Article

Farnese palace in Caprarola, Italy: Towards a people-centred brand image in a cultural tourism market

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Abstract: The valorization of cultural identity-centered brand icons has become a requested action nowadays, promoting the marketing statement of local heritage sites that aren't designated as UNESCO World Heritage. Thus, these sites might compete to enhance and safeguard cultural heritage and authentic cultural knowledge. Moreover, lessening the high negative impact of the customization approach on the conservation statement of the cultural asset, the research adopts a people-centered approach developing the interlinkages between cultural tourism marketing and conservative management to enhance the rapport between the community and the palace in a community-based cultural tourism manner. Therefore, this empirical study reviews the cultural significance of the Farnese Palace in Caprarola and its reflection on its marketing statement, developing its brand image. It applies an integrated method that combines quantitative and qualitative analysis. It mainly assesses 165 online questionnaires with the public audience. The findings of this study draw a proposal for generating a people-centered heritage branding image (logo and slogan) of the Farnese Palace in Caprarola that seeks to generate a lifelong learning memory for the community and a long-term brand image for the visitors' mentality.

Keywords: heritage branding; historic palaces; people-centred approach; cultural value perception

1. Introduction

According to the Italian Code on Cultural Heritage (CH) and Landscape (2004) and responding to some European Union policies and the social attitude of the visitors, the Italian CH Sector valorizes CH as an economic domain of Italy through a group of innovative strategies in provincial development. Subsequently, Di Pietro et al. [1] indicate that the Lazio region should be concerned with the significance of the visitors' cultural mentality of the heritage sites (HSs), not only focusing on the level of their satisfaction, especially during the high seasons or occasions.

The majority of CH places in Italy are small, scattered, and little known. They are almost invisible. Heritage branding (HB) is a vital tool for them to have a more distinctive image and organization and be visible in the mentality of the local and international visitors, relevant to people, and connected to contexts. It distills core values and translates them into coherent action so that everything embodies the place's cultural identity (CI). It bridges HS to distinctive values, meanings, and emotions. It amplifies visibility, uniqueness, and loyalty. But, sometimes, commercial approaches to branding forget that cultural places aren't products like any other. The paper reviews a new ethical heritage-tailored case. Respectful of a place's authenticity, participative, oriented to socioeconomic (SE) impact, and attentive to sustainability, it is a new

approach between conservation and commercialization.

The current branding approaches in the cultural tourism (CT) market mostly seek to provide interactive narrators about the community's CI, targeting various segmentations [2] and safeguarding HS's complex historic layering of material attributes and immaterial expressions and values. Fundamentally, this research adopts a people-centered approach (PcA) that realizes the community, as CI representative, as an effective contributor to a site's 'genius loci' and 'sense of a place'. Applying this approach in line with the Burra Charter of Places of Cultural Significance (2013) and the Convention on the Value of CH for Society (Faro Convention, 2005), HB might sustainably preserve and transmit the living heritage or CI manifestations, not only in the community's lifelong learning memory but also in the visitors' long-term memory or nostalgia.

The majority of scholarly articles that have discussed and investigated the valorization of the UNESCO World Heritage logo as a brand image [3–5] don't indicate the brand image and its significance for local HSs and its impact on sustainability in a community-centered conservative CT mandate. To achieve its aim of applying a people-centred HB approach [6] in disseminating and sustainably managing the cultural knowledge of HSs where the communities still live, this investigation collects qualitative and quantitative data and applies an integrated analytical framework. The qualitative data scans the conservation mandate of HS, the approaches, and future planning through direct observation and in-depth individual interviews. The quantitative data reviews the visitors' perception and their interaction with the Farnese Palace in Caprarola (FPC) through some statistical data and the analysis of more than 165 questionnaires. Both data create an interpretive-descriptive paradigm to enhance a palace's brand image [7,8].

This paper is divided into five sections. We begin by establishing a theoretical framework that balances the visitors' memory and expectations and the lifelong learning memory of the community. Then, we present the applied method and the case study that shows the current condition of the palace and its conservation mandate, explaining how the architectural and aesthetic format of the palace reflects on the surrounding entities' logos. Then, the results of the qualitative and quantitative data analysis are presented. The last section draws the proposed brand image of FPC as an application of a people-centered HB approach.

2. Literature review

2.1. People-centred approach and heritage branding

CH plays a pivotal role in elevating the living standards of Indigenous and local communities, acting as a catalyst for economic activities within the creative industries [9]. Recognizing this, community involvement must address contemporary needs while contributing to the preservation and expression of CI and creativity. Investing in historical contexts enables HSs to foster sustainable development (SD) through a socially responsible strategy that empowers communities to take charge of their HSs. This empowerment facilitates the efficient management of HSs, enabling communities to develop local entrepreneurship by investing in both tangible and intangible heritage. These efforts preserve cultural richness while advancing SE development and

community well-being.

Global frameworks, such as the Hangzhou Declaration Placing Culture at the Heart of SD Policies (2013) and guided by SE principles of the Burra Charter of Places of Cultural Significance (2013) and the Faro Convention on the Value of CH for Society (2005), the UNESCO Historic Urban Landscape Recommendation (2011), the Larrakia Declaration on the Development of Indigenous Tourism (2012), the UNWTO Recommendations on SD of Indigenous Tourism (2019), and Organization of World Heritage Cities Guidelines for Sustainable Cultural Tourism (CT) (2020), underscore the potential of CH in supporting green economies, cultural diversity (CD), and community inclusion. However, these frameworks highlight broad principles; they often lack specific, actionable strategies to address the intricate balance between tangible and intangible heritage. This gap is particularly evident in transitioning from policy ideals to localized interventions.

Without cultural heritage, no cultural property, without a minimum of cultural rights, and no cultural heritage (…) *take into account the conditions enabling people to freely and effectively practice and transmit cultural heritage to future generations.*

To foster social cohesion, heritage practitioners should interlink heritage conservation and cultural assets through the contemporary characteristics of CI, i.e., a cultural rights-based approach [bottom-up perspective]. This will contribute to emancipating the level of engagement of the heritage communities, ownership, and stewardship. Consequently, it might instrumentalize CI—as inherited past signs, means of communication, and the aim of the present—to design culturally sensitive responses [10].

Enforcing sustainable development, the emancipation of the community engagement generates a group of benefits such as:

A greater sense of ownership; stronger cultural identity; spirituality; increased employment opportunities; increased economic returns through heritage 'added value' (...); more sustainable communities; increased cultural and social inclusion and intergenerational integration; more life-long learning experiences; more varied leisure opportunities; poverty alleviation; and improved intercultural understanding.

These benefits might be achieved through reviewing and analyzing the current mechanisms of the heritage management systems and adjusting the monitoring and evaluation process in cooperation with the people or the host community [11,12].

As a result, the heritage marketing mechanisms put in place by the governmental bodies and experts must realize the generated values. These mechanisms can be coordinated and consider the factor of contemporary locals' daily life experiences and practices, as well as tracking the bottom-up or participatory (decentralized) methods instead of the centralized stewardship. In this way, one can feel a sense of belonging and proprietorship to express freely and sustainably their own cultural and local identity.

Foreseeing the future heritage industry, which must be based on the continuity of our traditional daily practices, we should merge and interlink various approaches of the inherited or transmitted and contemporary CI, ensuring that we have the capacity for self-expression and for developing specific ways in which they draw on the past to

create the senses of place and tradition [11].

Settimini [11] demonstrated a series of interviews in 2017 with the local community in Barolo and Canelli[1]. Some interviewees (around 40%) indicate CH within the community's daily cultural practices based on their place attachment. Subsequently, memories [as a resource for generating CI values] encourage people to act to improve their everyday lives and develop a sustainable future [11].

Based on the existing, transmitted, and/or survived manifestations and values of CI, HSs may create their brand image in the CT market; for instance, Rome "the Eternal City", Istanbul "the City of Seven Hills", Paris "the City of Romance", and Salvador de Bahia "the Capital of Happiness". Moreover, Thailand, which is currently called "the Land of Smiles", is a result of operationalizing the merged tangible and intangible heritage features, as well as a group of touristic etiquettes followed in the city, including friendly people [13].

