassing the recording and digitization of tangible and intangible heritage, ensuring its long-term preservation, adopting innovative digital research methods, and using digital platforms that connect people around the world with digital heritage objects (Münster et al., 2024). This new reality calls for innovative approaches that reconcile technology and memory, enabling the democratisation of access to culture and the enjoyment of cultural heritage that is distant, inaccessible or no longer physically exists (Valzano & Mannino, 2020).

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Among these innovative new tools and media used for the preservation and promotion of cultural heritage are digital presentations, websites, online platforms and content with open access and collaboration, online libraries and archives, virtual tours and exhibitions, social media presence, 3D exhibitions, 3D restorations, 3D models and 3D exhibitions, on-site multimedia screens in museums, digital ticket reservations and online shops, live online events, online newsletters, multimedia, virtual reality and augmented reality, games, smart and educational mobile phone applications (Todorova-Ekmekci, 2021). These tools have become essential in enhancing cultural heritage by enabling immersive experiences for diverse audiences, promoting real-time dialogue and fostering a deeper emotional connection with heritage (Liu et al., 2020). Furthermore, digital channels enable connections to other heritage and accelerate the creation of new artistic works, unearthing new narratives (Münster et al., 2024). However, scientific studies in this area are limited, with few studies looking at the marketing of cultural and archaeological heritage in digital media.

This study aims to analyse the digital presence and marketing strategy of a cultural institution in Portugal, understanding the dissemination and safeguarding of heritage through digital means and promoting critical reflection on the challenges and consequences of digitisation in the context of cultural heritage. The research focuses on Cidade de Ammaia Foundation, whose mission to conserve and enhance Roman heritage in Portugal has been expanding into the digital realm.

This paper begins with a literature review on cultural and digital marketing, as well as search engine optimisation (SEO) and the Google Business Profile platform. It then describes the methodology used in the empirical study, presenting and discussing the main results. Finally, the conclusions, limitations of the study and suggestions for future research are presented.

2. Cultural Marketing and Digital

Kotler & Armstrong (2023) defines marketing as "engaging customers and managing relationships with them", creating a reciprocal cycle of customer-company and company-customer value". Lindon et al. (2000) mention that marketing seeks to understand the market, create products or services that satisfy customer needs and distribute and communicate them in order to create value. Following this concept, cultural marketing has emerged, promoting strategies for the dissemination of culture, art and its artists, the spaces and media in which they operate, and seeks to respond to and create needs in the public in order to attract visitors (Marecos, 2009).

Philip Kotler, in his book "Marketing Management: Analysis, Planning, and Control", published in 1967, referred for the first time to the subject of marketing for cultural companies; this first approach to cultural marketing sought to identify the main marketing problems faced by cultural managers at the time, especially with regard to the difficulties of raising funds and investments, in the face of the growing competitive pressure that was beginning to be felt more intensely. In the 1980s, there was a fundamental change in the business culture of the arts and culture world, with the emergence of a new operational logic based on the product-public dichotomy (Kotler & Armstrong, 2023).

For Colbert (2015), cultural companies must adopt an operating model from the outset that incorporates the characteristic elements of a coherent and integrated marketing strategy, by redefining the marketing orientation of the cultural company in a different way from conventional product and service companies; in this case, the cultural manager seeks out consumers who are attracted to the product, thus inverting the usual logic of the process. Lampel & Germain (2016) points to the existence of several polarities that must be included in the program of any cultural management activity: values explicitly related to the arts must be reconciled with the economic viability of each project, they must also be innovative without, however, departing from the similar models on which they are based, they must consider the demand expressed by the market and, at the same time, seek to intervene creatively in the expansion of that same market. Finally, they must develop creative systems to support and market cultural goods, without interfering with the processes of individual inspiration that are at the root of value creation in the cultural industry.

Cultural management always faced financial limitations, lack of private and state support or accusations of elitism. The solutions will always depend on the type of product or service in question, but a number of elements can be listed: (1) hiring qualified managers; (2) improving levels of loyalty to brands or events; (3) launching complementary products or services; (4) establishing partnerships to obtain support and funding; (5) working on brands (branding or rebranding processes); (6) carefully selecting communication actions; (7) identifying, involving and engaging stakeholders; (8) establishing collaboration protocols with similar institutions; (9) encouraging the implementation of creative financing solutions; and (10) exhaustively, rigorously and independently evaluating the impact of marketing campaigns (Google, 2025a).

