



Received : 26/05/2022 - Accepted : 08/07/2022 - Published : 27/07/2022

CULTURAL AND EXPERIENTIAL COMMUNICATION OF A BRAND: CASE OF RUTAS COMUNERAS IN SPAIN

COMUNICACIÓN CULTURAL Y EXPERIENCIAL DE UNA MARCA: CASO DE RUTAS COMUNERAS EN ESPAÑA

 **Mónica Matellanes Lazo:** Universidad Europea Miguel de Cervantes de Valladolid. Spain.
mmatellanes@uemc.es

 **Berta María García Otero:** Universidad Europea Miguel de Cervantes de Valladolid. Spain.
bmgarcia@uemc.es

How to cite the article:

Matellanes Lazo, M. and García Otero, B. (2022). Cultural and experiential communication of a brand: Case of Rutas Comuneras in Spain. *SECCI Communication Magazine*, 55, 183-209. <http://doi.org/10.15198/seeci.2022.55.e788>

RESUMEN

Los organismos públicos en el sector del turismo son proveedores de servicios, equipamientos e infraestructuras imprescindibles para su correcto desarrollo. Sin embargo, también deben ser impulsores del destino turístico a nivel global. En este aspecto las herramientas de comunicación juegan un papel fundamental para informar y dar visibilidad a una comarca de interés hacia sus públicos. Para lograr este propósito es esencial la coordinación y colaboración entre el sector público y el privado. Los mensajes de publicidad institucional conviven a menudo con los mensajes publicitarios de productos y servicios privados. En estos últimos, prima la comercialización del destino y la obtención de beneficios, mientras que la publicidad institucional está más orientada a ofrecer destinos atractivos para los potenciales turistas, es decir, es la que participa en mayor medida en la creación de imagen de un destino.

En este contexto la marca territorial Rutas Comuneras de Castilla y León cuenta con una serie de productos y servicios turísticos que deben ser comercializados y promocionados, de modo que en este artículo se analizan los medios y formatos más empleados para darse a conocer y, también con el objetivo estratégico de realizar nuevas acciones que puedan corregir posibles incidencias comunicativas y mejorar la imagen sobre los públicos estratégicos.

Con esta intención, se realiza una revisión de los contenidos publicitarios más empleados por la marca Rutas Comuneras y así comprender la comunicación cultural y experiencial de la misma.

Palabras clave: Rutas Comuner as, Marca, Comunicación turística, Destino turístico, Publicidad, Imagen, Identidad, Gestión, Territorio.

ABSTRACT

Public bodies in the tourism sector are providers of essential services, equipment, and infrastructure for its correct development. However, they must also be promoters of the tourist destination at a global level. In this aspect, communication tools play a fundamental role in informing and giving visibility to a region of interest to its audiences. To achieve this purpose, coordination and collaboration between the public and private sectors are essential. Institutional advertising messages often coexist with advertising messages for private products and services. In the latter, the marketing of the destination and the obtaining of profits prevail, while institutional advertising is more oriented towards offering attractive destinations for potential tourists, that is, it is the one that participates to a greater extent in the creation of the image of a destination.

In this context, the territorial brand Rutas Comuner as de Castilla y León has a series of tourist products and services that must be marketed and promoted, so this article analyzes the most used means and formats to make themselves known and, also with the strategic objective of carrying out new actions that can correct possible communicative incidents and improve the image of strategic audiences.

With this intention, a review of the advertising content most used by the Rutas Comuner as brand is carried out and thus understand its cultural and experiential communication.

Keywords: Communal Routes, Brand, Tourist communication, Tourist destination, Advertising, Image, Identity, Management, Territory.

COMUNICAÇÃO CULTURAL E EXPERIENCIAL DE UMA MARCA: CASO DE ROTAS COMUNER AS NA ESPANHA

RESUMO

Os organismos públicos do setor do turismo são prestadores de serviços, equipamentos e infraestruturas essenciais para o seu correto desenvolvimento. No entanto, devemos também ser promotores do destino turístico a nível global. Nesse aspecto, as ferramentas de comunicação têm um papel fundamental para informar e dar visibilidade a uma região de interesse para seus públicos. Para atingir esse objetivo, é essencial a coordenação e a colaboração entre os setores público e privado. As mensagens publicitárias institucionais frequentemente coexistem com as mensagens publicitárias de produtos e serviços privados. Neste último, prevalece a comercialização do destino e a obtenção de lucros, enquanto a publicidade institucional está mais orientada para a oferta de destinos atrativos para potenciais turistas, ou seja, é a que mais participa na criação da imagem de um destino.

Neste contexto, a marca territorial Rutas Comuner as de Castilla y León possui uma série de produtos e serviços turísticos que devem ser comercializados e promovidos, por isso este artigo analisa os meios e formatos mais utilizados para se promover e,

também com o objetivo estratégico de realizar novas ações que possam corrigir possíveis incidentes comunicativos e melhorar a imagem dos públicos estratégicos. Com este intuito, é realizada uma revisão dos conteúdos publicitários mais utilizados pela marca Rutas Comuneras e assim compreender a sua comunicação cultural e experiencial.

Palavras-chave: Rotas Comunais, Marca, Comunicação Turística, Destino Turístico, Publicidade, Imagem, Identidade, Gestão, Território.

Translation by **Paula González** (Universidad Católica Andrés Bello, Venezuela)

1. INTRODUCTION

Cultural itineraries and tourist-cultural routes have become one of the fastest growing tourist territorial resources in recent decades. The interest on the part of regional, national, and international organizations for their creation and design that visualizes the constitution of routes, associations, and corporate identities that highlight the valorization of the heritage and tourism of a territory and country is evident. This patented interest in economizing the territories and places to attract tourism means that interesting routes are managed to increase the benefits of unpopulated areas and attract business capital.

As Campo and Álvarez (2020) indicate, countries each year spend enormous sums of money on marketing activities to promote themselves and their tourist destinations; especially to communicate to the tourism sector and potential tourists the attractions of a given place. To do this, governments and other destination management organizations visit international tourism fairs, use printed tourism brochures, and carry out communication campaigns in different media. In this sense, Andrews and Kim (2017) state that these communication strategies can help revitalize or enhance a brand in international markets.

Rodríguez (2019) states that for a product, brand, or tourist event to reach the target audience, it is necessary to use communication, which represents the mediating instrument between what the product, brand, or event transmits and how it is perceived by others. According to Pérez (2021), to publicize a tourism product, not only must communication be used, but it must also be used strategically to position itself in the tourism market and, especially, in the mind of the public.

Communication strategies involve decisions regarding the use of the communication or promotional mix instruments available to the organization, as well as the determination of the target population, messages, and media to be used (Royo, 2020).

Therefore, communication has an important role as a means of channeling information. The authors Bello *et al.* (2018), define communication as a process of transmitting messages between the sender (in this case the company) and a receiver (in this case the target audience), through a medium subjected to noise that distorts both the messages and any other element of the process.

To significantly influence the formation of the image of a tourist destination by the audiences to whom the communication actions are directed, it is important to make use of both the formal channels of communication (for example, brochures) and the informal, as is the case with prescribers (Goodall, 2019).

