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## Projected and Perceived Digital Image of a World Heritage Site Candidate

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**Abstract:** UNESCO World Heritage Site (WHS) designation enhances a site's international visibility and cultural value. For sites in the candidacy phase, managing a coherent digital image is essential. This study aims to analyse the alignment between the projected image, communicated through official websites and social media, and the perceived image, reflected in user-generated content (UGC) on TripAdvisor and engagement metrics from Instagram. Focusing on the Turó de la Seu Vella (Lleida, Spain), included on Spain's Tentative List, the research adopts a mixed-methods approach, combining qualitative content analysis and quantitative text mining of 1,213 reviews. Results show consistency in emotional and architectural appreciation but limited awareness of the site's WHS candidacy. An analysis of 50 Instagram posts from the official account revealed a high engagement rate. The study contributes methodologically by integrating content analysis and text mining, and suggests strategies based on storytelling and UGC whilst respecting institutional discretion during the candidacy process.

**Keywords:** Digital Tourism Marketing; Social Media; User-Generated Content; World Heritage Site; Destination Image

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## Projected and Perceived Digital Image of a World Heritage Site Candidate

**Resumen:** La designación como Sitio Patrimonio de la UNESCO (SPM) aumenta la visibilidad internacional y el valor cultural de un sitio. Para los sitios que se encuentran en fase de candidatura, es esencial gestionar una imagen digital coherente. El objetivo de este estudio es analizar la alineación entre la imagen proyectada a través de los sitios web oficiales y las redes sociales y la imagen percibida que se refleja en el contenido generado por los usuarios (CGU) en TripAdvisor y las métricas de interacción de Instagram. Centrándose en el Turó de la Seu Vella (Lleida, España), incluido en la lista indicativa de España; la investigación adopta un enfoque de métodos mixtos, combinando el análisis cualitativo de contenidos y la minería de textos cuantitativa de 1213 reseñas. Los resultados revelan una coherencia en la apreciación emocional y arquitectónica, pero un conocimiento limitado de la candidatura del SPM. El análisis de 50 publicaciones de Instagram de la cuenta oficial mostró una alta tasa de interacción. El estudio contribuye metodológicamente al integrar el análisis de contenido y la minería de textos, y sugiere estrategias que utilizan la narración de historias y el CGU, respetando al mismo tiempo la discreción institucional durante el proceso de candidatura.

**Palabras Clave:** Marketing Turístico Digital; Medios Sociales; Contenido Generado por el usuario; Sitio Patrimonio Mundial; Imagen del Destino; Reseñas Turísticas en línea.

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### 1. INTRODUCTION

The designation of a destination as a UNESCO World Heritage Site (WHS) is widely recognised as a trigger for increasing its international visibility, cultural recognition and tourism attractiveness (Lara & López-Guzmán Guzmán, 2004). In this context, digital marketing has emerged as a strategic tool in managing these sites, facilitating the development and communication of their brand through online platforms. Content shared on social media and review platforms such as TripAdvisor contributes significantly to how these heritage sites are perceived, influencing their reputation and overall brand image (Marine-Roig, 2024).

In recent years, the digital environment has become an essential space for constructing and distributing destination images, especially for cultural heritage sites aiming to increase their visibility and strengthen their positioning in international contexts (Antonio et al., 2020). In this framework, the narratives and visual representations projected through digital platforms, such as official websites and social media, are important in creating tourist expectations, influencing decision-making, and ultimately affecting overall satisfaction (López-Guzmán et al., 2019; Xu et al., 2023). However, these projected images, often designed by Destination Management Organisations (DMOs) and heritage authorities, do not always align with how visitors perceive the destination based on their experiences. This discrepancy leads to what the literature identifies as an image gap (Li et al., 2023; Sun et al., 2021), a phenomenon with major impacts for heritage sites seeking UNESCO WHS status.

The image gap can affect the credibility of a destination's brand, particularly for cultural heritage sites where these qualities are fundamental. For sites aspiring to WHS designation, a discrepancy between the projected image and perceived image can compromise the application process (Ferrer-Rosell & Marine-Roig, 2020). UNESCO emphasises the importance of authenticity and integrity, and a perceived lack of these qualities due to an image gap can trigger concerns about the site's management and presentation (Chen et al., 2025; Ryan & Silvanto, 2009). In addition, a significant image gap can lead to visitor dissatisfaction,

negative word-of-mouth, and a decline in repeat visits, ultimately compromising sustainable tourism development (Zhuang et al., 2019).