According to the visitor management experience of the researchers, CI manifestations could provide a convenient space to activate lifelong learning memories and to support psychological image capturing of the heritage site in the long-term memory of the visitors. This approach could attract visitors to visit the site more often and share their enjoyable moments in an authentic context, as well as provide positive feedback (Word-of-Mouth) [13]. Respectively, HS brand image can foster social cohesion and subsequently be enhanced, whether in local or international markets, by activating CI-derived actions. Some examples of actions that can play a long-term role [14] in HS's brand image include a musealization in public spaces [15] and recognizing cultural diversity as an added value.

Schroeder et al. [16] could be counted among the initiators who focus on brand management and use the authentic past as a tool for creating the brand image. They describe CH as a composite of the history, coherence. and continuity of defining characteristics as a corporate rebranding. Then, Jian et al. [17] referred to the interrelationship between the basics of branding and culture, stating that a brand can symbolize human cultural values as a symbol of national, regional, or popular culture.

In understanding the 'implementation' activities of corporate identity management, CI plays a dynamic and interactive role. With HB, it provides a high level of flexibility in narrating heritage values embodied in the performance of the branding, especially engraved in those who have a behavior-based memory. As a result of that, HS image, employing edutainment experiences, could become well-known over time for the national or international visitors. In simple words, the level of loyalty among the heritage visitors to HS would be spontaneously upgraded by boosting the sense of belonging. Moreover, as a mental representation of HS, this created brand image, within the heritage site, was based on experiences that would be collected or delivered by numerous marketing distribution channels [8,17–21].

Considering the main components of a regular brand image, the unique (historical, aesthetic, architectural, social, and economic) values of HS and its surrounding natural and cultural context strongly contribute to creating and developing its brand image and, in turn, impact the future marketing mix, especially the 2nd P, "the Pricing Policy" [22], and the competitive uniqueness [18,23].

Observations made by Belbağ [24], Cheregi [25], Dastgerdi and Luca [18] assert

that a community, as a sustainable heritage representative—as a *user-generated content strategy*—and as a brand ambassador, plays an essential role in formulating the perception of the visitors and positively influences their future "Word-of-Mouth". The community, fostering the socio-cultural experience, could curate HS's brand image for the visitors' memory. Chaney et al. [26] confirm this statement and argue that:

> *By becoming a heritage object, the brand endorses a role of community representation. Similar to the national heritage that symbolically represents a nation, the construction of heritage allows the brand to be part of a community— to represent and embody the community and thus to value its main identity features.*

Case Study—Alba Iulia Citadel (Romania): Adaptive Reuse-based Branding, Contradictory Approaches[2] [27].

Applying adaptive reuse as a conservation approach and enhancing touristic attraction for targeting socioeconomic development, the city council, in cooperation with the Ministry of Culture and National Identity, made infrastructure additions such as public lighting, pedestrian roads, urban seats, improved signages, public squares (including the statues, monuments, and decorative architecture), and the green areas. Thus, the residents, who are living in Alba Iulia city with a contract by the Romanian Regional Operational Program (2007–2013) (the European Regional Development Fund, 2009), contribute to the tension across HS. Although the Romanian System of Heritage Protection is a so centralized (top-down) system, the project team attempts to mitigate these strict rules. They valorize the role of the key site stakeholders in a participatory way in parallel with the consultations of the experts.

In 2010, Alba Iulia municipality leadership started to draw the main features of Alba Iulia's city branding strategy. Within the framework of the URBACT project, they seek to upgrade living standards and improve the business and touristic environment (services and facilities). Inversely, some internal components aren't facilitated for accessibility. Sightseeing and cultural programs for visitors aren't included in this mandate. For instance, the Tourist Information Office is located away from the main tourism route in the citadel, which could affect the satisfaction, expectations, attitudes, and needs and wants of the visitors.

The city branding and marketing strategy aims to implement effective and sustainable cultural tourism by investing in the tangible heritage form of Alba Iulia (fortification and its urban components). In 2010, they took the external star-shaped borders of the fortress or enclosure wall as the city logo (**Figure 1**). Then, the slogan of the other capital and a message welcoming to the largest citadel in Romania were highlighted and marketed.

Figure 1. The external star-shaped borders of the fortress enclosure wall-City logo.
Source: ©Volodymyr Kulikov, 2019 [27].

In 2011, the city leadership launched the Ministry of Regional Development and Tourism-funded project "Breathe the Air of History". The project aims to market the citadel in an international tourism market by forming interactive partnerships between various stakeholders. Those stakeholders contributed to changing the image of the fortress and creating a new atmosphere based on the 18th century. On the other hand, the centralized strategic actions of the city leadership fail to interlink the citadel as a tangible heritage with its intangible heritage values and the community and their relationship with the surrounding environment to sustain Alba Iulia's CI.

According to the Regional Operational Program (2014–2020) and through an Integrated Urban Development Strategy (2014–2023), the leadership seeks to renovate Alba Iulia City as a smart city, creating a sustainable and inclusive urban environment. This strategy includes the rehabilitation process of Alba Iulia Citadel as a heritage tourism attraction and adapting to the fast-changing environment. This strategy could also help develop a regional network ensuring a continuous promotion of the Alba Iulia Fortress, in partnership with the economic agents from the industry of food, beverage, hospitality, and catering services and facilities as profitable enterprises. The OpenHeritage project team [27] indicates through their report that:

> *The Citadel houses at least 20 public open-air events per year, some of them organized by the municipality (e.g., the Dilema Veche Festival, a private initiative financed by the municipality and the Alba County Council, historical festivals focusing on the Ancient Roman Period or the Middle Ages, concerts) (…) They also seek to strengthen the public-private partnership in the hospitality sector, where tourists are the primary target audience.*

Avoiding the proposed slogan of *the other capital,* the leadership also proposes another city slogan called Alba Iulia Smart City. Thus, as a modern technological city, the lifelong learning memory of future generations can't recognize the city as a protected heritage site, which played an aspirational and spiritual role in Romanian history. The aforementioned statements and approaches will probably not be well-matched with nominating Alba Iulia for the "European Cultural Capital 2021" title.

Mr. Nicolae Moldovan (manager of a city council) states that in 2007, the Alba Iulia municipality was much more interested in encouraging the local community to engage in the decision-making process. The municipality develops a questionnaire based on the needs and wants of the locals as well as the functionalities of the fortress. The outcomes of this questionnaire highlight the preference of the community to transform the citadel into a leisure-based space that hosts cultural events and includes other amenities and activities, e.g., pedestrian walking roads and biking.

Then, in 2009, about 10,000 locals protested against the municipality's actions at the fortress for 15 min. The strike was registered in the Guinness Encyclopedia as the largest human hug in the world. Nevertheless, the municipality refuses to pay heed to the requests and does not eliminate the old park (as Moldovan mentions in 2019).