The Rutas Comuneras brand emerged in the autonomous community of Castilla y León as a need to integrate various tourist products and services in the region. In 2021 and 2022 various events and celebrations take place on the occasion of the Battle of Villalar, where the troops of Emperor Carlos V defeated a strong social movement whose leaders, Padilla, Bravo, and Maldonado, well known to all, were executed. Around the area and province of Valladolid, there have been numerous tourist products that have to do with this historical event that is so relevant for the development of the current autonomy of Castilla y León, the bosom and heart of the constitution of the Spanish state.

The Rutas Comuneras brand arises from this historical interest maintained over time and shared by the society of Castilla y León. Numerous itineraries have been created and developed around this brand together with the Provincial Council of the city of Valladolid, an institution that promotes this reality together with the work of the Universidad Europea Miguel de Cervantes in the same city.

Figures 1 and 2.

Logos of the Rutas Comuneras, year 2021



Source: Own elaboration.

Several concepts from the world of marketing and communication should be previously highlighted to establish an appropriate framework for understanding the brands of historical and tourist territories.

1.2. Importance of cultural and experiential marketing

Cultural marketing first emerged in 1967 with the first books dealing with the subject. Yale University was the first to create a specialization program in cultural management in 1966, which was followed by other universities such as the City University of England, the Saint Petersburg Theater Academy, and York University in Canada (Colbert and Cuadrado, 2020).

As Mendoza (2019) points out, the term cultural marketing refers to the strategy of disseminating projects proposed by organizations or institutions of a cultural nature; thus covering the needs of consumers specifically in this market.

Furthermore, this author defines cultural marketing as the set of actions and strategies whose objective is to increase cultural interest in society through dissemination and advertising, collaborating in the process of either formation or consolidation in the image of the organization.

According to Throsby (2018), one of the aspects to highlight in cultural products is precisely their own cultural value, which goes beyond strictly economic value and has the following qualities:

- Aesthetic value related to beauty and harmony.
- Spiritual value, regarding the sense of belonging to a group or a community, allowing the satisfaction of social recognition needs.
- Social value that links groups that share a social environment through the link with values that they share and at the same time differentiate them.
- Historical value and improved understanding of the current context.
- Symbolic value through the image conveyed by the consumption of cultural products.
- Authenticity value; creative and genuine character of the good itself, which makes the cultural product a unique and personal experience in which both the creator and the client participate, interpreting and making the consumption experience their own from their perspective (Leal and Quero, 2021).

In this line, Cohen (2015) states that the main trends in contemporary tourism revolve around the desire to live fantasies, strong emotions, and authenticity, with the ethical, moral, and sensory elements gaining more importance compared to the merely playful, consumerist, or passive rest aspect in the conventional practices of mass tourism.

Concerning these trends, experiential marketing emphasizes the creation of value for the customer through the generation of pleasant experiences both at the time of purchase and during consumption and post-consumption, resorting to the creation of emotions, feelings, and thoughts consequences of the interaction between the brand or company and the client (Moral and Fernández, 2012).

The generation of memorable, emotional, multisensory, and impressive experiences is one of the main challenges tourist destinations face. The main objective is based on significantly influencing both the construction of a positive global image of the destination at cognitive and affective levels (Díaz *et al.*, 2020), as well as the satisfaction and post-purchase behavior of tourists (Walls *et al.*, 2021).

Taking cultural and experiential marketing as the basis for this article, it is necessary to define the main service to be offered, which are cultural and historical tourist routes.

As López-Guzmán and Sánchez (2008) point out, tourist routes are routes, circuits, paths, or itineraries that try to differentiate themselves from their competitors by

highlighting different resources found in the territory (cultural or natural heritage, with tangible or intangible elements) or that are imagined and artificially created.

The routes, with a unique or diverse layout, can have historical significance and be linked to religious pilgrimage routes, such as the Camino de Santiago; to routes of commercial tradition such as the Vía de la Plata; or be related to the experiences of characters who left a mark on history such as the Franciscan route. Such variety makes it convenient to differentiate from the beginning cultural itineraries, as a recognized heritage category, from those that have fundamentally a tourist purpose. Both their definition and conception are different, the former as a reflection of cultural exchanges throughout history, and the latter as themed tours oriented towards consumption by tourist demand (López-Guzmán and Sánchez, 2008).

Focusing the research on the common routes, the historical paths and cultural itineraries are part of the specific heritage routes. These projects are generally promoted by public bodies for their institutional recognition as cultural itineraries through their registration in official catalogs of cultural assets. This phenomenon occurs within a framework of global territorial competition, where route managers strive to make their products known in the international tourism market. The consequence of this goal supposes important political support and a notable promotional impulse that almost automatically translates into an increase in tourist flows (Rengifo, 2006).

As Castillo (2006) indicates, the increase in these tourist flows is very evident when the product is integrated into the World Heritage List, especially after the recognition by UNESCO in 2005 of the Heritage Routes or cultural itineraries as a specific category.

The Cultural Routes generate a unique experience for the spectator through emotions and feelings, which guarantees that the experience is memorable. In the case of the Rutas Comunerías, they will be constituted as a cultural itinerary framed according to ICOMOS (2008), in the category of historical routes treated to publicize roads that had great importance in the past for Castilian-Leonese history. The premise that to effectively advertise a tourist destination, emphasis should not only be placed on the resources of the place, but also on the emotions or feelings that it can evoke, will be taken into account at all times.

The following photograph reflects the Torrelobatón Castle through a drone so that you can see the castle from above, the town, and the green fields characteristic of the Montes Torozos. This castle is one of the emblems and distinctive signs of the Rutas Comunerías brand.

Figure 3.

Photograph of Torrelobatón Castle (headquarters of the Comuneros History Museum)



Source: Image courtesy of the GECU Research Group.

1.3. The importance of advertising communication: The brochure and the web as image creators of a destination

Communication strategies involve decisions regarding the use of the communication or promotional mix instruments available to the organization, as well as the determination of the target population, messages, and media to be used (Royo, 2020).

Therefore, communication has an important role as a means of channeling information. The authors Bello *et al.* (2018), define communication as a process of transmitting messages between the sender (in this case, the company) and a receiver (in this case, the target audience), through a medium subjected to noise that distorts both the messages and any other element of the process.

In this sense, communication as a variable of the marketing mix, from the tourism point of view, mainly integrates techniques such as advertising (conventional or unconventional), sales promotion, public relations, and personal selling that, in practice, must act jointly and in coordination to help build their own identity and through their projection generate an adequate image of the destination and the cultural offer (Alonso-González, 2008).

To significantly influence the formation of the image of a tourist destination by the audiences to whom the communication actions are directed, it is important to make use of both the formal channels of communication (for example, brochures) and the informal, as is the case with prescribers (Goodall, 2019).

A questionnaire carried out by Andrade (2012) on tourists in Galicia, ensures that the Internet is the most used source for acquiring tourist information, being consulted by 94.1% of tourists. In the second position, requests for information from friends and family stand out with 89.3% and tourist brochures with 80.3%. On the other hand,

travel agency staff (34.1%) and tour operator catalogs (38.6%) represent the least used sources of information.