Research on destination image has largely focused on either projected or perceived aspects (Hua et al., 2024; Marine-Roig & Mariné Gallisà, 2018; Sun et al., 2021), but relatively few studies have compared both perspectives in the context of WHS candidacies. Indeed, fewer have integrated this comparison within a digital branding framework that includes both brand-generated content (BGC) and user-generated content (UGC) (Kim & Lehto, 2013; Stepchenkova & Zhan, 2013). Particularly for heritage destinations where identity, authenticity and narrative are important, this represents a significant gap in the literature (Sukiman, 2023; Xu et al., 2023). This study addresses this gap by analysing and comparing the projected and perceived digital images of the Turó de la Seu Vella in Lleida (Catalonia, Spain), a cultural heritage site currently pursuing recognition on UNESCO's WH List. Theoretically, this research contributes to the literature on destination branding and digital tourism marketing by applying these frameworks to a culturally significant heritage site.

This research adopts a descriptive and comparative approach to analyse how digital platforms—including social media and websites—influence public perception of the monument's brand and contribute to its positioning for UNESCO recognition. A mixed-methods design combining qualitative content analysis and quantitative text mining techniques has been chosen. The study focuses on two objectives: (1) to analyse the alignment between the projected image promoted through official digital channels and the perceived image reflected in UGC, and (2) to explore how digital content supports or constrains the site's branding strategy in the context of its WHS candidacy. The selected corpus consists of 50 posts from institutional social media accounts published in 2023 and 1,213 TripAdvisor user reviews. These platforms were chosen as they are the most relevant digital environments through which institutions and users communicate about the monument.

## 2. LITERATURE REVIEW

### 2.1. Cultural Heritage and the UNESCO Distinction

Cultural heritage tourism is important for the development of destinations that aim to achieve WHS status from UNESCO (Márquez González & Caro Herrero, 2017). UNESCO grants this distinction to 'groups of buildings, isolated or combined, whose architecture and integration into the landscape give them outstanding universal value from a historical, artistic or scientific point of view' (UNESCO, 2024). From a tourism perspective, the most visible opportunities for WHS result when visits are motivated by cultural, natural, and heritage interests, as these factors contribute to the consolidation of destinations as primary cultural tourism attractions (Okech, 2010). The recognition of WHS leads to significant growth in tourist flows and promotes tourism focused on heritage awareness, even though not all activities are entirely cultural (Brumann, 2014; Jiménez de Madariaga & Seño Asencio, 2019). In the field of tourism, branding—the distinction of a destination or product through an image or set of images represented in a logo or slogan—is an essential marketing strategy for promotion (Hassan & Rahman, 2015; Morgan et al., 2011). Thus, public administrations and private entities, including specialised organisations and professionals, undertake tourism planning, development, and promotion (Hernández Ramírez, 2011).

UNESCO designation is linked to the development of a destination's tourism image, making it a very important strategic element for creating, maintaining, or increasing demand (Camprubí & Coromina Soler,

2016). The collective brand value associated with UNESCO recognition attracts cultural tourists, secures funding, strengthens political support, and raises awareness of the importance of conserving WHS.

Furthermore, some studies suggest that UNESCO branding significantly increases tourist awareness, demand patterns, and flows to historic centres. For example, studies have shown that WHS designation contributes to broader and more distributed inbound tourist flows (Xu et al., 2023) and strengthens the international visibility of heritage cities like Porto (Ramires et al., 2018).

In contrast, other research highlights that such recognition does not guarantee benefits for tourism. In some cases, it has not been associated with statistically significant increases in tourism demand, particularly in mature markets such as Italy (Ribaudo & Figini, 2017). Poor management can negatively impact how tourists view a destination (Mariani & Guizzardi, 2020).

These findings suggest that while UNESCO branding can increase visibility and attractiveness, its effectiveness in generating sustainable tourism benefits depends on complementary factors such as destination management, promotion strategies and the quality of the visitor experience.

To understand the significance of a historic place, it is necessary to highlight the uniqueness and characteristics of the destination (Folgado-Fernández et al., 2024). However, people often do not fully understand the value of the place or its distinctive features, which can be a challenge for the WHS (Su et al., 2015). The benefits of inscription are considerable if the destination is successfully managed (Larson & Poudyal, 2012). This includes the implementation of tourism strategies and plans aimed at achieving a sustainable balance, as required by UNESCO. Additionally, this recognition can have an impact on tourism flows by increasing demand and attracting tourists from abroad, resulting in an increase in international tourism and contributing to the local economy (Xu et al., 2023; Zhuang et al., 2019).