Realizing the principle of community engagement, the municipality, even though through contradictory actions, attempts to follow the participatory approach. Alba Iulia Integrated Urban Development Strategy (2014–2023) seeks now to valorize the role of the creativity factor in facilitating and developing an Inter-community Alba Iulia Development Association, attracting investors and entrepreneurs in cultural industries, and creating cooperation with the local artistic and cultural initiatives, which target the community, by specifying some spaces inside the citadel (**Figure 2**).
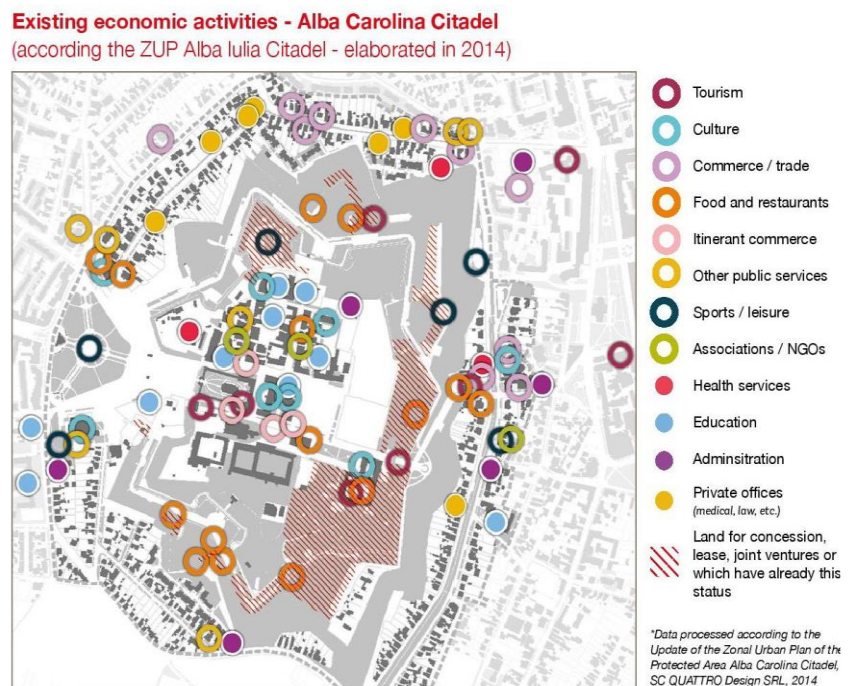

Figure 2. Alba Iulia city cultural services and investments.
Source: ©Project Prioritization 2014–2020 [27].

Mr. Cristian Mladin (the initiator and former vice president of the Carolina Creative Quarter [the cultural and creative industry in Alba Iulia]) mentioned in his interview [27]:

> *Our main aim was to activate the local community regarding creativity (…) the current president and program manager of Carolina Creative Quarter, Radu Cadinoiu, dreams about the Citadel as a place for the community where civic*

movement and public engagement flourish: the home of all the creatives of our community…, who are willing to develop a more meaningful approach to the Citadel instead of seeing it as a dead monument, going there from time to time to place a flower but without understanding that it is a part of our identity.

Through the Romanian Regional Operational Program (2014–2020), the Alba Iulia municipality developed an entity, Citadel Heritage Management, to demonstrate these contradicted approaches and conserve the citadel. These approaches include interlinking the conservation and rehabilitation efforts on the historical buildings through the capitalization of the material and immaterial local heritage of the city. Although they don't effectively consider the contemporary life of the Alba Iulia community or actively integrate the socio-cultural value of the Alba Iulia citadel into their daily life culture. This can be mitigated by communities in the Alba Iulia Integrated Urban Development Strategy (2014–2023).

2.2. Multidimensional heritage branding framework: People and site as a common good

The paper proposes to consider FPC as an irreducible social good to achieve justice in access to this good in terms of Rawls [28], who formulates the principles of justice. According to the second principle, social and economic inequalities should be designed in such a way that: (a) They could reasonably be expected to benefit all, and (b) access to positions would be open to all. FPC has played an important role in Caprarola from the very beginning of its construction. On the local level, FPC gives unique rights to the community to be engaged in sharing the FPC values. However, FPC isn't considered an irreducible social good on a global level due to competition for tourists' attention.

FPC is a tangible asset or a cultural object whose brand represents an intangible asset. Expanding the judgment of Felsing [29], static visual identities don't have all the potential to reflect a change in the context of a cultural object's location. It is suggested to turn to flexible visual identities that allow the visitors to simultaneously preserve constant elements that provide stability and add dynamic thinking to variable aspects. Subsequently, the brand is no longer considered a static logo due to the dynamics of changes in the space of a cultural object. Guida [30] proposes the concept of the post-logo to describe the transformation of the role of the logo in brand promotion. Realizing the palace's authentic values, the brand image of FPC has been changing for centuries: from representation of government power to a multilayer cultural object. At the present moment, FPC is involved in new activities to improve its brand. Thus, FPC's brand image reflects the changing role of the Caprarola community (*Caprolatta*), in which it has played an important role from its inception to the present day.

Locals organize festivals promoting their local products and enhancing cultural traditions and businesses concerning hazelnut cultivation. In contrast, to preserve their CI, the community doesn't like to integrate into the international tourism market. There are no multiple means of transportation arriving at Caprarola. Currently, the only way to get there is by private car or public Cotral buses, which are seldom from Rome.

Meanwhile, there is a contradiction between the desire of the local community to preserve FPC as a unique cultural object for future generations without the negative impact of external influences [31,32] and the need to financially ensure the possibility of preserving this palace. In other words, it is proposed that FPC develops a strategy for the preservation and development of its identity with the involvement of external funding (for example, a special category of tourists or students of the history of architecture and painting) to solve local problems, without the strategic transformation of FPC.

In this regard, it should be emphasized that the possession of goods (e.g., FPC) doesn't guarantee anything for the local community and Caprarola itself without a strategic vision for development. The problem is their preservation and exaggeration. Thus, FPC represents a cultural and historical good, the development of which determines the dynamics of the region. The management of the local governance of CH is important here. At the same time, every citizen can help to multiply the benefit at the primary level—active involvement in the maintenance of FPC in the required condition.

An attempt to solve the problem of involving all stakeholders with the impossibility of preserving the rights of the individual was investigated by Taylor 's concept of irreducibly social goods [33]. The application of this concept to the study of FPC allows us to talk about the possibility of emancipating community involvement in the palace's marketing lifecycle and investing in the creation of the common good along with others. He distinguishes among three types of goods: individual, common, and shared.

Applying to *Caprolatta*, the individual goods might be considered the resources whose successful conversion depends on the individual. It is the locals who enhance the conservative approach to the development of FPC, representing their historical belonging to the region. As a result of that, it is granting them the right to decide on the integration of FPC into global tourist routes. Then, the common good is represented by security, ecology, and economic development. It is individually consumed. Its existence and maximization are also influenced by each person. Thus, the ecology of the little town, like Caprarola, depends on the efforts of each person to preserve it. Finally, the shared good is conditionally collective and can't be otherwise secured. An individual wouldn't be able to provide it. It exists only in shared participation. Thus, FPC is an example of a common good created over the centuries. However, in the case of shared goods, the problem of securing and preserving these goods is very acute, even more than in a common goods case. Although it depends on everyone, the control over the maintenance is more tightly controlled. This is the strength of the collective: only together is it possible to apply sanctions to anyone who violates the common rules and destroys the common good. There is a strict exclusion mechanism. Everyone understands that the state of the common good that he will enjoy will depend on his efforts. However, there is a paradox in this regard: it is very difficult to achieve the understanding that the more effort one puts into the common good, the more one will receive. Again, the classic problem of collective action arises. Based on this view, the rational actor (individual) will seek to avoid the investment of effort, at least its maximization, since the benefit is seen only in the long run. This paradox explains the differentiation of opinion among residents in the vision of

developing FPC as a CT attraction.

As a result of his analysis of the nature of irreducibly social goods, Taylor [33] introduces two ways of defining indecomposable common goods: (1) goods that make actions, feelings, and values culturally comprehensible; (2) goods that embody common understandings of relationships. There is considerable overlap between these definitions. A cultural good exists to the extent that it is recognized as such. Thus, considering FPC as a cultural asset requires a multifaceted vision. We propose to consider it from two perspectives, highlighting the representation of the palace's cultural significance in the Italian culture and community and also its shared value with the European and international societies.

The local people have an interest in maintaining the authenticity of the palace. The municipality mostly follows the locals' vision. On the other hand, local societies (e.g., Proloco Caprarola Association, Istituto di Istruzione Superiore, Istituto Alberghiero Caprarola "Alessandro Farnese", and Sagra della Nocciola-Caprarola Society) would like to make the palace attractive from a global perspective by creating annual festivals of hazelnuts and chestnuts to promote internationally the local Caprarola cuisines that were authentically generated from the palace's kitchen.