Garrod (2018) points out that the images used for promotional purposes are tools that affect the positive mental construction of a tourist destination and that they can play a decisive role in the tourist decision-making process. Two types of media that accomplish this premise are brochures and websites.

First of all, brochures are a great source of tourist information that include specialized visual content and represent the formal description of tourist assets. They have greater credibility than other sources of information because they describe places using constructive language, which has positioned them as the main promotional tools (Nicoletta and Servidio, 2012).

Serra (2020) states that, for many organizations in the tourism sector, the production and distribution of this type of promotional material constitutes the most important item in their marketing budgets. This is, without a doubt, the case of public organizations in tourism, both at the state, regional, and local levels. The functions of brochures and catalogs within the marketing of tourism companies are as follows:

- They act as a substitute for the product. The brochure plays a key role in setting or conveying expectations about what will be received for what will be paid. It is vitally important that the design of the cover has enough appeal to capture the attention of the consumer.
- They are a support element for the distributor's sales staff.
- They have a promotional purpose as a complement to advertising actions. Due to the high cost of advertising, brochures act as a substitute that communicates in the form of images and words.
- They make known to the consumer the characteristics of the product in a concrete, precise, and detailed way.
- They are a contractual element that acts as a guarantee of what is going to be received. Consumers can claim compensation if the trip or service received is not as described in the brochure.
- They stimulate demand and facilitate or reinforce the purchase of the product.
- They convey information about the organization. During the process of consuming the service, the brochures may have objectives such as publicizing the existence of special offers or complementary services and providing information that is useful or that serves to increase the level of satisfaction.
- They have an educational role. They can make customers aware of certain aspects such as environmental protection issues.

Iglesias and García-Viana (2007), frame the brochures within the Advertising at the Point of Sale or POS, besides others such as exhibitors, billboards, or posters. Within the group of brochures, there are different publications used in the tourism sector depending on the functions and the type of offer they include. In this way, they can be:

- Informative brochures that provide information of a descriptive nature and are used to give an image of tourist products or services without including their prices. They

serve as a means of supporting the promotion of destinations and their content is aimed at informing, not at the possibility of making a sale.

- Brochures intended for sale that incorporate the company's offer and contain information regarding the products. There are catalogs where all the company's products are exposed and others in which only specific products are detailed. All these publications include data on the type of trip, transport, excursions, accommodation, prices, contract conditions, etc.

In the second place, information technologies provide tourists with faster and cheaper access to information about tourist destinations (Guevara *et al.*, 2019).

Iglesias and García-Viana (2007) highlight websites as the most common tool for advertising on the Internet. Currently, 100% of Spanish hotel chains and tourism companies have their own website. The website allows the advertiser to maintain permanent contact with the global market and offer a large amount of information (texts, photographs, downloadable documents, etc.). For any company, having its own website can also mean having a study tool on the interests or needs of consumers.

In the design of a website, it must be taken into account that its access (accessibility) and its use (usability) be easy, as well as that it offers a useful variety of services to the client in a secure way (Vicente, 2020).

The author Rodríguez (2019, p. 30) maintains that the visual identity of any territory is vital to maintain through a studied branding of values and the brand, either through the official website of the destination as well as the entire physical part of brochures, maps, and corporate communication.

On the other hand, the author Barlow (2020, p. 75) maintains that the composition and structure of creation, of both physical formats (brochures) and digital formats (official websites), entails the identification of the positioning of the brand and integrates the values that the brand itself wishes to convey. Continuing with the same author, he explains that the design of the formats in the various channels contributes to the identity of the brand to configure a certain corporate image. For this reason, elements such as typography, symbols, visible signs, and editorial texts in the composition of creative formats indicate what a brand really wants to convey (Hernández, 1999).

2. OBJECTIVES

The following have been proposed as the main objectives:

- Know the current advertising communication of the Rutas Comuneras brand from the province of Valladolid through its main physical brochures and brand websites.
- Know if the advertising communication carried out in traditional advertising formats is more appropriate than on websites.
- Know the promotion of this sector in the area to be able to propose some creative action initiatives.

In short, it is about understanding and assessing how advertising communication is currently being carried out to manage the brand and know the incidents detected to correct errors detected in the communication and, thus, be able to better reach the public of the Rutas Comuneras brand.

For this reason, it is based on the hypothesis that physical brochures are relegated to the background in the dissemination of content and events on the Rutas Comuneras brand, compared to digital platforms such as the websites of the towns where the territorial brand is based. Being these platforms more effective than traditional paper brochures.

3. METHODOLOGY

The present research initially develops an analysis of information and literature about the concepts of communication, marketing, and the identity of a tourist territory such as the Rutas Comuneras brand. In this way, the theoretical basis of the tourist brand can be established to proceed with a subsequent analysis of the most used advertising media, such as the paper brochure and the website.

At first, a review of secondary sources was carried out about the advertising communication tools used by the Rutas Comuneras brand in its current media visibility, to later offer an analysis of its contents through its official platforms of rural localities and physical brochures distributed throughout the province of Valladolid from various public and private institutions. Such is the case of the rural councils of the province of Valladolid as well as of the city's Provincial Council.

The studies and reviews were carried out from the end of 2020 to the end of 2021, during which time various tourism technicians from the aforementioned institutions were consulted; therefore, the duration of the analysis and subsequent presentation of the main results and conclusions were obtained at the beginning of 2022.

The variables to be studied focused on the communicative function of these formats and channels, the authorship of their creation, the type of language used, the format used, the visible stylistic resources, and the style of the image. In this way, it is possible to know if all of them coincided in certain variables and if differentiating features could be established for more attention-grabbing communication in new formats and supports in the future.

3.1. Sample and data collection

To obtain information of a primary nature regarding the Rutas Comuneras brand, research has been carried out on the communication tools carried out by the main actors involved in tourism promotion; in this case, the municipalities.

In this way, based on the previous study of the communication actions carried out and the public to which the brand is directed, we will be in a position to propose a communication and marketing strategy that contributes to the desired positioning of the brand and propose alternatives both in communication and in future changes to the visual identity of Rutas Comuneras.

Firstly, surveys have been carried out in the Town Councils of the 29 localities that make up the Rutas Comuneras¹ to know what type of communication is used when disseminating communal events in the province of Valladolid.

From this telephone survey carried out with the communication technicians, it has been possible to extract that it is not usual for them to resort to any specific communication tool, but, if they do, they always go to the event organizers to promote themselves, collaborate in the publication of brochures or advertising posters, resort to promotion in the local press and the radio, as well as tourist offices, social networks, *mailing*, or *merchandising*. To a lesser extent, they report through the City Council's website or have an independent website to communicate the communal events. Another resource they use for dissemination is through maps of the town where locations related to community themes appear or through the facilities offered by mobile devices such as instant messaging services or *WhatsApp*.

Although the localities hardly carry out community historical recreations, 20% of those that do carry them out have been recreating and marketing them for more than two years, or 13.3% collaborating with public institutions such as the Valladolid Deputation, and, in second place, 6.67% with tourist agencies or social networks. Based on these results from the different local councils, two studies have been carried out to analyze the institutional communication tools in the province of Valladolid that are most important for the promotion and dissemination of community routes as a tourist experience.