## **2.2. Destination Image: Conceptualisation and Dimensions**

The concept of destination image is essential in tourism studies, primarily due to its significant influence on marketing strategies and tourist behaviour (Selby & Morgan, 1996). Crompton (1979) defined destination image as the mental representation of beliefs and impressions that individuals or groups have about a particular destination. This image considerably impacts tourists' decisions, expectations, and perceptions, serving as a key factor in forming the destination's competitiveness and market positioning (Echtner & Ritchie, 1993; Tasci & Gartner, 2007).

Several authors emphasise the nature of destination image, which is complex, intangible, multidimensional, and subjective (Gallarza et al., 2002; Masroor & Shiva, 2024; Pike et al., 2019; Ryan & Cave, 2005). Echtner & Ritchie (1993) explained the cognitive and affective dimensions of destination image. The cognitive component refers to tourists' beliefs and knowledge regarding specific destination attributes, such as natural attractions, cultural heritage, leisure facilities, infrastructure, and hospitality services (Van Der Zee et al., 2024). The affective component includes tourists' emotional responses to a destination, including feelings of pleasure, nostalgia, or excitement experienced during their visit (Beerli & Martín, 2004).

From another perspective, destination image can be categorised into two related types: projected image and perceived image (Ferrer-Rosell & Marine-Roig, 2020). Official marketing channels such as tourism websites, advertisements, brochures, and social media promote the projected image. DMOs manage this type

of communication by carefully selecting attributes to effectively position their destination in the tourism market (Llodrà-Riera et al., 2015).

On the other hand, the perceived image forms organically through travellers' experiences, personal interactions, and independent information sources like UGC (Marine-Roig & Anton Clavé, 2016). This content includes online reviews, social media posts, blogs, and electronic word-of-mouth (eWOM). Tourists tend to trust these sources more than promotional information due to their perceived authenticity and credibility (Llodrà-Riera et al., 2015; Sukiman, 2023). The increasing impact of UGC platforms such as TripAdvisor has significantly shaped the perceived image of destinations; as a result, it influences tourists' decisions, including bookings and recommendations (Filieri et al., 2021).

The congruence between projected and perceived image is essential for tourism destinations as it ensures that tourists' expectations are met, resulting in increased satisfaction and positive word-of-mouth, which are important for keeping a destination's reputation and competitiveness (Li et al., 2023). According to Marine-Roig & Ferrer-Rosell (2018) a concordance between these two dimensions increases tourist satisfaction by meeting their expectations and strengthens the credibility of the destination. However, discrepancies between promotion and visitor experience lead to dissatisfaction, harming the destination's reputation and discouraging repeat visits, which diminishes its competitiveness (Marine-Roig & Ferrer-Rosell, 2018).

Ultimately, destination image has a big effect on destination choice, visitor satisfaction, and the ability to attract visitors over time (Kim & Lehto, 2013). Heritage sites should keep a consistent image through effective digital strategies and align promotional messages with visitor experiences to support sustainable cultural tourism (Antonio et al., 2020; Marine-Roig & Ferrer-Rosell, 2018).

### **2.3. Online Image and Branding**

In recent years, the digital transformation of tourism has significantly changed the way destinations build, project, and sustain their identities, with destination branding becoming a central component of strategic image management (Hua et al., 2024; Zhao & Agyeiwaah, 2024). Destination branding refers to the coordinated and purposeful development of a distinctive image for a place to influence tourist perceptions and promote a strong and coherent identity in an increasingly competitive market (Morgan et al., 2011). This concept is situated within the overall framework of place branding, which includes the promotion of cities, regions, or nations through the articulation of unique cultural, historical, and social attributes (Anholt, 2010; Sukiman, 2023). In this context, digital branding has become a valuable tool that uses digital environments, particularly social media platforms, official websites, and UGC, to shape and communicate the values and meanings associated with a destination (Mendes Thomaz et al., 2013; Stepchenkova & Zhan, 2013).

Moreover, beyond influencing tourist perceptions, destination branding is essential in aligning digital communications with the cultural and historical identity of heritage sites (Kim & Lehto, 2013). For destinations aspiring to UNESCO WH recognition, brand narratives must aim not only for market differentiation but also reflect the cultural values that define the site, resonating with both local communities and international audiences (Michelson & Paadam, 2016). In this way, branding becomes a strategic tool for transmitting meaning, promoting emotional connections, and providing long-term coherence between projected and perceived images in digital environments (Chen et al., 2025).