Analyzing the interaction of various stakeholders involved in the preservation and development of FPC, we propose to apply the Actor-Network Theory (ANT) [34]. In ANT, broadcasting is carried out with interference, and information overcomes obstacles, which is why it is so important to organize a network of actors whose actions prevent or eliminate interference. Considering the community, as a heterogeneous network, makes it possible to lengthen and diversify the networks of relationships among people, making them mediated, not only by the human factor. Thus, FPC could be one of the actors in the network of those people who are interested in its development.

Adopting ANT, the key problem is to order the conflict of interest because any interaction in the network depends on the willingness of actors to cooperate. This is due to the nature of the actant itself, which provides the possibility of cooperation, or it might hinder it. For instance, not all locals in the municipality are ready for an increase in the tourism flow, whether to visit FPC or Caprarola in general. As a compromise option, it might consider the seasonal festivals, dedicated to the local culinary traditions, which do not involve visitors visiting the area during the year, but only for a certain period. Consequently, it is proposed to elaborate two types of brands for FPC: local and global, to generate two heterogeneous networks that unify their priorities with one goal of preserving the palace while it is available adaptively for multiple functions. In this regard, we further propose to describe two systems of exchange of cultural assets (tangible and intangible) of FPC from local and global perspectives.

Reviewing the broadcast process to address the challenge of preserving the multifaceted heritage and identity of FPC, since none of the actants individually can achieve this goal, there is a need for unification of the priorities. This also includes the problem of representatives, those who can be the best and most adequate representatives of a certain group of actants. Subsequently, it is possible to speak of formal uniformity, sameness, and identity of actants in their potential in the actions of the network, but they will be different in functional support and activity.

Collaborative cultural practices reflect the idea of irreducibly social for the local community to support CH. Therefore, the Italian project Discover Valtellina (Sondrio-Lombardy) could be taken as an example of good practice, based on creative and collaborative cultural practices, as well as the informal application of the people-centered approach in the public-private partnership. To enhance the sociocultural aspect, the project integrates socio-economically tangible and intangible CH in their territorial development, focusing on three keywords: Community, cooperation, and creativity. It develops the region by sharing, highlighting, and re-representing the local social capital or CI manifestations for the visitors. Consequently, it helps the locals to generate significant financial value for their local businesses. The project developed the tourism product Valtellina Corners. Diversifying the distribution channels, the 54 corners were unified to promote themselves on a common website. With this initiative, they aim to enhance the use of participatory models, or a bottom-up methodology, and promote community-based tourism. In terms of public-private partnerships and cultural storytelling, it provides a convenient space for experiential marketing by local entrepreneurs [35,36].

In sum, the marketization of culture might support, on the ground, the local identity, including the heritage expressions and their surrounding tourism services and facilities, and valorize its impact on the socio-cultural commemoration of the local people and their involvement level.

3. Case study: Farnese Palace in Caprarola

FPC is a lesser-known attraction in the Lazio or international heritage tourism market. It was listed in the components of the tentative Italian UNESCO WHS—Villas of the Papal Nobility as a cultural route (2006). The Farnese family has a long Italian and European historical timeline and unique architecture. FPC is not a military castle or fortress; it is more of a palace from the age of Renaissance art and architecture, which was externally designed with a pentagonal architectural form. This palace is architecturally, aesthetically, culturally, and historically more unique than other palaces, villas, or houses of the Farnese family, including the ones that belong to the public or are under private ownership.

The public properties are (1) Palazzo Farnese della Pilotta in Parma; (2) Palazzo Farnese in Rome (it is currently a French embassy); (3) Palazzo del Drago in Bolsena; (4) La Rocca di Ischia di Castro; (5) La Rocca di Capodimonte: (6) Palazzo Farnese in Caprarola. The private properties are (1) Castello Farnese di Carbognano; (2) Castello di Giulia Farnese (Orsini)-Vasanello; (3) Castello Ruspoli di Vignanello; (4) Palazzo Farnese in Latera; (5) Rocca Farnese in Valentano.

Based on the previous architectural documentation and interpretation studies [37–44] the authors could estimate the cultural significance and outstanding values of the palace:

3.1. Historic value

The palace is a living historic representation of the Farnese family (16th–17th century). It documents stories from the Medieval Ages, capturing the relationship among the members of the Farnese family, especially Cardinal Alessandro Farnese,

their interaction and impacts on the Roman Empire, as well as their powerful interventions in the papal state. Due to his position as Cardinal and Vice-Chancellor of the Church, Alessandro Farnese is the most visible personage of the second half of the 16th century as a representative of the Renaissance period. The palace poses as a unique living historical reference to the Catholic Counter-Reformation ideology, clarifying the beliefs and approaches of one of the most influential ecclesiastics in the Roman church.

3.2. Aesthetic value

The palace holds various artistic schools, theories, and techniques in frescoes and grotesque art, especially during the late Roman Renaissance period. There is a unique technique used by Federico Zuccari and Giacomo Zanguidi Bertoja in the stucco and grotesque work of Sala d'Ercole and the vaults of Stanze della Penitenza dei Guidizi, dei Sogni, and degli Angeli. These achievements were effected in other buildings, such as in Naples (*Sala dei Fasti Farnesiani* and *Anticamera del Concilio*), in Pennsylvania (the Philadelphia chapel), and in the London Art Market (*Sala d'Ingresso*). Additionally, the artists have followed the theory of symbolism in their decoration of the halls. For instance, the *Penitence* room indicates that the purple coats and yellow shirts refer to the costume of a high social position (e.g., nobles), and an eagle is a sign of Christ's divinity or, as shown in the maps room, refers explicitly to Pope Paul III.

3.3. Urban-architectural value

The palace, with its pentagonal design, which was conceived as a fortress (**Figure 3**), is a documentary and representation of the late Roman Renaissance art and architecture. The designer followed the urban-architectural design from the Medieval Ages, where the palace is placed on the peak of a hill, followed by the farms, the markets, the dwellings, and the city's enclosure wall. The symbolism and circularity of the architectural style of the courtyard were inspired by the ancient motif in the upper rectangular courtyard in the Vatican's *Cortile del Belvedere*. In the past, Vignola designed a direct road connecting Monterosi and Caprarola, which is called *Trenta Miglia*. It is still used up to today from Rome. Additionally, according to the urbanistic characteristics of the Renaissance era, Vignola designed a ramp road along the main axis of the village that reaches exactly the center of the palace façade. Therefore, *Sala d'Ercole* has a unique picturesque view (as a belvedere) of the landscape of Caprarola.
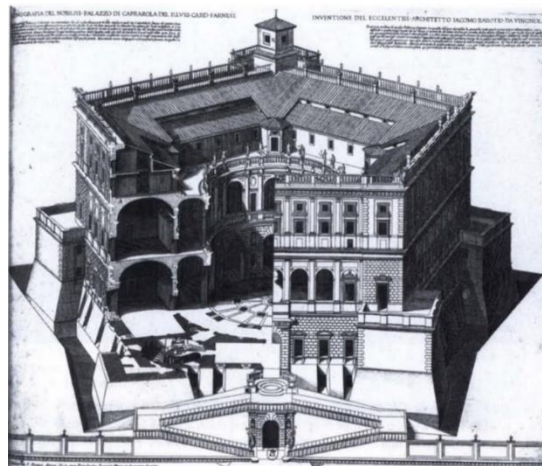
Figure 3. Partial section of Farnese Palace by Francesco Villamena (1617).
Source: National Library of France-Paris/redrawn by [42].