In recent decades, technology has revolutionized marketing, providing this science with new ways of selling and buying products/services, through the internet, changing the way the company relates to the market and the public (Lindon et al., 2000), and with knowledge that allows it to personalize experiences (Kotler & Armstrong, 2023).

Digital marketing thus emerged, as the utilization of electronic media to promote products or services into the market with the main objective of attracting customers and allow them to interact with the brand through digital media (Yasmin et al., 2015).

Addressing cultural marketing necessarily implies understanding its digital dimension, which nowadays, in developed economies, seems intrinsic to any person or entity. Digital marketing is therefore a tool with great competitive potential in the market, as it accompanies consumers through platforms connected to the internet with the aim of building brand loyalty, understanding their needs, desires and consumption habits and strengthening brand recall, using regular publications and sales promotions to give it visibility (Borges, et al., 2013).

Digital marketing strengthens a close relationship with consumers, promoting continuous interaction between them and the brand. This sustained process contributes to positive brand recognition, consolidating its relationship with consumers (Borges et al., 2013).

In the context of cultural marketing, the integration of digital marketing not only extends the reach of brands but also allows for the implementation of more effective and targeted strategies. Marketing strategies, which can be defined as the way in which the marketing function organizes its activities to achieve the organization's objectives (Andreasen & Kotler, 1991), play a fundamental role in this process, as they guide the way brands communicate, interact and create value for their target audience.

Among the main digital marketing strategies mentioned by Yasmin et al. (2015) is content marketing, which aims to attract and engage consumers by creating and sharing relevant information and storytelling, in order to inform, win over and influence the consumer's purchasing decision (Torres, 2010). Another key strategy is social media marketing, which promotes proximity and continuous interaction with the public. As Torres (2010) points out, social networks are built on continuous and lasting relationships between people and communities, and have an intrinsic value, as they allow for the wide dissemination of information. In addition, email marketing has emerged as an effective tool for sending messages directly to a specific list of contacts, with the purpose of disseminating promotions and information aligned with the consumer's profile and preferences, reinforcing personalized communication and the relationship with the brand. Similarly, SEO (Search Engine Optimization) and paid advertising are essential strategies for maximizing brand visibility on search engines and social networks, ensuring that messages reach the right audience at the right time. These approaches boost the impact and effectiveness of digital marketing campaigns, distinguishing them from traditional marketing in that they allow companies to communicate at a lower cost, but with a greater capacity for dissemination (Torres, 2010). As Kotler and Kartajaya (2017) point out, search engine optimization strategies have emerged as crucial elements for increasing the visibility and online presence of organizations, and should also be applied by cultural institutions.

2. Search Engine Optimization and Google Business Profile

According to Jerkovic (2010), SEO is defined as a set of activities necessary to generate a high volume of successful references from search engines and web directories, with the aim of increasing the visibility of a website. Grapon & Couzin. (2011) state that the term describes a diverse set of activities that you can perform to increase the number of desirable visitors who come to your website via search engines.

SEO techniques aim to improve the positioning of websites in search results, which are currently the main way of retrieving electronic information. The implementation of this concept has increased, especially in the commercial sector, strengthening brands, products and services online and increasing companies' profit margins. Being among the first search results for users becomes a competitive advantage for all organizations (Oliveira et al., 2011), including cultural institutions. Currently, positioning depends on the relevance determined by algorithms, criteria that define the ranking order of websites in search engines. These criteria are influenced by a number of internal factors, such as the structure of the website itself, the appropriate use of tags and the indexing of

keywords; and external factors, such as the relationship with other websites, the number of links and accesses. Search effectiveness is influenced by the skill of the user and the ability of the search engine to understand their needs (Oliveira et al., 2011). For SEO professionals, it is essential to understand the client's needs, considering not only the techniques but also the business context.

In the context of local SEO, the Google Business Profile platform, formerly known as Google My Business, is a free tool from Google, Inc. that allows organizations to optimize their online presence in geolocated searches. Through this tool, brands can provide users with all the information about their activity, thus helping organization to get more clicks, facilitate interaction with the public and strengthen its digital visibility. The use of this platform may be very beneficial for organizations, as it (1) positions them at the top of Google search results, (2) increases visibility, (3) highlights important information about the organization, (4) gets more traffic to the website, (5) attracts more people to the organization's physical spaces, (6) keeps customers and potential customers informed, (7) promotes user interaction with the organization, (8) increases the credibility of the organization and/or brand, as it conveys greater seriousness, (9) provides an easy and practical browsing experience and (10) improves performance and ranking through SEO (Google, 2025).