Access to detailed and reliable information before travelling is essential to ensure the safety and satisfaction of those planning to visit new destinations (Hsu et al., 2022). In today's tourism environment,

modern travellers demand accurate and accessible content to make informed decisions. This is relevant in the case of cultural heritage sites, where historical background, visitor logistics, and cultural norms are integral to the overall experience (Su et al., 2020; Sun et al., 2021). Tourists often seek practical information on opening hours, ticket prices, accessibility, transport options, and availability of guided tours, as well as contextual information such as the historical significance of the site, multilingual assistance, and/or the programme of events (Campillo-Alhama & Martínez-Sala, 2019) which can strengthen their connection with the site.

This need for knowledge is closely linked to the rise of independent travel, where visitors prefer to personalise their itineraries and engage more actively with the destinations they visit (López-Guzmán et al., 2019). To provide this information, tourism organisations are increasingly turning to digital platforms. In this context, the quality and clarity of digital content provided by DMOs play an important role in shaping both expectations and perceptions before, during, and after the visit (Carreira et al., 2022).

Over the last decade, social media has revolutionised how people create and share content, changing communication patterns and significantly influencing consumer behaviour in the tourism sector (Leung et al., 2013; Zeng & Gerritsen, 2014). As a result of this digital transformation, new types of tourists and tourism practices have appeared, with important implications for tourism professionals as they adapt their marketing strategies (Gutiérrez et al., 2023). Marketing and promotional efforts have evolved into specialised disciplines, including digital marketing, search engine optimisation (SEO), and search engine marketing (SEM), along with social media marketing, prioritising engagement, interactivity, and personalisation (Mendes Thomaz et al., 2013).

In this digital context, destination image, both projected and perceived, is increasingly formed and transmitted through online media (Marine-Roig, 2024). Social media not only allows destinations to share their stories but also encourages travellers to actively contribute to building the destination's identity through reviews, photos, and personal reflections. This interaction emphasises the importance of aligning official brand messages with visitor authenticity to ensure credibility and emotional connection (Cheung et al., 2022; Moin et al., 2020).

Nowadays, the variety of social platforms available—from image-based networks such as Instagram to review-focused platforms like TripAdvisor—has become an important space for dialogue and content exchange (Antonio et al., 2020). These networks are now a part of everyday life. They are essential for visibility, branding and reputation management (Márquez González & Caro Herrero, 2017; Oteros-Rozas et al., 2018). Consequently, companies and DMOs increasingly use social media to strengthen relationship marketing, enabling them to understand visitor preferences, maintain direct communication, and provide customised content through the most effective channels (Huerta-Álvarez et al., 2020).

Within this digital ecosystem, digital branding not only supports visibility and engagement but also serves as a vehicle for communicating the cultural and historical values that define a heritage destination (Kim & Lehto, 2013). By integrating these values into digital narratives, images, and interactions, branding strategies can increase public awareness, promote a sense of identity, and contribute to heritage preservation through emotional and educational engagement (King et al., 2016; Liang et al., 2021). When implemented effectively, digital branding strengthens the connection between visitors and the destination, transforming passive

promotion into meaningful cultural communication that supports tourism development and heritage conservation (Hua et al., 2024; Xu et al., 2023).

Although the importance of digital branding and UGC in tourism has been explored by several studies (Filieri, Yen, et al., 2021; Stepchenkova & Zhan, 2013; Wang et al., 2024), fewer have examined how these strategies operate in the specific context of UNESCO WHS or candidate destinations. Research by Antonio et al. (2020) for example, highlights that while UNESCO designation increases a site's international visibility, it also demands strategic communication that balances authenticity, cultural value, and institutional credibility. Similarly, Chen et al. (2025) emphasise the significant impact of digitally projected image on visitor perceptions and heritage tourism promotion. However, few empirical studies systematically compare projected and perceived images, particularly through social media and review platforms, in destinations actively pursuing WHS recognition (Sun et al., 2021). This study addresses this gap by analysing the Turó de la Seu Vella, a candidate monument currently on Spain's Tentative List, to assess how its digital image is constructed, communicated, and interpreted, and how this process aligns with broader heritage branding objectives in the context of WHS candidacy.

### 3. METHODOLOGY

This study adopts a descriptive, mixed-methods approach to analyse the projected and perceived image of the Turó de la Seu Vella. It combines qualitative content analysis of official digital media with quantitative text mining of TripAdvisor reviews. Finally, both images were compared to identify alignment or discrepancies between institutional communication and visitors' perceptions, with particular attention to mentions of UNESCO candidacy and other key attributes.