3.4. Socio-cultural value

There are common characteristics between FPC and *Caprolatta* that are socio-economically focused on agriculture and hazelnut cultivation-associated businesses. The kitchen, on the ground floor of this palace (**Figure 4**), is considered an incubator of many living or surviving traditional practices, such as the preparation of traditional hazelnut cuisines (**Figures 5** and **6**). Unfortunately, these cuisines are not offered in restaurants in the vicinity. In 2023, in cooperation between *Direzione Regionale Musei Lazio*-Ministry of Culture, *Sagra della Nocciola-Caprarola* Society, and *Istituto di Istruzione Superiore/Istituto Alberghiero Caprarola-Alessandro Farnese*, they did many activities, including the festival of hazelnuts and chestnuts (**Figure 4**), in this historic kitchen. This part of the palace is rarely open for visitors.

Figure 4. The kitchen of Farnese Palace in Caprarola.
Source: ©Katia Ferrari (2019).

Figure 5. Cioccofest Caprarola.
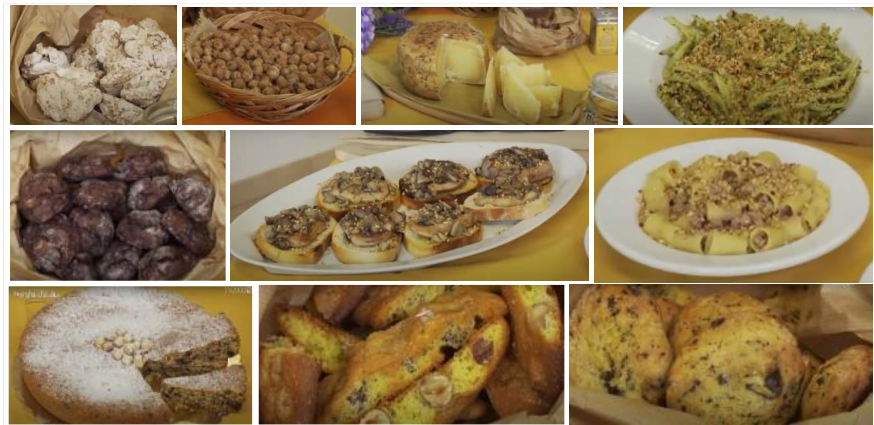
Source: Ciccofest Facebook page [accessed 9 October 2023].

Figure 6. Hazelnuts-based traditional cuisines in Caprarola.

Source: Comune di Caprarola (Viterbo)-Borghi d'Italia (TV2000) https://youtu.be/D9MIe1lL3jQ [accessed on 20 May 2021].

Caprolatta has many activities at the main court and the entrance of the palace, which is a meeting point and a gathering space, especially for the local festivals. During the author's visit, these spaces were closed and inaccessible. All the inhabitants have grown up and played in the corners of the palace, or as they call *La Rocca* [the fortress]. There is an old local proverb by Caprolatta that says: *Su a la rocca de tutte le stagio' lo vento te lecca (Alla rocca in tutte le stagioni il vento ti accarezza)* [Up to the fortress in all seasons, the wind licks you/the wind caresses you]. These memories create an emotional rapport between the heritage building and the inhabitants that the palace identifies and represents their local identity.

3.5. Environmental value

The palace has unique artificial naturalistic historic parks, landscapes, or a forest (including *a chestnut coppice and a sweet chestnut* orchard (**Figure 7**) that dates back to the 16th century.

Figure 7. Event of harvesting Castagne (Chestnuts) as an autumn fruit—Farnese Palace's Historic Park (5 November 2021).
Source: www.instagram.com/p/CV2rWrxssbe/ [accessed on 10 November 2021].

3.6. Iconographic value

According to archival material, the descriptions by the travelers, some writings, drawings, and old photographs, FPC has received positive testimonies across a long historic timeline. *Sala di Mappamondo* is iconographically a unique astronomical room. Ten of 12 scenes were directly derived from Minerva (the second century) Book II Fabulae and Poetica Astronomica of Hyginus. This book summarizes various ancient astronomical myths.

3.7. Literary value

Constructing FPC was the genesis of creating a Farnese state or empire. The artists created a mythical hero, *Pietro Farnese*. They developed a fictitious or superstitious event that *Pietro Farnese* founded the Orbetello state on the ruins of Cosa (currently Orvieto) in 1100 AD. Subsequently, the Farnese family expanded in the surrounding villages, creating an empire between Orvieto and Orbetello. Moreover, the poet *Ameto Orti* composed a cycle of 191 Latin epigrams, *La Caprarola*, and 21 poems (especially the *Aries* poem) to describe and interpret the astronomical and zodiac signs in *Sala del Mappamondo*. These epigrams described the entire structure and decorations at FPC, including its history and the diaries of Giovanni Baglione.

3.8. Palace as logo of local businesses and enterprises

Reviewing the tourism statement and related finances, the palace has a suitable carrying capacity and is well-conserved. The admission fee is 5 € (**Figure 8**). The inflow of the palace is lower than the outflow. In 2022, there were 90,813 visitors, and

5774 visitors during the hazelnuts festival (**Figure 9**).

Figure 8. Admission fee or regular entry ticket at Farnese Palace in Caprarola.
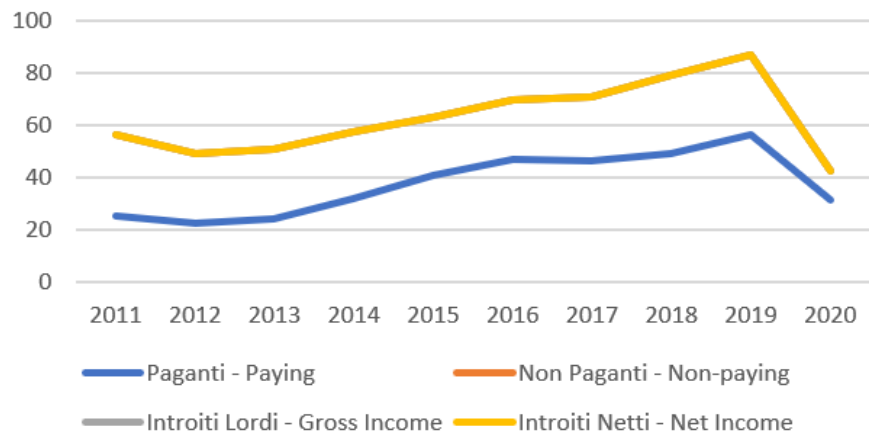

Figure 9. Visitors and income in Farnese Palace (2011–2020).

Source: Ministro Della Cultura—Direzione Generale Bilancio (Servizio I)—www.statistica.beniculturali.it/Visitatori_e_introiti_musei.htm [accessed on 20 May 2021].

Reviewing the brand identity of the Caprarola tourism campaign, #VisitCaprarola (**Figure 10**), it consists of a reference to major cultural and natural sources in Caprarola:

1) Two different green colors—to indicate nature and the surrounding forests;
2) A light brown color—to refer to the hazelnuts and chestnuts-derived agricultural investments as one of the main economic sources;
3) Blue color—to refer to the water of the Vico Lake;
4) Finally, orange and violet colors—to represent the sunny environment and the artistic scenes of FPC.

Figure 10. Logo of a tourism campaign in Caprarola.
Source: https://visitcaprarola.it/ [accessed 20 May 2022].

Additionally, the architectural pentagonal outline and the circular courtyard of FPC are the core value of the campaign. The structure of FPC and the axe road of Caprarola village, with a local flag of Caprarola and the old Farnese state, was used as the logo of *Centro Commericiale Naturale* (**Figure 11**). The logo was painted with a green background and brown color.

Figure 11. Centro Commericiale Naturale logo.

The internal and external architectural form of FPC was an inspirational source for the business brand identity of a local entrepreneurial cosmetics business called *BioHelix Tuscia*, in addition to a snail or helix, which from its slime aims to showcase that the company produces its bio-cosmetic products (**Figure 12**). Also, the logos of *Proloco Caprarola* Association (**Figure 13**) and *Istituto Alberghiero Caprarola* (**Figure 14**) follow the same.

Figure 12. Logo of BioHelix Tuscia—Cosmetics company in Caprarola.
Source: Biohelixtuscia.it [accessed 29 March 2022].