To optimize your presence on this platform, you should take advantage of all the possibilities offered by the tool (Google Business Profile):

- a) Choose a business category – after it describe the products or services you offer, acting as keywords for users whenever searched on Google;
- b) General information – brief description of your business, contacts and working times;
- c) Location – by entering the address, the exact location will appear in the search results, along with a local map, allowing you to navigate in real time via Google Maps, increasing visibility;
- d) Photographs – or videos, by the organization but also by third parties;
- e) Reviews – many will base their decisions on the reviews and how the organization responds;
- f) Questions and Answers (Q&A);
- g) Publications – and update statuses, a logo (or brand), as well as maintaining regularity, in order to keep customers and remind them of the organization (Google, 2025).

3. Methodology

This research aims to analyse the digital marketing strategy of a cultural institution in Portugal, namely the Cidade de Ammaia Foundation, through SEO and Google Business Profile. To this end, two different methodologies were used. Firstly, data obtained through search engines (Google and Bing) and Google Business Profile was analysed with criteria previously defined by the researchers. Subsequently, an interview was conducted with Joaquim Carvalho (I), one of the organisation's communication managers. The study is based on a single case study, which makes it possible to analyse data on a contemporary phenomenon in its real context (Yin, 1994). The Cidade de Ammaia

Foundation was chosen because of its commitment to the conservation and valorisation of Roman heritage in Portugal, a commitment that has been extended to the digital domain.

The analysis was carried out on the 10th January 2024. With regard to the institution's positioning on search engines, Google (<https://www.google.com/>) and Bing (<https://www.bing.com/>) were selected, as they are the most widely used in Portugal, with market shares of 89.74% and 4%, respectively, in January 2024 (Statcounter, 2025). The search terms considered were 'Fundação Cidade de Ammaia' and 'Ammaia', as they were thought to be the most used by potential visitors, coinciding with the official name of the institution. However, the exclusive use of these two search terms may constitute a limitation of the study, as it may not fully reflect the diversity of search behaviours and alternative queries used by the public.

The analysis carried out on the Google Business Profile was based on the following parameters being considered as analysis dimensions: i) category; ii) description; iii) address; iv) contacts; v) opening hours; vi) products; vii) location; viii) photographs; ix) evaluations; x) questions and answers; xi) publications.

The interview, which took place on the 13th January 2024, was semi-structured, based on a previous set of questions, the topics of which are shown in Table 1.

Table 1. Interview topics.

Script	Interview Focus	Question Topics	Organization/ Participant	Date
1	General and detailed information; In-depth internal perspective	(Q1) Ammaia Foundation Characterisation; (Q2) Objectives of the digital marketing strategy; (Q3) Target audience; (Q4) Digital channels; (Q5) Adoption of technologies in the future.	Joaquim Carvalho	13 January 2024

4. Findings

4.1. Amaia characterization

The Cidade de Ammaia Foundation, established in 1997 with the aim of safeguarding the ruins of the ancient Roman city of Ammaia, is dedicated to promoting cultural, educational, scientific and philanthropic activities.

The Roman city of Ammaia, located in the Serra de São Mamede Natural Park (Marvão), represents the most significant vestige of the Roman presence in the north of Alentejo. Despite being classified as a National Monument in 1949, it remained in a state of abandonment until the institution was founded. Excavations that began in 1994 revealed urban structures such as the South Gate, the Cardo Maximus, the Forum, thermal complexes and a temple with a podium.

The museum, housed in the former Quinta do Deão, exhibits a vast archaeological collection, including coins, ceramics, glass and epigraphs, divided into thematic sections. The conservation and restoration laboratory, active since 2009, adopts methodologies based on ECCO principles, ensuring

the preservation of movable heritage through minimal, reversible interventions that are compatible with the original materials.

The Foundation was responsible for the project “Ammaia, Centro Português para a Descoberta da Cultura Romana”, with a focus on enhancing the city as an archaeological tourist destination through investments in conservation, restoration, infrastructure and heritage interpretation.