To begin with the projected image, a qualitative content analysis was conducted on the destination's official digital material, including texts and images from selected websites and social media platforms. The institutional websites analysed were: (1) the official website of the Turó de la Seu Vella, (2) the municipal tourism website Turisme de Lleida, and (3) the regional tourism portal Ara Lleida. as well as three corresponding social media accounts on Instagram and Facebook: @turoseuvella, @turismedelleida, and @aralleida. These platforms were selected because they represent the primary digital communication channels managed by local public authorities and are directly responsible for promoting the monument. Analysing both websites and social media allows for a comprehensive view of how the destination's image is projected across multiple digital spaces.

The analysis of social media posts focused on 50 posts in total, selected from the three accounts and manually coded. This number was chosen due to the limited volume of content available on the official Turó de la Seu Vella account, which made it appropriate to balance the sample to allow meaningful comparison. The analysis evaluated communication strategies, visual representation, message consistency, and thematic focus, particularly cultural and historical attributes. Content analysis facilitates the identification of dominant themes, symbolic representations, and communication strategies in promotional material (Camprubí & Coromina, 2016). This method is particularly useful in tourism studies to understand how destinations construct and project their identity through online narratives (Stepchenkova et al., 2009).

The analysis considered four key categories:

Historical and cultural narratives: presence of content related to history, heritage value and specific references to the site's UNESCO WH nomination.

Visual elements: quality, relevance, and visual appeal of published material, with an emphasis on images of the monument and its surroundings.

Communication strategy: coherence and consistency of the message, analysis of the strategic use of hashtags, frequency of publication and characteristics of the text.

Engagement and audience reach interactions: (number of followers and likes) and the use of different languages to reach different audiences.

These four categories were derived from a combination of conceptual models of destination image (Carreira et al., 2022; Echtner & Ritchie, 1993) and empirical indicators used in previous studies on tourism communication (Camprubí & Coromina, 2016). The framework aimed to capture both the symbolic and operational dimensions of the site's digital brand. To ensure reliability and minimise researcher bias, two coders analysed the publications independently. After the initial round of coding, any discrepancies were discussed and resolved by consensus. Only the publications on which the coders reached full agreement were included in the final categorisation. This intercoder validation process ensured the transparency and methodological rigour of the qualitative analysis (Lombard et al., 2002).

The websites were analysed separately using the same thematic framework. The analysis followed a descriptive approach and focused on five elements: visual representation, historical and cultural narratives, practical visitor information, event promotion, and complementary digital resources, such as virtual tours. As with social media, the classification was conducted by two coders, following the same intercoder validation procedure described above. This dual approach offered a more nuanced understanding of the site's projected image through both static and dynamic institutional content (Carreira et al., 2022).

On the other hand, to analyse the perceived image, all available reviews of the Turó de la Seu Vella on TripAdvisor, a total of 1,213 in English and Spanish, were extracted until August 2023. Due to the significant volume of data, a quantitative approach was adopted, combining content analysis and text mining techniques through KH Coder software (Higuchi, 2017). This enabled for the systematic identification of recurring themes, emotional markers, and semantic patterns. KH Coder supports frequency-based analysis and co-occurrence modelling, providing outputs such as word clouds and co-occurrence networks. This approach is consistent with the principles of quantitative content analysis, as defined by Stemler (2001) as the objective and replicable analysis of the characteristics of textual messages, while also incorporating the exploratory data mining procedures that are commonly used in computational linguistics. Furthermore, TripAdvisor was selected as the primary platform for analysing UGC due to its status as a leading source in the travel and tourism sector. The UNWTO (2022) has recognised it as a key reference for understanding tourist behaviour and collecting data related to cultural heritage experiences.

This analytical strategy identified dominant topics and sentiments in user discourse, complementing the qualitative content analysis of institutional digital content and supporting a mixed-methods design.

The review analysis process consisted of four main stages:

Data Collection: A total of 1,213 reviews were collected from the TripAdvisor website, written in Spanish and English, up to August 2023. These reviews provided direct insights into the real experiences of visitors.

Data cleaning and pre-processing: The textual data were cleaned by removing common stop words, punctuation, and irrelevant characters. A lemmatisation process was also applied to standardise similar terms (e.g., visit, visits, visited → visit), facilitating the statistical analysis.