Figure 13. Istituto di Istruzione Superiore [Istituto Alberghiero Caprarola]
Alessandro Farnese-Caprarola (Viterbo)—Secondary school for hospitality services.
Source: www.iisfarnese.it [accessed 20 October 2023].

Figure 14. Proloco Caprarola association.
Source: https://prolococaprarola.it/ [accessed 20 October 2023].

4. Research methodology

This study proposes a more nuanced approach that is based on *Caprolatta* and their accessibility to CI developing a brand image of FPC. It is based on quantitative and qualitative methods. It applies an integrated analytical framework. First, it shares a consequential experience, with the palace values and the applied policies, by the palace director. Then, it integrates an online questionnaire targeting the international audience.

The authors fortunately could obtain an in-depth report as a qualitative method from FPC's manager, who stated the current state of marketing and conservative management. The report was able to build a narrative reflecting what has been occurring. A narrative is the principal means of analyzing, showing, and arranging qualitative methods to make it intelligible. It is a documentation of what has been happening, an account of a connected story. Narratives are used to show the rapport between the actions and the methods in which these linkages combine to generate the research results as a consequence.

The data were analyzed through interpretive-descriptive analysis. The analysis was carried out manually by the process of organizing, sorting, grouping, categorizing, and interpreting the data. The applied analytical approach has some deductive and inductive characteristics. However, the interpretation of the data builds on the narratives and personal experiences of the research author, which gives an inductive nature to the research. The descriptive analysis followed deductive reasoning as it inferred from the direct observation and reviews conducted in the palace and its surrounding areas.

Reviewing the results of the conducted research [6] and the aforementioned report, the questionnaire was designed to estimate the attention of cultural visitors in Italy and abroad. This estimation produces a group of indicators that help to develop FPC's brand. Although some questions were developed through the conceptual framework of literature, the author develops many questions in these four dimensions by themselves. The survey was conducted online in both English and Italian. It received 165 completed responses on the online portal. The results were then analyzed by IBM Statistical Package for the Social Sciences (SPSS) software. The questionnaire is divided into four dimensions, which are stated below:

1) Demographical information identifies the current and estimates the possible segmentations that might be interested in visiting the palace [7,8].
2) Palace Marketing and Visitor Preferences explores the possible outreach requirements for the visitors at FPC, enriched by its culture and heritage, and how to invest this cultural knowledge to create the best and longest memorial experiences. Additionally, it estimates the factors that formulate the visitors' memory and their satisfaction, helping to generate a brand image and develop a representative process of the palace [45,46,4,2].
3) Brand Creation and Awareness explores the factors that might stay in the visitors' memory through the palace and its brand image (logo and slogan) [47–50,2,19].
4) Brand Association (Image): Guaranteeing an effective and sustainable process with three statements (social life, development, and cultural diversity respect), this dimension estimates how the author can encourage the visitor to interact with the representations and creations of CI (Caprarola community) [48,21,51].

Data validity via the integration of interviews, surveys, and observations

To ensure validity and provide a holistic understanding of FPC toward PcA in heritage branding, this research integrated data from interviews, surveys, and observations. This approach captured diverse audience segmentations (both international and Italian audiences), contextualized findings, and ensured conclusions

were grounded in real-world practices.

In June 2022, a semi-structured interview in Italian with FPC's manager[3] outlined the holistic statement of the management and marketing approach used at the palace, as well as the level of interaction with *Caprolatta*. It was served as the primary qualitative data source. It provided insights into CI, conservation statements and cultural interpretation, engagement levels, marketing statements, investments, and culturally asset-based entrepreneurship, and it inter-exchanged images by stakeholders. Complementary survey data quantified visitor perceptions and preferences, offering a broader perspective on FPC's heritage image. Observations of visitor interactions, traditional materials, and cultural activities added contextual evidence.

Themes such as cultural representation, stakeholder engagement, and socioeconomic impact were triangulated across all data sources. The interview revealed initial management skepticism about conservation and sustainability projects marketing the palace in the international market, while survey results highlighted growing visitor interest. Observational data validated these findings by showcasing visitor engagement with the authenticity of well-restored architecture.

An iterative analysis approach aligned insights from interviews, surveys, and observations. The visitors' feedback further ensured accuracy and credibility. The integration of these methods provided a comprehensive, multi-dimensional proposing of FPC's brand image, reinforcing the study's alignment with PcA.

5. Research results

5.1. Qualitative method—Report of Farnese Palace-Marketing statement

1) Cultural Identity:

The marketing and branding strategy has been significant in helping the ministry[4] upgrade the conservation condition of the palace. However, the palace management also considers the potential negative impacts this strategy can have on the social practices and overall local identity of the Indigenous community of Caprarola. Moreover, this strategy could contribute to organizing certain traditional events (**Figure 15**) or ban spontaneous activities by the community. Branding FPC could be perceived negatively by the community, which means that the palace must rebuild its market values by targeting segments.

Figure 15. Oro festival at Farnese Palace—Caprarola Proloco.

Source: https://prolococaprarola.it/oro-festival/ [accessed 15 March 2022].

2) Conservation Statement and Cultural Interpretation:

In the process of preparing the palace for a visit, the carrying capacity was considered to be the main factor for designing the guiding itinerary to ensure a comfortable passage for the visitors in all rooms. Every room has comprehensive illustrative panels (**Figure 15**) that detail the history and iconography of the frescoes. To manage the visitors' flow and guarantee a high protection level, the palace can use multiple gates. To ensure orderly movement and manage crowds, visitors can enter through the main entrance and then leave from the garden gate. In the future, if the palace receives a high number of visitors, other accesses and exits that were not previously used can be opened.

The palace has usually adopted a communal and sharing approach. In the illustrative panels (**Figure 16**), one refers to the historical timeline, technical restoration, and conservation process of a building or a hall. They also seek to publish the restoration and conservation projects that were carried out, are in progress, or have been planned. They also make an effort to organize events and study days to disseminate knowledge of the architectural conservation of the palace.
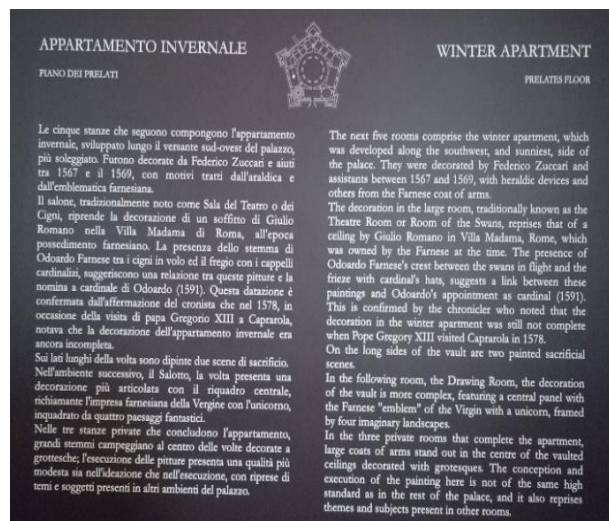

Figure 16. Illustrative panel of winter room.

Rehabilitating the palace and promoting local culture(s), the palace has hosted many theatrical plays and events. These plays successfully contributed to carrying out a recovery program for the local dialect/language of *Caprolatta*. All of the actions were always carried out in compliance with the local culture and minding local identity.

In order to successfully market the palace to both Italian and international audiences, there are infinite characteristics and factors to be considered. In the palace's rooms and halls, there are various portraits—of popes, cardinals, rulers, princes, and dignitaries—which highlight a long historical timeline that is shared among many European states. In World War II (especially after the American and German bombings), FPC survived with all its precious cargo of paintings and cultural goods. To tell the long-standing history of the palace, a cultural performance (theatre, ballet, music, pictorial and photographic exhibitions, or storytelling) can play a very important role.