At the same time, it took part in the European Radio-Past project, which aimed to implement non-invasive archaeological diagnostic methodologies (geophysics, aerial photography, historical cartography), promoting the interpretation of underground realities and the accessible visualisation of invisible archaeological contexts. This international consortium has fostered a sustainable approach to the research and management of heritage sites (Joaquim Carvalho, personal communication).

4.2. Digital Marketing Strategy Analysis

Analysing the presence of Cidade de Ammaia Foundation in the digital world involves looking at various digital platforms. This study focused on analysing its presence on search engines, since these are one of the most used tools on a daily basis by Internet users, including travellers when planning and experiencing their trips. Presence, and especially good positioning, on search engines gives institutions greater visibility and increases the likelihood of visits; in fact, around 90 per cent of the world's population only consults the results displayed on the first page of a search and 72 per cent of consumers who carry out a local search visit an establishment within a five-mile radius of their current location (Arts Council England, 2025).

In this context, the terms ‘Fundação Cidade de Ammaia’ and ‘Ammaia’ were searched on Google and Bing, and the results showed that, for the term ‘Ammaia City Foundation’, 6,220 results were obtained on Google and 1,730,000 on Bing, while for ‘Ammaia’ there were 107,000 results on Google and 31,100 on Bing, as shown in Table 2. The foundation's official website (<http://www.ammaia.pt/>) was found to be in first position on both search engines, which shows that it is well positioned. However, it should be noted that this analysis only covers the terms corresponding to the official name of the institution, and a more comprehensive assessment in the field of heritage promotion would require the use of other search terms, such as ‘archaeological heritage’. Considering that the website is often the institution's digital ‘gateway’, its presentation should be attractive, functional and provide up-to-date information. However, this has not been the case and, according to the interviewee, ‘the digital channels used by the foundation are search engines, the website and, currently, more frequently social networks, namely Facebook and Instagram’.

Considering the results obtained, Ammaia is well positioned on collaborative platforms such as Wikipedia. This presence is an important opportunity, as it is within the reach of the institution's employees to contribute to improving the information, making the pages more attractive and up-to-date. In addition to updating textual content, it is important to reinforce multimedia content, such as adding three-dimensional images that reconstitute the city and its most emblematic buildings, thus

enhancing the user experience and knowledge about heritage. Also noteworthy in this context is the report published in National Geographic magazine, an internationally renowned multimedia brand, recognised for the high quality of its content in the area of archaeological heritage, not only in textual format, but above all for the excellence of its photographic productions. This publication highlights the growing importance of disseminating cultural and archaeological heritage through online media, contributing to the international projection of the Cidade de Ammaia Foundation and strengthening its presence in the digital environment.

Table 2. First three results for the terms ‘Ammaia City Foundation’ and ‘Ammaia’.

	Search terms	
	Fundação Cidade de Ammaia	Ammaia
Search engine	Results	
Google	1st	Fundação Ammaia http://www.ammaia.pt/
	2nd	Wikipédia https://pt.wikipedia.org/wiki/Ammaia
	3rd	National Geographic https://www.nationalgeographic.pt/historia/a-a-cidade-luso-romana-ammaia_2386
Bing	1st	Fundação Ammaia http://www.ammaia.pt/
	2nd	National Geographic https://www.nationalgeographic.pt/historia/a-a-cidade-luso-romana-ammaia_2386
	3rd	Wikipédia https://pt.wikipedia.org/wiki/Ammaia

Source: Own elaboration using data from the Google and Bing search engines.

In addition, Ammaia is also present on the Google Business Profile, where it is identified as ‘Ruins of the Roman City of Ammaia’. Here, the institution is also well positioned, as when you search for the foundation on search engines, this information is available in the right-hand corner, and also accessible via Google Maps, which is particularly useful for users looking for local information (Figure 1). Taking into account the dimensions provided by this tool, and as shown in Table 2, it was found that the institution provides complete and up-to-date information in the different functionalities, reinforcing its digital presence. Particularly noteworthy is the high number of user evaluations (1,429 evaluations), which enrich this presence with comments and textual and multimedia content, contributing to a positive perception among the public and enhancing the heritage that the foundation preserves.