On the one hand, a detailed analysis of the printed communication supports that contribute to disseminating information about the cultural itineraries that are carried out (brochures) has been carried out. A total of 38 supports in the format of diptychs, maps, and brochures were analyzed to mostly identify the main characteristics and their communicative function. On the other hand, the websites of the City Councils have been evaluated from the point of view of a tool that is constituted as a current source of tourist information. There have been a total of 29 websites that correspond to the municipalities through which the five routes of the Rutas Comuneras brand pass². The websites correspond to the towns of: La Mudarra, Peñaflor de Hornija, Villalar de los comuneros, Medina del Campo, and Alaejos, among others.

4. RESULTS

Next, we proceed to analyze both media (brochures and websites) and the type of communication they carry out to have a broad and detailed perspective of promotion

¹See more information at: Valladolid Deputation. (2021). *La Diputación de Valladolid pone en marcha las Rutas Comuneras por la provincia*. Valladolid Deputation. <https://comunicacion.diputaciondevalladolid.es/-/rutas-comuneras-por-la-provincia>

²You can see the municipalities seen through their websites in the following digital brochure: Valladolid Deputation. (2022). *Las Rutas Comuneras en la Provincia de Valladolid*. Valladolid Deputation. <https://comuneros.diputaciondevalladolid.es/documents/20121/35871/Gu%C3%ADa+Comuneros.pdf/24348833-db97-d502-62f3-b59899263254?t=1613460022292>

in this sector, before strategic marketing and communication decisions by the Rutas Comuneras brand.

4.1. Results of the information brochures of cultural itineraries

The first study consisted of analyzing a sample of 38 communication media, specifically brochures and posters used by the different locations that make up the five routes designed by the brand so far. All these supports have been extracted from public institutions and tourist offices and, subsequently, have been classified and duly numbered according to the routes that comprise the province of Valladolid.

The research has been classified into five large categories that each cover a system of indicators to be studied.

In the first category corresponding to *the authorship of the communication*, it is found that it is predominantly public, highlighting the role of the Provincial Council with 76.3%, followed by other agents such as local councils with 63.2%. For its part, the Junta de Castilla y León has a smaller presence with less than 35% and cultural associations with 10.5%. Other organizations such as NGOs, the Chamber of Commerce, or special event organizations do not have any authorship in the analyzed media. It is noteworthy that the sponsors are usually public and in 21% they are mixed, that is, private and public, but they are never only private.

In the second category, *the used language of communication* is evaluated in the supports, being 63.2% of an institutional nature compared to 36.5% that is commercial. The predominant function with 73.7% is representative, that is, the content is objective and descriptive. Other communicative functions with little presence are poetic and appellative, both with less than 5.3% and, 15.8% are mixed, alternating different functions in communicative supports.

The style of the speech is usually, for the most part, formal in a percentage greater than 65% compared to 34% in which the informal style is used. The tone, according to the style, is informative in the same percentage as the formal style, that is, 65.8%. In approximately 8%, a literary tone is used and, with the same percentage, a persuasive tone. The mixed tone, alternating informative with persuasive or literary, ranks second with 18.4%.

Following the same line, the language is generally denotative, presenting the information clearly and without expressing any type of opinion, in 76.3% of the supports analyzed. Instead, the level of connotative language that implies subjectivity and appeals to the symbolic sense, is used by 5%. However, 18.4% of the brochures and posters resort to a symbiosis between the connotative and the denotative. The morphological analysis is simple in 95% of the cases analyzed compared to 5% which is multi-significant or, in other words, a literary style in which multiple interpretations are presented according to each reader of the medium.

In the case of resorting to some type of linguistic resource, the use of metaphors stands out with 86.8%, and adjectives to add information to the elements described are 73.4%. In third place, 42.1% make use of specific terminology when communicating, and only 13.2% personifications or prosopopoeia, which is a resource used to attribute human properties to an animal or object. It is worth

mentioning that those four resources described above are the only ones that are shown in the communication.

Lastly, only 7.9% of the support is translated into languages other than Spanish, which makes it impossible for potential foreign clients to access the information and, of course, to disseminate it internationally.

The structure constitutes the third category analyzed. This shows us that the most used supports are usually in book format at 31.6%, 21% are fold-outs, 13.2% are triptychs, and 10.5% are diptychs. However, less than 8% are maps and 2.6% are dossiers. It is noteworthy that in no case is the use of separators used as communicative support.

71% of the supports have a vertical reading direction and only 13.2% are horizontal. However, in 15.8% a mixed sense is used, joining vertical and horizontal texts or compositions. Regarding the composition of the text, it presents similar data; 55.3% have columns and 44.7% do not use them.

The font is, with approximately 95% of the cases, of an institutional type (readable and identifiable without ornaments), being in a minority a different font, characterized by the raised line, such as the mistral font.

Regarding the extension of the media, approximately half of these, specifically 42.1%, usually have between 1 and 3 pages. 29% exceed 20 pages, coinciding, above all, with book-type formats. With similar percentages, 16% have an extension of between 6 and 10 pages and 11% between 4 and 5 pages. Ultimately, only 2.6% use between 11 and 20 pages. These percentages are related to the format of the supports since those preferred by the institutions are usually books or brochures such as triptychs that have 6 pages or sections and diptychs that have 4 pages. The fold-outs have the intrinsic quality of folding into several pages or spreads, but they are usually not more than 10.

This type of media follows a simple, realistic, and informative structure in more than 97% of the cases, only less than 3% follow a symbolic criterion through more emotional signs. This affirmation remains in the researched line by which the majority of supports are of an objective, descriptive, denotative, and institutional nature. The second compositional criterion to be analyzed reveals that 57.9% are redundant, that is, the message is predictable and does not provide new information, it is even repeated. 42.1% have a more original criterion that resorts to novelty to communicate.

Finally, the predominant colors in the supports are, first of all, ocher. If a second color had to be chosen for the support, it is contrasted with red and, as the third most used color, white with 34% or black with 21%. These colors coincide with the corporate ones of the Rutas Comuneras brand, being the red and ocher tonality used both for the logo and for the communication supports and, thirdly, white or black is used, depending on the communication objective.

Following with the image as a fourth category, in general, all media use photography as their preferred image typology. 29% of the photographs are usually outdoors and

63% resort to a combination of outdoor and indoor photographs, but no medium uses only indoor photographs.

In the second place, 79% use maps and 76% make use of typographic compositions to communicate. On certain occasions, illustrations and photomontages are made, both with a percentage of 34%. To a lesser extent, collages or drawings are used with about 20% and, finally, it is important to highlight that vignettes are not used in any medium. These latest formats are still a minority compared to photographs as the most objective element and faithful representative of reality.

Finally, studying the advertising content of communication tools; all contain a title and half a claim. As for the sponsoring brands, 95% have the territory brand compared to 21% the Castilla y León destination brand and 42% other brands related to the territory that is advertised. 18.4% include sale prices, so these supports will be classified as intended for sale, as well as 50% have business hours. It follows that most of the brochures and posters analyzed act as substitutes for the tourist product, not having sales as their main objective.