3) Engagement Level:

Caprolatta certainly plays a significant role in the promotion and marketing of the palace. It is a renewable source of cultural assets. The palace regularly hosts cultural, folkloric, and popular initiatives. Additionally, the palace administration arranges—jointly with the Caprarola municipality, community, and the civic society (NGOs)—conferences, book fairs, and other cultural events to cater to the common interests and purposes. Thus, it was noted that when the palace responds to some requests of *Caprolatta* in cooperation with the local authorities, there are some impacts on the community's socio-economic structure, as well as the palace's management activities.

4) Marketing Statement:

In terms of its outstanding artistic and historic values, the palace serves as a compilation of pictorial documents in its rooms and halls representing all the historic characters who were in the palace over time. Additionally, it is situated in a unique geographical setting in the center of *Valle del Tevere*, which is a landmark for the Farnese family and a symbol of their power and wealth.

Highlighting aesthetic and architectural values, the palace is well-known for its Renaissance architecture. Firstly, the schools and institutions, particularly those located in the surrounding villages, cities, territories, or provinces, could be the main target. Cinema movies and TV reports are the most important marketing tools for promoting the site's image internationally. Furthermore, granting permissions to film production companies has also been a source of publicity (e.g., Borghi d'Italia-TV2000). These films show the unique characteristics of Caprarola and FPC[5]. The palace was represented in many Italian TV programs, such as the *Alberto Angela* program, showcasing the palace and the Caprarola landscape as the most beautiful village in Italy. In summer, they organize many events and guided tours. Moreover, the palace hosts many students from international institutions, e.g., Wales Prince International School of Architecture.

The palace could target French, Spanish, German, and Flemish visitors in its initial segmentation and then focus on other international visitors who may enjoy the richness of the decorations, fountains, and historical gardens. Those visitors will find well-known characters and relive a part of their history from a new point of view.

Subsequently, the overall visit experience could be made particular and pleasant.

The palace and the surrounding tourism attractions share a strong relationship. The view from the loggia (upstairs) is wonderful, as one can see the beauty of the surrounding landscape and the main layout of Caprarola. In the times of the Farnese family, it overlooked the Tiber Valley that stretched as far as Rome without any visual obstacles. On the left side, one can see where the memories of Horatian were created in the middle of the plains in between the *Soratte* mountain. The main road behind the palace leads to a beautiful volcanic lake, Vico, which has been represented on the frescoes in the loggia, showcasing the mythological origin of Hercules; the lake is suitable for swimming; as well as a great beech forest, which is a part of the regional nature reserve of the Vico lake (a reserve of a high natural value since 1982). The forest authority arranges guided tours there.

The promotion of CT for the palace is implemented by the ministry and its subsequent institutions and other distribution channels. Although the real marketing actions are achieved by the community and, to some extent, by the municipality of Caprarola. Being in a small city, it can be hard to capture the interest of the visitors who prefer quick trips, as well as optimize it. Unfortunately, Caprarola is located outside of the major tourism flows that transit from Florence to Rome. Tuscany has also been a strong competitor with its various historical sites. Additionally, Caprarola has been impacted by the lack of public transportation and mobility systems. This especially applies to the railways that connect Caprarola and other neighboring small cities of the Viterbo province and upper Lazio with the capital. Due to the lack of infrastructure, the comparison for short-term marketing visions cannot be made between FPC and, e.g., the Vatican Museums or Milan Cathedral. The palace remains accessible only to those who move by their vehicles. Unfortunately, the palace also does not have a specific logo or slogan for marketing, either on the tourist websites or other publicity, increasing the number of future visitors' number.

5) Investments and Cultural Assets-based Entrepreneurship:

Unfortunately, the current management structure has no convenient space to encourage the Italian youth and *Caprolatta* to conceive heritage-based entrepreneurial projects in the palace. The management structure of the palace puts the general manager as the decision-maker in cooperation with other assistants, which makes it difficult to allow for business projects. Several marketing and investment actions could be initiated based on cultural value, but the current ministerial organizational structure does not plan or allow for it to be implemented.

6) Inter-exchanged Images by Stakeholders/Beneficiaries[6]:

Aiming to develop the socio-economic base of *Caprolatta*, the palace seeks to transform its management innovatively to be better linked to the CT market and the management of the cultural services. This could lead to upgrading the benchmark for the typical local products, heightening their sales, as well as improving the catering and accommodation facilities.

Based on the regional development approach implemented by the municipality of Caprarola, the palace plays a central role in the marketing actions of Caprarola in the CT market. The palace is an icon, a landmark, and the image of Caprarola, which creates a long-term image or a lifelong learning memory of FPC for both visitors and *Caprolatta* members. *Caprolatta* could potentially play a great role in launching the

FPC brand by developing an interactive synergy or partnership with the palace management [52]. Hence, by investing in the sociocultural framework, *Caprolatta* could present an integral offer for a material, cultural, and dynamic living heritage.

5.2. Quantitative method—Questionnaire

The authors first shared a five-minute YouTube video at the beginning of the questionnaire introducing the palace and its components (the palace, the garden, and the small villa), including its architecture and art. This enabled the international and local respondents to imagine the historical environment.

1) Demographical Information

Combined with direct observations made and the overall aesthetic value of the palace observed, it can be concluded that females (73%) are the most attentive and actively interact with the questionnaire. Most of the respondents were young people and adults (68%). A lack of teenagers was observed, even though it is the group that has to be targeted for fostering cultural knowledge and creating a future market. Moreover, the Italian nationality (41%), from Rome (Lazio) (35%), feel the most curious to explore the palace because of their national heritage. Thus, to boost the number of visitors, the palace must redevelop its marketing actions to attract diverse segmentations[7] and face its direct competitors.

2) Palace Marketing and Visitor Preferences:

77% of the collected sample had not previously visited Caprarola or the palace. However, the photo of the palace landscape and architecture attracted their attention and curiosity (around 60%). Compared to the percentage of respondents from Rome, it proved to be the worst benchmark, even though Caprarola is geographically close to Rome. Moreover, as an example of the late Roman Renaissance art and architecture, it is common for the international visual memory (45%) and the knowledge of FPC in Rome (which hosts the French embassy) (43% did not visit any property for the Farnese family) to be retained. FPC has the potential to compete in the CT market by sharing its cultural knowledge with international events, exhibitions, and heritage shows. The palace and its landscape host and preserve an outstanding identity that is not modern, matched with another abroad (45%).

The palace can catch international attention, especially from those who actively deal with virtual visits (32%) by creating an application or e-interpretation and backpack travelers (53%). For instance, during the summer season, the palace could offer a place to sleep amongst the magnificent scenes in the circular courtyards or in one of the halls. This will add to the financial resources and act as an innovative adaptive reuse idea. Moreover, more than 60% prefer lunch in a local restaurant or over attending a traditional performance (47%) during their visits to HSs. Respectively, the palace can play a strategic role in reactivating the traditional intangible CH expressions of Caprarola, especially hazelnut-derived cuisines. This can be achieved by creating *Caprolatta*'s restaurant in the open-air courts at the palace in cooperation with the Indigenous community. This can foster marketing through the word-of-mouth perspective, where the palace would be highly recommended by the visitors to their relatives, friends, and other networks (65%).

3) Brand Creation and Awareness

For developing a future logo and slogan for FPC, the author received a high percentage of voting (58%) for his proposed slogan "Taste Renaissance" (*Gusta il Rinascimento*) (**Figure 17**). Additionally, most of the respondents were attracted to the third logo (52%), which represents the complete model of the palace with its pentagonal architectural form. They also see it as a factor for high visuality (55%) for their memory, in order to remember their visit to FPC. Moreover, the palace can create and offer its own distinguished cultural and edutainment programs to ensure that their expectations are met (50%). For instance, the visitors can enrich their living heritage experience of the hazelnut cuisines (52%) if the palace kitchen is reactivated and can offer preferable services.

Emancipating the level of community engagement and enhancing their economic resource through the hazelnut-derived agricultural business, the palace could attract a high number of visitors (59%) to participate in festivals dedicated to hazelnuts or chestnuts. Thus, Caprarola could be transformed into a landmark or a commercial center (a stock) of hazelnuts in Italy.