Statistical analysis: Using KH Coder, word frequency analysis, sentiment analysis, and co-occurrence matrices were used. This facilitated the identification of clear patterns in site perception, highlighting key terms and emotions frequently expressed by visitors.

Visualisation and interpretation: Co-occurrence maps were generated to support a visual interpretation of emerging themes and to accurately compare the perceived image with the projected one.

The methodology adopted in this study allowed a reliable identification of the main perceptions and sentiments expressed by tourists about the Turó de la Seu Vella.

### **3.1. Case Study: Turó de la Seu Vella**

This study analyses the perceived and projected image on social media and websites containing relevant information about the Turó de la Seu Vella. This monument, situated on a hill in the heart of the city of Lleida, in the Catalonia region of Spain, is the city's former cathedral. It represents the last great temple of Romanesque art, exemplifying the evolving medieval European architecture of the 13th century (UNESCO World Heritage Centre, 2024), and is defined as one of the finest artistic achievements in Catalan architecture (Consorti del Turó de la Seu Vella de Lleida, 2024).

Additionally, its 14th century Gothic cloister is regarded by experts as one of the largest in European Gothic architecture. Known also as the Seu Vella (Old Cathedral in English), it has been a symbol of the city for centuries, standing out for its architectural value and historical and cultural significance.

In 2013, the first steps were taken to formalise the candidacy with the preparation of a dossier outlining the exceptional universal value of the monumental complex for UNESCO WH status application (Paeria, 2014). In 2025, the Turó de la Seu Vella remains on Spain's Tentative List, and efforts are underway to raise national and international awareness of its heritage significance (UNESCO World Heritage Centre, 2025). This context makes the site a suitable case study to analyse the role of digital communication strategies, especially in terms of the destination's projected and perceived image, in supporting heritage positioning and brand development.

## **4. RESULTS**

### **4.1. Projected Image on Social Media**

Regarding the projected image on social media (Instagram and Facebook), the three most representative accounts @turoseuvella (Turó Seu Vella, 2024; Turó Seu Vella [@turoseuvella], 2024), @turismedelleida (Turisme de Lleida, 2024a; Turisme de Lleida [@turismedelleida], 2024) and @aralleida (Ara Lleida, 2024a; Aralleida [@aralleida], 2024) were analysed. These accounts were assessed in terms of historical and cultural narratives, visual elements, communication strategy, engagement and audience reach.

#### **Historical and Cultural Narratives**

The three official social media accounts of the Turó de la Seu Vella frequently highlight the historical and cultural value of the monument. Posts from @turoseuvella often emphasise aspects of the site's heritage, such as its medieval origins, religious symbolism, and architectural legacy. For example, one post recounts the

history of the bell system, referring to two bells dating from the 15th century that are still preserved, evoking the ceremonial role that the site has played over the years.

In contrast, @aralleida integrates the monument into regional narratives, often framing it within panoramic or seasonal landscapes. The phrase “patrimoni amb pur #ADNLleida” (heritage with pure #LleidaDNA) suggests a strong connection between the monument and regional identity.

Meanwhile, @turismedelleida adopts a community-based strategy, frequently posting UGC. These images, often taken during events or from unique city viewpoints, may lack detailed captions about heritage or historical value, but they highlight the monument's iconic features, emphasising its cultural significance through the perspectives of users.

Although the tone and narrative depth vary between the different accounts, they all contribute to a shared description of the Turó de la Seu Vella as a place of cultural and historical significance. However, references to the UNESCO nomination remain limited.

### **Visual Elements**

The visual content shared on the three institutional accounts presents a consistent and recognisable image of the Turó de la Seu Vella. It focuses on the monument's most emblematic features, particularly the bell tower, the Gothic cloister, and the panoramic city views. Most posts are classified into a combination of visual categories, such as architectural representation, urban landscapes, and experience-based images, which show people visiting, exploring, or photographing the monument.

Seasonal elements, lighting, and wide-angle compositions are often used to emphasise the monument's integration into both the natural and urban environments. Although photographic styles and angles vary, the visual content consistently highlights the monument's aesthetic appeal, cultural value, and symbolic importance within the destination's digital brand.

### **Communication Strategy and Engagement**

Following the analysis of the historical and visual dimensions, Table 1 addresses the two remaining categories: communication strategy and engagement with audiences. It summarises how institutional accounts on both Instagram and Facebook use language, tone, hashtags, and user interaction to promote the Turó de la Seu Vella.