As for the contact content, 81.6% contains the website, something that does not happen with social networks or QR codes, which are only framed in 34 and 26% of the supports, respectively. Instead, 68.4% include addresses and telephone numbers. From this, it can be deduced that these communication tools use a more classic type of contact compared to the new and current one that falls on social networks and innovative formats related to the Internet.

The lack of incorporation of catering services with 18% and accommodation with 29% can be highlighted as a useful resource to publicize the resources of the localities.

In what refers to the content as the reason for the existence of that support, in 100% of the cases, cultural heritage is used, and in 95% popular art and architecture. It is important to point out the leisure activities offered by the municipalities as an upward trend in inland tourism; Proof of this is that this type of content appears in more than 97% of the supports analyzed. On the other hand, about half contain content related to historical figures, natural heritage, and traditions or customs. However, only 30% dedicate a section to gastronomy.

As for the sponsors of these tools, more than 84% are public and only 15.8% are mixed, combining public and private sponsors. On the contrary, no support has sponsors only from the private sphere.

Concluding the present analysis, it is extracted that the printed communication supports are elaborated by public institutions and, consequently, their language is descriptive, formal, informative, and objective. They are committed to simplicity and the institutional cut to communicate with customers. The content has to do with the artistic and cultural heritage, leaving aside customs, gastronomy, and the local. In this way, there is a lack of innovation and originality, an artistic and creative style, as well as a language charged with emotions that evoke multisensory experiences. It could be said that the main objective of institutional media is to cover the basic information need, completely distancing itself from experiential and cultural

marketing and preventing clients from impregnating themselves with sensations that are the ones that provide the true added value to tourism.

The following table shows the most interesting variables to take into account:

Table 1.

Categories analyzed in physical brochures

Authorship of the Communication	Used language	Stylistic resources	Structure of the texts	Media type	Image (photos/texts...)
76.3% Deputation	63.2% Institutional	86.8% Metaphors and adjectives	31, 6% Books 13.2% Triptychs	97% realistic composition	29% of outdoor photos only
24.7% others: NGOs and Chamber of Commerce	36.5% commercial	14.2% Personifications and prosopopoeia	21% Dropdowns 10.5% Diptychs	3% symbolic criterion	63% combined outdoor and indoor photos
Jointly Junta de Castilla y León	Sometimes mixed	Representative function	24.7% other: maps/dossier	Realism	

Source: Own elaboration based on the results.

4.2. Results of websites as a source of tourist information

The second study includes an analysis of the websites of the City Councils of the 29 towns that make up the five routes designed by the brand. To do this, six categories have been drawn up that encompass various indicators for proper examination.

The authorship of the communication, corresponding to the first category, indicates that it is public, specifically the Valladolid City Council with 96.6% and, to a small extent, the Provincial Council with 6.9%. It was evaluated if the pages could be authored by the Junta de Castilla y León, cultural associations, or mixed organizations and it was observed that they have no role, although 3.45% are by companies and agencies. Therefore, and compared with the analysis of the brochures, the predominance of public entities as authors of communication media is deduced.

As for the type of web language, it mostly coincides with the previous study. The purpose of the language is institutional and the style is informal on all websites. This informal style, unlike the formal one presented by brochures and posters, is due to the capacity for *feedback* and communication that the web allows with its users.

The communicative function is represented in 97% of the pages and 3% is mixed, alternating the first with functions such as poetry, an appeal in which the objective is to attract the attention of the recipient or phatic, focused on facilitating contact with the user. The tone, in turn, is more serious, providing data in 93% of cases and 7% is mixed, since the provision of data and reviews are mixed, along with a persuasive or literary tone. Along the same lines, the language level is denotative and objective in 93% of the pages, compared to a mixed 7% in which it is mixed with the connotative or subjective aspect.

Analyzing the language morphologically, it can be seen that all the supports present it simply. In the case of using some linguistic resource, as in the previous analysis, adjectives are used, but, in this case, metaphors are not used, but reiterations are used to emphasize the importance of the elements described. Finally, only less than 4% of websites translate their content into a language other than Spanish, which continues to make it impossible for foreign users to access these sources of information.

The third category indicates the web structure and composition. It is observed that the *homepages* or the main entry point to the web are totally institutional. Regarding its structure, all the pages have an upper part, which is the header where the basic information of the City Council is found. All of them contain the logo, the browsing menu, and a brief description of the website. Additionally, all the pages have a footer in which the contact information, copyright, link to the privacy and data protection policy, as well as a simplified menu, appear. It is noteworthy that 96.6% contain a search engine, which means that 3.4% do not have this facility for the user.

Regarding contact through social networks, only 10% include them, specifically, Facebook and Twitter. None of the websites are linked to other social networks of great importance today such as Instagram, YouTube, or Pinterest.

80% of the analyzed pages have an average loading speed, standing out that none have a fast speed and 4% have a very slow speed. For this, remember that the GTmetrix tool has been used³ to see the time it takes to display the entry to the website.

83% have a ".es" domain linked to the Valladolid City Council, that is, it is made up of the name of the municipality followed by *ayuntamientosdevalladolid.es*, which denotes the strong dependence of the pages on this City Council. Only 13.8% have a single ".es" domain without linking to any City Council, which coincides with those municipalities with greater resources to pay for their own website and 3.4% have a ".com" domain.

Focusing more on the composition of the web, the typography used in all of them is institutional, in no case is it artistic, coinciding with the realistic compositional criteria they present. In contrast, 90% have redundant or repetitive content, but 10% indeed use more original criteria. These data coincide with those that have been extracted from the brochures, both supports have an objective composition, noting the lack of creativity and novelty..

The predominant colors are white and ocher, as in the previous study, but on websites, the third color that stands out is not red, but black.

The image as the fourth category provides the same information as in the previous study. All websites use both indoor and outdoor photographs in a mixed way, they do not focus on a single type in particular. Second, 86% contain maps. In this case, a very small part, 7%, includes creativities such as drawings and 3% typographic

³ It is a tool used to analyze the composition of websites and the time it takes to load the pages of the website. It can be accessed through: www.gtmetrix.com

illustrations, but none of them make use of illustrations, animations, collages, or vignettes.

The last category is *web content*. This reveals that all the pages contain agendas, news, telephone numbers of interest, bulletin boards or edicts, contact information, and electronic headquarters, and they are functional, that is, they can be easily browsed. Furthermore, 97% contain videos, 93% contain data related to weather, and 90% access to users. To a lesser extent, 62% contain a photo gallery. Surprisingly, only 10% have *feedback*, so they are pages that do not take advantage of one of the most important capabilities offered by the web, which is the possibility of interacting with users at any time. Between 3% and 7% contain sponsors, independent blogs, culture-related topics, loyalty incentives, and little flow or user visits. Lastly, none of them have *FAQ*, a very useful resource to facilitate the search for answers quickly and directly to netizens.

These latest data reveal that the websites analyzed contain important information, but are not differentiated. They do not attract the attention of users or offer incentives to retain customers. Furthermore, they do not facilitate the resolution of possible doubts or suggestions, since they hardly give the possibility of obtaining *feedback* or access to questions that they need to ask.