Figure1. Search engine result from Google for the term “Ammaia”
Source: Google (2025b)

However, in our opinion, this data could be used to better understand the behaviour of the target public at the Ammaia Foundation, which is not happening. When asked about the characteristics of Ammaia's target audience, the interviewee mentioned that ‘target audiences are not defined in a specialised way, they correspond mainly to the general public without any prior orientation’ (...) ‘We have never made this assessment, so we are currently unable to present the characteristics of the target audience’. Regarding the identification and segmentation of the target public, the interviewer said that ‘so far we haven't identified and segmented the public, taking into account that this is a museum and ruins, normally the visits we have are more related to tourism and visits to the region, although we already have the perception that there is an increasing number of public with a particular taste for historical and archaeological aspects’.

With regard to the digital marketing strategy of the City of Ammaia, the interviewee was asked about the Foundation's main objectives in the field of digital marketing, and he replied that ‘for the Ammaia Foundation, the main objectives in the field of digital marketing are to create an institutional and heritage image capable of giving the institution and the ruins of the Roman city greater notoriety and awareness among the general public. At the same time, this will not only allow for proper recognition but also the possibility of channelling and attracting more visitors to the museum and ruins.’

Regarding the creation of digital content, the use of data/metrics to develop marketing actions and the management of user engagement on social networks, the interviewee said that ‘they try to create content adapted to digital marketing tools, but without any knowledge of the most fruitful or beneficial way of doing so’ (...) ‘we consult the number of views on social networks in relation to these contents/publications, but we have never carried out studies applied to this issue’. Still on this issue, he said that ‘the management of user involvement is quite cordial and encouraging with regard to the content shared on social networks; however, we think we could and should improve a lot on this issue’.

Table 3. Dimensions and results for ‘Ammaia City Foundation’ on Google Business Profile.

Dimensions	Results
Category	It is called ‘City of Ammaia (ruins)’ and is classified as a ‘Historical place museum in Portugal’.
Description	Provides a brief description of the tourist attraction using Wikipedia.
Address	Provides up-to-date information on the Museum's address.
Contacts	Provides up-to-date telephone contact information only.
Timetable	Provides the timetable for every day of the week and also for festive periods. Provides a real-time graph of attendance.
Products	No information available, although there are products for sale in the museum.
Location	Provides up-to-date information on the Museum's address and coordinates. The connection to Google Maps is working and allows directions to be obtained, which is particularly important given the Museum's remote location, but also due to the dispersal of tourist elements in the archaeological field.
Photographs	Thousands of multimedia records (photographs and videos) are available, the vast majority of them from visitors (not from the organisation), and it is also possible to access content via Street View and 360°.
Reviews	It has 1,429 reviews, achieving a score of 4.2 out of 5 stars (as of 10 January 2024).
Questions and Answers (Q&A)	The questions asked have been answered by the institution or by other visitors.
Publications	There is multimedia content published by the institution, in line with that available on the website and official social networks. Up-to-date and useful information for visitors.

Source: Own elaboration

Finally, when asked what the Foundation's prospects were with regard to joining new digital marketing platforms or technologies, the interviewee said that ‘in view of the ongoing digital evolution, it is very likely that our institution will join other platforms or technologies in order to be better inserted in this technological field’.

In view of the responses obtained, we can conclude that the Cidade de Ammaia Foundation has outlined ambitious tasks in the field of digital marketing, albeit without a concrete strategy, developed through the interdisciplinary co-operation of staff and aimed at establishing a robust online presence through the different marketing channels, to strengthen its institutional image and raise awareness of the ruins of the Roman city. Moreover, the interaction between different areas of digital marketing and their connections with disciplines such as tourism, culture and communication could be explored further, in order to enhance the effectiveness and coherence of the Foundation’s digital actions.

However, the lack of specific segmentation of target audiences reveals a more generic approach, centred mainly on the tourist public. The use of digital channels, such as the institution's website and social networks, is evident, although the creation of digital content is recognised as an area that requires improvement, given the lack of specialist knowledge. These findings are consistent with those identified by Dinis et al. (2020), in their analysis of the digital presence of the destination management organization of Alentejo and Ribatejo, the region in which the city of Ammaia is located, where similar limitations were identified. Furthermore, they align with the conclusions of Fontes et al. (2024), who, in their study on the wine tourism segment in the Trás-os-Montes and Dão regions, underscore the strategic importance of fostering synergies between wine tourism and digital marketing, as a means of enhancing the promotion of businesses and the visibility of service offerings within the regional context.