**Table 1. Social media metrics and the strategic communication focus of official accounts.**

Account	Platform	Followers	Content Focus	Communication Strategy
Turó de la Seu Vella @turoseuvella	Instagram	4.96K	Focused on promoting the monument's architecture, heritage value, and on-site activities. Many images include people participating in visits or cultural events.	It uses visual content with captions, mainly in Catalan. The captions are informative and descriptive, providing practical details such as opening hours and ticket prices, with limited or no use of hashtags.
	Facebook	8.4K	It replicates Instagram content with no significant changes to the tone or structure.	Primarily oriented towards local engagement. Captions are usually in Catalan, with content related to historical highlights or public activities at the monument.
Turisme de Lleida @turismedelleida	Instagram	17.1K	Integrates the monument into broader urban narratives. Posts featuring the Seu Vella are occasional and mostly come from users.	Strong focus on UGC and local engagement. Captions are celebratory, informal, and written in Catalan. Regular use of hashtags such as #testimolleida, #igerslleida, and mentions to thank contributors, encourage tagging, and foster community participation.
	Facebook	16K	Posts more frequently than on Instagram. Includes event schedules, local activities, and promotional content involving the Seu Vella in festive contexts.	Emphasises practical information and municipal services. Captions are in Catalan, often informative and addressed to residents or local visitors. Some content is reshared from institutional partners.
Ara Lleida @aralleida	Instagram	66.2K	Focus on regional tourism promotion. The Seu Vella appears occasionally, mostly within scenic or seasonal landscape compositions.	The visual content is poetic and emotional. Captions are often multilingual, in Catalan, Spanish, English and French, and are accompanied by hashtags such as #ADNLLleida. The tone promotes regional identity and the values of slow tourism.
	Facebook	38K	Richer and more frequent content than Instagram; focused on activities and events.	Content is visually strong, with captions generally written in Catalan. Posts support campaign narratives and institutional branding efforts. Interaction is encouraged through visual storytelling

Source: Authors

A comparison of the three institutional accounts on Instagram and Facebook shows how each one contributes to building a consistent digital image of the Turó de la Seu Vella, using its own unique approach. Although their visual and narrative styles are different, they all highlight the monument's symbolic value through architecture, emotions, and event-related content. The level of interaction with the audience also varies. @turoseuvella has fewer followers but achieves a high level of engagement on both platforms and often includes practical information in its posts. @Turismedelleida stands out for sharing UGC and encouraging participation via hashtags. In contrast, @aralleida uses visually captivating campaigns to promote regional identity and has a broader and more diverse audience. These communication patterns demonstrate how the three accounts complement each other by combining different types of content, visual consistency, and interaction strategies.

To better understand how these strategies are applied, Appendix A provides examples of posts from the three Instagram accounts. These examples illustrate the variety of tones, images, and messages used to communicate the heritage value and emotional appeal of the monument.

#### 4.2. Projected Web Image

The analysis of the projected web image of the Turó de la Seu Vella was conducted by examining three representative websites associated with prominent organisations that manage or promote this heritage site. These websites were evaluated for their capacity to provide a global image of the monument, focusing on five key elements: high-quality visuals, historical narratives, essential information for visitors, activities and events, and complementary resources such as publications, news, virtual tours, and testimonials.

**Official Website of the Turó de la Seu Vella:** This website serves as the primary portal for the monument's promotion and provides a broad range of content aimed at enhancing the visitor experience (Consorci del Turó de la Seu Vella de Lleida, 2024).

**Visual Elements:** The site prominently features images that highlight the architectural beauty of the cathedral, its iconic cloister, and panoramic views from the hill.

**Historical Content:** Comprehensive sections outline the monument's historical evolution, its architectural design, and its cultural significance, offering insights into the key stages of its development.

**Visitor Information:** Practical details such as opening hours, ticket prices, guided tours, and comprehensive information on accessibility for individuals with reduced mobility.

**Cultural and Educational Resources:** The website has historical documents, visitor testimonials and virtual tours, which underline its educational and cultural mission. It also dedicates a section to the monument's UNESCO WH candidacy.

**Ara Lleida Website (Lleida Tourist Board):** This site incorporates the Turó de la Seu Vella within its cultural heritage offerings as part of a broader regional tourism initiative (Ara Lleida, 2024).

**Contextual Integration:** The monument is highlighted within a wider narrative of Lleida's cultural and natural attractions, ensuring its relevance to several types of tourists.

**Segmented Navigation:** Topics such as WH, museums, cultural routes, and local festivities are organised for ease of access, situating the Seu Vella within both historical and contemporary cultural contexts.