PALAZZO FARNESE
Taste Renaissance

Figure 17. The most acceptable (proposed) logo.
Source: Dr. Mohamed Amer (Idea & Prototype), Arch. Mahmoud Saiid (Graphic Design), 2021.

4) Brand Association (Image):

The brand image can focus on the core zone of the palace and its buffer zone, toward the volcanic lake *Lago di Vico*, where the local peasants develop their agricultural activities and business. The palace visitor center could offer musealized itineraries to participate in the rural lifestyle of *Caprolatta* (49%) and their social practices (48%) which might display the local CI. Thus, the high carrying capacity of FPC could be invested to show the distinguished cultural knowledge (64%) generated during the period of the Farnese family along with their art and architecture (74%) by implementing various interpretation approaches.

6. Discussion, research findings and conclusion

While the palace is well-conserved and a core value of Caprarola, this little town overall sees a lack of cultural integrity as a result of the abandonment of the traditional agrarian lifestyle. The Indigenous population was reduced. There is no strong

unification among the stakeholders (the municipality, the palace directorate, the business and enterprise holders of hazelnut and chestnut agriculture, and the tourism services around Vico Lake). Based on direct observation, for the traditional food, the restaurants or cafes don't mostly offer the traditional food of Caprarola. Because of this demographical degradation, the researchers valorize the people-centered HB approach [6], recognizing the current situation of Caprarola as a little town. Following the value-based marketing approach [53], this research seeks to enhance the cultural assets and address the unique values of CI. The formation of the FPC brand image balances the requirements of the visitors and the community [54].

This research proposes a people-centered brand image of FPC that contributes to creating a group of integrated economic resources among the site's stakeholders and upgrading the well-being and minimizing the demographic degradation level. Therefore, it might provide new public spaces and raise local public awareness toward stability and encouraging the youth generation, as CI future generator, to stay and do circular economy-based development projects and entrepreneurial ventures in Caprarola, especially in the heritage context. The residents are involved in the process of sharing the diverse values of the palace, supporting, and developing the local network of actors. FPC is involved in the global exchange of values, attracting new actors interested in its development.

A. Brand Identity: Realizing the site's outstanding values and regarding the updated socio-economic requirements of the new generation, the proposed approach interlinks the tangible forms and ICH expressions that are represented in the FPC including the *Caprolatta* community's identity.

B. Brand Proprietary Assets (Point-of-Parity or the Difference Factor): As a historic asset of all Farnese family members, FPC can form meaningful partnerships with other CT markets—encouraging entrepreneurial activities—especially in France, Spain, Germany, Flemish countries, and the United Kingdom. It might broaden its distribution channels through the surrounding tourism attractions, services, and facilities in Caprarola. The socio-economic context of Caprarola, as a little town, is based on a unique type of hazelnut and chestnut cultivation. The palace therefore could serve as a common arena or a landmark, not only for the cultural visitors but also for the Italian entrepreneurs who run hazelnut- and chestnut-derived businesses.

C. Brand Awareness: FPC's uniqueness values directly design the main features and characteristics of a site logo (name, colors and frame), symbol, and slogan. Inspired by the architectural and aesthetic values of FPC and matching the relevant tangible and intangible heritage values along with the contemporary interactions by *Caprolatta*, the authors suggested three logos for branding the palace (**Figure 18**). Additionally, they proposed the slogan "Taste Renaissance—*Gusto Rinascimentale*" based on socio-cultural values (**Figure 19**). The brown color refers to the hazelnuts and/or chestnuts. The green color refers to the historic park of a palace and *Caprolatta* agricultural businesses. The outlines of the logos were cropped from the external architectural pentagonal structure and the most well-known motif for the public, locally or internationally. This step shares a particular message with the visitors' mentality, generating the long-term image(s) and setting the visitors' mindset as to valorize the positive impacts of word-of-mouth.

By doing so, the palace management committee could specify a clear vision to

raise awareness of *Caprolatta* and foster their lifelong learning memory. Additionally, the slogan could be attractive and catch the attention of local and international visitors, boosting the level of the number of visitors. The palace has a great opportunity in the international CT markets. For instance, many objects talk about the palace in the British Museum, the Louvre Museum and *the Hessisches Landesmuseum* in Darmstadt. Respectively, in cooperation with these branded museums and other private companies, the palace can reach a good benchmark in a short amount of time.

Figure 18. The proposed cultural identity-based logo and slogan.
Source: Dr. Mohamed Amer (Idea & Prototype), Arch. Mahmoud Saiid (Graphic Design), 2021.

Figure 19. Grandi Marche—Promotion for hazelnuts and chestnuts.
Source: https://pin.it/2WArpz5 [accessed on 19 October 2022].

D. Brand Association: Interacting with steps (B) and (C), it supports the FPC conservation statement within the inter-exchanged images among the key actors (the Indigenous community *Caprolatta*, the local entrepreneurs and investors in Vico Lake, the hazelnuts and chestnuts farms' owners, the management team of the palace as a moderator, and Caprarola municipality and other public institutions, associations, and NGOs as monitoring and evaluation bodies). Thus, integrating with step (A), it generates, in the living heritage context, multiple contemporary cultural values and images.

Finally, the outcomes are presented throughout three dimensions:

Firstly, *Social Dimension*: Caprarola might reach a zero unemployment rate that provides direct or indirect job opportunities at diverse CT-based services and amenities. This branding process might also cause the reduction in local tax percentages by municipality. Moreover, marketing and branding FPC might contribute to (1) redeveloping the tangibility of sustaining the cultural memory and (2) pausing the demographic degradation that Caprarola currently faces.

Secondly, *the Territorial Development Dimension* (e.g., registered regional

agritourism businesses)*,* and thirdly, *the Dimension of Maximizing the Tolerance and the Respect of the Cultural Diversity*: To valorize the 'sense of the place' factor or an intense and active loyalty. The people-centered brand image of FPC valorizes highly the effectivity of the actors, including *Caprolatta* (1) developing the conservative marketing projects; and (2) providing high accessibility for this unique cultural knowledge and experience in the international CT market. Furthermore, by extending the visitation time, the community-based heritage values will be well-precepted by the visitors, raising their awareness towards the cultural diversity and guaranteeing a good quality for the local environment with fewer socio-cultural impacts.

In sum, the proposed brand image might contribute to creating a lifelong learning memory for the local community, transmitting effectively and smoothly the cultural knowledge to the upcoming generation with a low percentage of losing. Moreover, the key stakeholders might generate socio-economically a group of creative/innovative rehabilitation and adaptive-reuse-based cultural tourism actions and other entrepreneurial projects.

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Conflict of interest: The authors declare no conflict of interest.

Notes

[1] Italian UNESCO World Heritage Site "Vineyard Landscape of Piedmont: Langhe-Roero and Monferrato".
[2] One of the case studies of the EU Horizon 2020 Project OpenHeritage (2019–2022): Organizing, Promoting, and Enabling Heritage Reuse through Inclusion, Technology, Access, Governance, and Empowerment.
[3] Funzionario Storico dell'Arte—Direzione Regionale Musei Lazio; Funzionario Responsabile di Palazzo Farnese (Cararola-VT); Direttore dell'Ufficio Concessioni della DRM-Lazio.
[4] Ministero per i Beni Culturali e le Attività Culturali e per il Turismo—Direzione Regionale Musei Lazio.
[5] Sound Imagination and Drone Videography for Farnese Palace in Caprarola—Direzione Regionale Musei Lazio/Druno-Bruno Sisti https://vimeo.com/695167868 [accessed on 31 May 2022].
[6] Community, Local Entrepreneurs and Investors, and the Palace Team and Municipality.
[7] Geographically [local visitors, short-distance visitors, long-distance visitors, and international visitors], Demographically [age, sex, family size, family income, education, occupation, religion, race, and ethnicity], Psychographically [social class, lifestyle, and personality characteristics], Socio-economically and culturally.

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