In this analysis, a sixth category has been added related to the surveys that were made to the City Councils as explained above. This is linked to the *community identification or theme in the websites*. The results indicate that 30% are identified with this theme, which corresponds to 9 municipalities with a great historical burden in this aspect, such as Torrelobatón, Villalar de los Comuneros, or Tordesillas, among others.

The following table shows the categories to highlight regarding what was analyzed in the previously mentioned websites:

Table 2.

Categories analyzed on websites

Authorship of the Communication	Used language	Communicative function	Structure of the texts	Reference to Social Networks	Web content
96.6% City Council of Valladolid (local)	65% Institutional.	97% representative and informative.	90% classical compositions.	10% include Facebook and Twitter.	A high percentage of videos of routes.
3.4% Others: Valladolid Provincial Council.	35% commercial.	3% mixed: appellative and symbolic functions.	10% more creative or original.	90% do not contain references to social networks	Photo gallery. Information for the user.
Jointly Junta de C y L.	Sometimes mixed.	Mainly representative function.	Very static and has little creativity/design.	Realism.	Information about culture.

Source: Own elaboration based on the results.

4.3. Proposal for action after the analysis and results of the previous research: The triptych

Having analyzed the communication actions both theoretically and practically, we are in a position to propose a communication and marketing strategy that contributes to the positioning of Rutas Comuneras as a brand that offers tourism services through the history of the community, creating unique experiences and emotions.

Because Rutas Comuneras intends to follow a single brand or umbrella brand strategy, its communication actions will follow a differentiating line from what has previously been seen to be more conventional.

In this way, with the results obtained in the research and a public segmented into three large groups that are schools in the province of Valladolid, private clients classified as cultural, rural, or sports tourists, and intermediary agents; it is proposed as one of the most appropriate actions for the promotion of the brand, a brochure that follows the lines studied and corrects incidents of what was analyzed in the existing brochures.

Firstly, the brochure has been designed as a sketch aimed at intermediary agents, that is, at a specific target audience segment made up of travel agencies, cooperative distribution systems, tourist service companies, entrepreneurs in new business fields such as tourist guides or cultural entertainers; commercial establishments, promotion companies, local and municipal entities, or the media and the Internet, among others.

The reason for choosing this segment lies in the research carried out on communication media; Being its authorship predominantly public, it influences the choice of an institutional language, with a more descriptive and objective nuance. All of these are different characteristics from those that would be presented by a brochure focused on schools or private clients with a more experiential approach with a greater presence of linguistic resources and a poetic communicative function since the purpose of the language would be commercial and not institutional.

Even so, based on what was studied in the analysis of brochures and posters, a different and informal style, newer and that supposes something that differs from what already exists will be sought at all times. Therefore, the following pages offer a possible sketch that could be interesting and valued in the future for the promotion of the Rutas Comuneras brand.

Continuing with this approach, it is stressed that the proposal for the sketch of the triptych that will be seen below, is not specific and executed, but rather has the objective of offering certain ideas that could have the communication of a possible brochure, diptych, or triptych. Therefore, it is a draft that can be carried out in future meetings and evaluated by various experts. Thus, is a proposal for the creative approach of future work to be carried out by advertising and creativity agencies.

As explained above, the target audience is intermediary agents, so this proposal in the form of a sketch will straddle the institutional and the experiential; by this, we

refer to introducing simple elements and signs that can capture attention more quickly (castle, roads, and colors). Of course, at no time will the brand positioning based on offering experiences led by quality and innovation, as well as its attributes of professionalism, history, or culture, be lost.

The value proposal of Rutas Comunerás is aimed at offering above-average products or services, therefore, after analyzing the weak points of the existing media, we will try to exceed the expectations of potential customers and offer a brochure that conveys the history in an immersive way and provoke unique and differentiating sensations.

In this way, each communication medium will transmit, from the perspective of cultural and experiential marketing, emotions, authenticity, values, and, of course, experiences that contribute to a more than positive assessment, besides customer satisfaction.

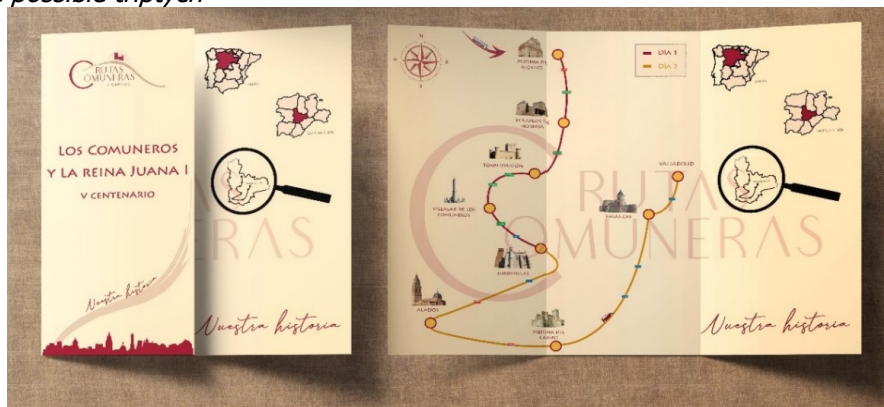
It is important to bear in mind that, being a newly created brand, and remembering the life cycle of a product, we would be talking about a communication strategy focused on the introduction in the tourist market. For this reason, the message to be transmitted must have a descriptive and explanatory component without, obviously, forgetting the line of cultural and experiential marketing that characterizes the brand with new and different elements.

With these exposed characteristics, the triptych has been chosen within the group of printed brochures. This is because it is a type of information brochure that in a summarized way allows the information to be presented clearly and precisely. This format allows an A4 size sheet, generally, to be folded in three parts and obtain six spaces to present the product.

Once the segment of the public to which the described communication and marketing action is intended is chosen, the sketch of the designed triptych is developed, following the categories analyzed during the study of the communication supports.

Figure 4.

Sketch of the possible triptych



Source: Own elaboration.

In the first place, the authorship belongs to Rutas Comunerás, but it also has public sponsors, such as the Valladolid Deputation, and private sponsors such as the Universidad Europea Miguel de Cervantes, as well as a private collaborator belonging to the latter company, which is the Cultural Research Group. All these logos will be located on the back cover of the triptych at the bottom, being ordered as follows.

Figure 5. *Authorship of the triptych*

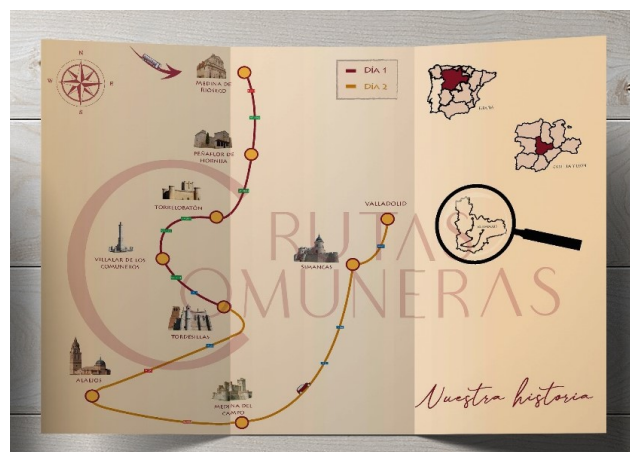


Source: Own elaboration.