User engagement on social media is described as cordial, but the Foundation is aware of the need for significant improvements in this regard. Although the current metrics are centred on social media and website views, the institution has not yet conducted more in-depth studies to assess the effectiveness of its digital marketing strategies. Furthermore, in the face of digital evolution, the Foundation expresses a positive attitude towards embracing new platforms and technologies, showing a willingness to embrace innovation in the digital context. This overview reveals a commitment to strengthening the City of Ammaia Foundation's online presence, but also highlights specific areas that require ongoing attention and development.

This study reveals implications for the Cidade de Ammaia Foundation and other cultural institutions with similar characteristics, highlighting the need to strongly invest in the development of a holistic digital strategy that integrates various marketing channels. At the core of this strategy lies the necessity to understand the target audiences of these institutions, who seek information about cultural heritage through digital media, in order to create specialised content that fosters more effective and targeted communication. Furthermore, cultural institutions such as the Cidade de Ammaia Foundation should invest in the improvement and updating of content across digital channels, as well as in the monitoring and evaluation of their digital activities. To this end, the importance of enhancing human resources' skills and promoting interdisciplinary and interinstitutional collaborations is emphasised, as these can foster synergies between tourism, culture and technology, thereby strengthening the promotion and valorisation of cultural heritage.

5. Conclusion

The Cidade de Ammaia Foundation aims to become an important archaeological tourist destination and digital marketing tools are currently essential to the success of this endeavour given the city was devastated by the wear and tear of time. This study aims to analyse its online presence and digital marketing strategy adopted by the institution, using a mixed research methodology.

After analysing its presence on Google and Bing, we can conclude that the institution's website is well positioned, occupying the first three positions in searches carried out using the name of the

foundation. However, there are areas that could be improved, especially with regard to the presentation of the website and other digital channels, for example by reinforcing the use of images and multimedia content, such as three-dimensional ones that reconstitute the city and its most emblematic buildings.

On Google Business Profile, where it is called 'City of Ammaia (ruins)', the organisation is very well positioned, taking full advantage of the multiple functionalities of this tool, with the completeness of the information provided by users contributing significantly to this positioning.

The Cidade de Ammaia Foundation aspires to establish itself as a reference in archaeological tourism. In this context, digital marketing is not merely a complementary tool, but a strategic imperative—especially considering the invisibility imposed by the site's physical degradation over time. This study has shown that, while the Foundation enjoys strong positioning on search engines and leverages tools like Google Business Profile effectively, its digital presence remains largely underexploited. The website and digital channels lack the immersive and engaging content that is increasingly expected by cultural tourists, particularly the use of 3D reconstructions and dynamic multimedia that could bridge the gap between past and present.

With regard to the digital marketing strategy, it can be concluded that the Foundation does not have a well-defined digital strategy, and even shows some ignorance of its target audience. The institution itself recognises the need to invest in significant improvements in this area and to carry out more in-depth studies. On the other hand, the metrics currently used by the Foundation are essentially limited to monitoring the number of views on social networks. This situation reveals some limitations at the strategic level, jeopardising the possibility of making informed and timely decisions.

Of particular concern is the absence of a defined digital marketing strategy and the limited use of performance metrics suggest a reactive rather than proactive approach to audience engagement. This reveals a structural weakness that undermines the Foundation's potential to capitalise on digital visibility to drive visitation, education, and support. Moreover, the superficial nature of current metrics (e.g., social media views) impedes data-driven decision-making, which is essential in an increasingly competitive cultural tourism landscape.

Nevertheless, the institution's openness to adopting new technologies offers a foundation for strategic transformation. To move forward, the Foundation must prioritise the development of a comprehensive digital marketing strategy tailored to its target audiences, invest in content that conveys the archaeological value of the site in engaging ways, and adopt robust analytics tools to monitor and adjust its digital performance in real time.

A limitation of the study is the search terms used to analyse the Foundation's positioning in search engines. In addition, the interview could have been more in-depth and enlightening, especially with regard to the use of digital channels such as the website and social networks. These limitations could serve as a basis for future studies, allowing for a more comprehensive exploration of the institution's digital marketing practices and its online positioning in the field of cultural heritage and tourism. Future research could build upon this work by expanding the scope of search queries analysed and

conducting more detailed interviews with stakeholders involved in digital operations. Such studies would help refine the understanding of how cultural heritage institutions like the Cidade de Ammaia Foundation can leverage digital tools not just for visibility, but for meaningful, sustained engagement with global audiences.

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