The language of communication used has an informative and descriptive component in the section that comments on the heritage and artistic resources that each locality presents. Being a newly created tourist route, the representative function of explaining certain data to customers cannot be forgotten. However, the line of cultural and experiential marketing remains in the rest of the brochure, seeking a more informal style and a less informative and denotative tone.

When opening the triptych, clients will find the route drawn, in which, without having to read, they will be able to understand what is being conveyed. In an immersive way, it is sought that this is transferred to the tourist experience and that, being located in the first municipality, you can feel how the route transports you through the most emblematic places of the community's history. Horizontally, it is possible to represent a map, as can be seen by the lines, the arrow, or even the compass rose. It is symbolic and original content that appeals to users to immerse themselves in the historical adventure of the community members. This idea is reinforced by the slogan "Our history" that will be included in this section.

Figure 6. *Inside of the triptych*



Source: Own elaboration.

The interior part will include professional outdoor photographs of each locality that reflect the patrimonial potential that exists. Choosing recognizable visual elements of each locality, that is, for example, a Church, a Castle, or a representative monument of that area.

Figure 7.
Sketch of the possible complete triptych



Source: Own elaboration.

5. CONCLUSIONS AND DISCUSSION

In short, it can be seen how both the study of written and virtual supports, in this case websites, have a lack of originality and differentiation. It can be said that they are merely descriptive and informative and do not make use of current techniques to arouse the interest of the public. In this way, it is revealed that these latest media have little flow of visitors to the web and, following an institutional and not very current line, it will be very difficult to attract new customers or gain the loyalty of those who already are. It is important to remind tourists why they have to return to a place or users who do not know it, why they have to visit it. Currently, tourism is a booming sector that has an immense offer not only of tourist destinations, but also of experiences, feelings, or emotions; therefore, if you do not seek to reach them through cultural and experiential marketing, focused on the client, you will not be able to capture their attention.

The main purpose is to support the promotion and launch of tourist routes and to inform about this common route in question, but it is not directly intended to achieve a sale, but rather serves as a substitute for the tourist product.

Mainly and as it has been seen through what has been analyzed, it is intended to make the product known so that the consumer becomes aware of the existence and characteristics of the tourist product. On the other hand, the idea of achieving a good positioning of the product through a brand image that differentiates the product from its competitors, it has been observed that there is no clear transmission of values, images, and content that clarify what Rutas Comuneras is.

It should also be mentioned that the analysis carried out has seen a significant shortage of physical brochures and maps translated into other languages. In this sense, it is vitally important to make an effort to make the product of the Rutas Comuneras brand visible and publicize it in other languages; as well as develop a strategy in social networks so that there is a global knowledge of this tourist and cultural brand.

There is currently a research group⁴ (also part of the Universidad Europea Miguel de Cervantes) that tries to bring historical and cultural heritage closer through 3D images so that each town, route, and destination in Castilla y León can approach any citizen.

As a future line of development and promotion of this brand, various visualizations of the different routes could be carried out and be seen through digital platforms without the need to travel and thus have international reach. That is why it is proposed as future lines of research and collaboration, to carry out the 3D approach of the five routes of the Rutas Comuneras brand to improve communication and promotion.

It is vitally important to convey quality through a careful image strategy. For this reason, it is important to dismantle stereotypes, eliminating perceptions and beliefs about the product that may be acting as psychological barriers, thus slowing down its consumption.

To do this, the tourist product must be made tangible to reduce the perception of risk that the consumer has when buying or consuming it; in this case, the services and products of Rutas Comuneras. To reduce this feeling of risk, it is advisable to carry out a communication strategy focused on tangible material such as catalogs, brochures, and audiovisual materials, but with a differentiating approach, providing new elements and unambiguously integrating the same values and content in all its channels. It is important that besides representing facts, identifying information, and being merely realistic communication, the formats can provide feelings, experiences, and values that can connect with the different segments of the public. Being able in this way to arrive at a more global and differentiated way. Getting to connect more directly with everyone.

It should be noted that the work and care for the visual identity determine the public and facilitates the understanding of the brand and, therefore, of the entire meaning of Rutas Comuneras.

It is important to point out that, to advertise a destination, the public administration must have a website designed from a marketing plan that considers the current situation, its objectives, and potential visitors to subsequently present content on locations, tourist attractions, and activities. We must also consider the dynamic

⁴ For more information see at: UEMC. (2021). *El proyecto de I+D+i del grupo de investigación en Patrimonio Arquitectónico Histórico PARHI recibe una Mención Especial del Ayuntamiento de Medina de Rioseco*. UEMC. <https://www.uemc.es/noticias/the-idio-project-of-the-group-of-investigation-in-historical-architectural-heritage-parhi-receives-a-special-mention-from-the-city-hall-from-medina-from-rioseco>

trends that exist today, which is why spaces that include videos, downloadable content, blogs, or profiles on social networks are necessary.

Based on the positioning of the brand, messages have been created with experiential and specific content for each segment. In the case of intermediary agents, the target audience to which the support of the creative triptych is directed, the message is directed to *Valladolid as a province that is proud of its history, heritage, and culture*. Three elements that can be seen throughout the content of the triptych. Heritage and culture are represented in the photographs of the route and history, as well as historical figures, in the text on the back cover that explains the community route.

From the description of the possible development of the triptych as a support for the tourist dissemination of the Rutas Comunerías brand, it can be seen how the sketch alludes to the correction of those inconveniences or failures that the analysis of the printed supports presented and that, in this way, are resolved, respecting the institutional side that must contain when directed to intermediary agents, but without forgetting the bases focused on transmitting emotions and feelings that cultural and experiential marketing provides.

6. REFERENCES

- Alonso González, C. M. (2008). La estrategia creativa en la publicidad turística. El caso de castilla y león. *Revista Latina de Comunicación Social*. http://www.ull.es/publicaciones/latina/2008/05/Carmen_Maria_Alonso.html
- Andrade, M. (2012). El uso de Internet como fuente de información turística: propuesta metodológica para el análisis de su importancia en la creación de la imagen del destino. *Papers de turismo*.
- Andrews, M. y Kim, D. (2017). Revitalising suffering multinational brands: an empirical study. *International Marketing Review*, 24.
- Barlow, C. (2020). *Branding*. Amazon Logística S.r.l. Italia.
- Bello, L., Vázquez, R. y Trespacios, J. A. (2018). *Investigación de mercados y estrategia de marketing*. Civitas.
- Campo, S. y Álvarez, M. D. (2020). Can tourism promotions influence a country's negative image? an experimental study on israel's image. *Current issues in tourism*.
- Castillo, J. (2006). Los itinerarios culturales. Características y tipos, principales experiencias nacionales e internacionales. *Portal de revistas de la Universidad de Granada*, 319-335.
- Cohen, E. (2015). Principales tendencias en el turismo contemporáneo. *Política y Sociedad*, 42(1), 11-24.
- Colbert, F. y Cuadrado, M. (2020). *Marketing de las Artes y la Cultura*. Editorial Ariel.

- Díaz, R. P., Santana, T. A. y Rodríguez, D. (2020). Destination image, image at destination. *Methodological aspects*, 83-95.
- Diputación de Valladolid. (2021). La Diputación de Valladolid pone en marcha las Rutas Comuner as por la provincia. Diputación de Valladolid. <https://comunicacion.diputaciondevalladolid.es/-/rutas-comuner-as-por-la-provincia>
- Diputación de Valladolid. (2022). *Las Rutas Comuner as en la Provincia de Valladolid*. Diputación de Valladolid. <https://acortar.link/ZMz3wH>
- Garrod, B. (2018). Exploring place perception. A photo-based analysis. *Annals of tourism Research*, 35, 381-401.
- Goodall, B. (2019). *Marketing in the tourism industry: the promotion of destination regions*. Routledge.
- Grupo de Investigación Diprodocus de la UEMC. (2022). <https://acortar.link/LU4vAO>
- Guevara, A., Aguayo, A., Caro, J. y Gálvez, S. (2019). Innovaciones tecnológicas en los sistemas informáticos de gestión hotelera. *Estudios turísticos*, 146, 3-10.
- Hernández Martínez, C. (1999). *Manual de Creatividad publicitaria*. Editorial Síntesis. Madrid.
- Herramienta digital GTmetrix. www.gtmetrix.com
- ICOMOS (2008). *Carta de itinerarios culturales*. Comité científico internacional de itinerarios culturales (ciic).
- Iglesias Tovar y García-Viana. (2007). *Comercialización de productos y servicios turísticos*. Síntesis.
- Leal, J., y Quero, A. (2021). *Manual de marketing y comunicación cultural: el observatorio cultural del proyecto atalaya*, 44. Servicio de publicaciones de la Universidad de Cádiz.
- Mendoza, I. (2019). *¿Qué es el marketing cultural?* Universidad Utel.
- Moral, M. y Fernández, M. (2012). Nuevas tendencias del marketing: el marketing experiencial. *Revista entelequia*, 14, 237-251.
- Navalón García, R. (2014). *Diseño y gestión de rutas culturales: de la teoría a la práctica*. Síntesis.
- Nicoletta, R. y Servidio, R. (2012). Tourists opinions and their selection of tourism destination images: an affective and motivational evaluation. *Tourism management perspectives*, 19-27.
- Pérez, R. A. (2021). *Estrategias de comunicación*. Ariel.

- Rengifo, J. I. (2006). Rutas culturales y turismo en el contexto español. *Boletín del Instituto Andaluz del patrimonio histórico*, 60, 114-125.
- Rodríguez Fernández, M. (2019). Aplicación de las herramientas de comunicación a un evento turístico: el caso Xacobeo. *Unidad de investigación en marketing aplicado*, 4, 27- 67.
- Royo, M. (2020). *Comunicación publicitaria: un enfoque integrado y de dirección*. Minerva ediciones.
- Serra, A. (2020). *Marketing turístico*. Editorial Pirámide.
- Throsby, D. (2018). *The economics of cultural policy*. Cambridge University Press.
- Vicente, A. (2020). *Cómo crear una buena web turística* [Master en comunicación corporativa. Universidad Complutense de Madrid].
- UEMC. (2021). *El proyecto de I+D+i del grupo de investigación en Patrimonio Arquitectónico Histórico PARHI recibe una Mención Especial del Ayuntamiento de Medina de Rioseco*. UEMC. <https://onx.la/71216>
- Walls, A. R., Okumus, F., Wang, Y. R. y Wuk Kwum, J. (2021). An epistemological view of consumer experiences. *International journal of hospitality management*, 30, 10 -21.

AUTHOR'S CONTRIBUTIONS, FUNDING, AND ACKNOWLEDGMENTS

Author's contributions :

Conceptualization: Matellanes Lazo, Mónica and García Otero, Berta María.
Methodology: Matellanes Lazo, Mónica and García Otero, Berta María. **Validation:** Matellanes Lazo, Mónica and García Otero, Berta María. **Formal analysis:** Matellanes Lazo, Mónica and García Otero, Berta María. **Data curation:** Matellanes Lazo, Mónica and García Otero, Berta María. **Writing-Preparation of the original draft:** Matellanes Lazo, Mónica and García Otero, Berta María. **Writing-Revision and Edition:** Matellanes Lazo, Mónica and García Otero, Berta María. **Visualization:** Matellanes Lazo, Mónica and García Otero, Berta María. **Supervision:** Matellanes Lazo, Mónica and García Otero, Berta María. **Project management:** Matellanes Lazo, Mónica and García Otero, Berta María. **All authors have read and accepted the published version of the manuscript:** Matellanes Lazo, Mónica and García Otero, Berta María.

AUTHOR/S :

Dra. Monica Matellanes Lazo.

Degree in Advertising and Public Relations from UCM (Madrid) and Master in Marketing and Commercial Management (ESIC). Doctor Cum Laude in Information Sciences from the Universidad de Valladolid. Accredited by ANECA and with a six-year research period by ACSUCYL (2011-2016). Research in marketing studies and corporate communication of public and private companies, brand

studies, and political communication, as well as the analysis and proposal of strategic positioning plans and communication and advertising campaigns for brands. She belongs to several research groups at the UEMC where she has worked since 2006, such as the Cultural Management Research Group (GECU) and the UEMC Teaching Innovation Group (Vuélcate Research Group). She has directed more than forty TFG's and TFM's at the UEMC.

Orcid ID: <https://orcid.org/0000-0002-2833-4008>

Google Scholar: [Mónica Matellanes Lazo - Google Académico](#)

ResearchGate: [Mónica Matellanes Lazo \(researchgate.net\)](#)

Scopus: (6 revistas Scopus) [Dialnet Métricas - Matellanes Lazo, Mónica \(unirioja.es\)](#)

Academia.edu: [Mónica Matellanes Lazo - Dialnet \(unirioja.es\)](#)

Dra. Berta María García Otero.

Has a Ph.D. from the Universidad de Valladolid; Master in Business Administration and Management (MBA) from the Universidad Pontificia de Comillas (ICADE-ICAI); Degree in Political Science and Sociology from the Universidad de Granada; Research line in sectoral Marketing applied to consumer/user behavior (tourism sector, health, public sector, social, etc.); business experience in the area of the Administrative-Financial Department – Deputy of the Administrative-Financial Department GRUPO VEGALSA-EROSKI. Experience in academic management holding various positions during the period 2010-2022 at the Universidad Europea Miguel de Cervantes: Academic Secretary of the Faculty of Legal and Economic Sciences, Academic Secretary of the Faculty of Health Sciences, Vice Dean of the Faculty of Sciences of Health, and Vice-Rector for Strategy and Innovation. She currently holds the position of Vice-Rector for Students and Social Projection at the same University.

Orcid ID: <https://orcid.org/0000-0002-6049-5709>

Google Scholar: No consta.

ResearchGate: [Berta María García Otero \(researchgate.net\)](#)

Scopus: [Berta M^a García Otero - Dialnet \(unirioja.es\)](#)