**Cultural Significance:** While it offers less detailed architectural or historical analysis than the official site, it reinforces the monument's cultural prestige by featuring it in multiple thematic categories.

**Turisme de Lleida Website:** This website, affiliated with the Lleida City Council, adopts a user-centred approach, focusing on the practical aspects of visiting the city and its landmarks (Turisme de Lleida, 2024).

**Architectural Features:** Detailed descriptions of the cathedral’s design elements—such as its Romanesque style, Gothic cloister, and distinctive bell tower—are complemented by vivid imagery.

**Visitor Accessibility:** Unique among the sites analysed, it provides extensive information on accessibility, ensuring inclusivity for visitors with disabilities or reduced mobility.

**Tourist Integration:** The site situates the monument as part of Lleida’s broader tourism ecosystem, linking it to gastronomic, natural, and cultural experiences.

The websites collectively contribute to a multidimensional portrayal of the Turó de la Seu Vella, striking a balance between historical depth, visual appeal, and practical utility. However, the emphasis varies: while the official site prioritises historical and architectural content, Ara Lleida and Turisme de Lleida integrate the monument within a broader cultural and tourism framework. Importantly, the monument’s UNESCO candidacy is prominently highlighted on the official website but receives comparatively less attention on the others, suggesting an opportunity for greater alignment across platforms.

#### 4.3. Perceived Image through TripAdvisor and social media

Most of the 1,213 review ratings were excellent (835) and very good (363), as shown in Table 2. The overall average rating is 4.59 out of 5. For reviews in English, the average rating was 4.34, while Spanish reviews had the highest rating of 4.61 (Table 3). Most reviews were in Spanish, with 1,094 in total, peaking in 2016 with 258 reviews. However, the highest average rating occurred in 2015, with a score of 4.70. For English reviews, the total was 118 over 13 years, also peaking in 2016 with 25 reviews and an average rating of 4.48. Due to the COVID-19 pandemic, 2021 had a rating of 5.0, based on a single review.

**Table 2. Total reviews by classification on TripAdvisor.**

Destination	Excellent	Very good	Average	Poor	Terrible
Turó Seu Vella	835	363	72	6	11

Source: TripAdvisor.

**Table 3. Average rating by language: Spanish and English.**

Language	Average Score	Standard Deviation
English	4.34	0.85
Spanish	4.61	0.64
Overall Average	4.59	0.67

Source: Authors.

Following the procedure outlined by Marine-Roig (2015) who applied content analysis to online reviews to identify dominant perceptions in religious tourism, the reviews in this study were pre-processed by removing punctuation, stop words and duplicates, and then lemmatised to group similar word forms. This ensured a clean and consistent corpus suitable for text mining, allowing for clearer interpretation of visitor sentiment and thematic patterns.

The cleaned data was analysed to uncover insights related to sentiment, keyword frequency, and site-wide density, as set out in Tables 4 and 5. This process revealed distinct patterns across languages. In reviews in

English, terms such as beautiful (32 counts), cathedral, and view appeared frequently, indicating a strong emphasis on the aesthetic and architectural appeal of the Turó de la Seu Vella. Similarly, Spanish reviews highlighted words like pena (worth) (268 counts) and bonito, (pretty/nice) which not only underscored the cultural and historical significance of the site but also reflected visitors' emotional connection and positive impressions. The term pena originates from the expression valer la pena, (be worth [it]), showing that visitors find the experience worthwhile and rewarding.

**Table 4. Frequency and sitewide density of sentiment keywords in English**

CATEGORY	COUNT	SITEWIDE DENSITY
FEELINGS	184	4.81%
beautiful	32	0.84%
amazing	29	0.76%
great	29	0.76%
interesting	21	0.55%
good	18	0.47%
best	17	0.44%
worth	16	0.42%
impressive	12	0.31%
fascinating	5	0.13%
outstanding	5	0.13%

Source: Authors.

**Table 5. Frequency and sitewide density of sentiment keywords in Spanish**

CATEGORY	COUNT	SITEWIDE DENSITY
FEELINGS	1133	4.33%
pena (be worth [it])	268	1.02%
bonito (pretty/nice)	210	0.80%
impresionante (impressive)	152	0.58%
precioso (lovely)	141	0.54%
interesante (interesting)	97	0.37%
imprescindible (not to be missed)	65	0.25%
emblemático (emblematic)	36	0.14%
recomendable (recommendable)	77	0.29%
espectacular (spectacular)	48	0.18%
excelente (excellent)	39	0.15%

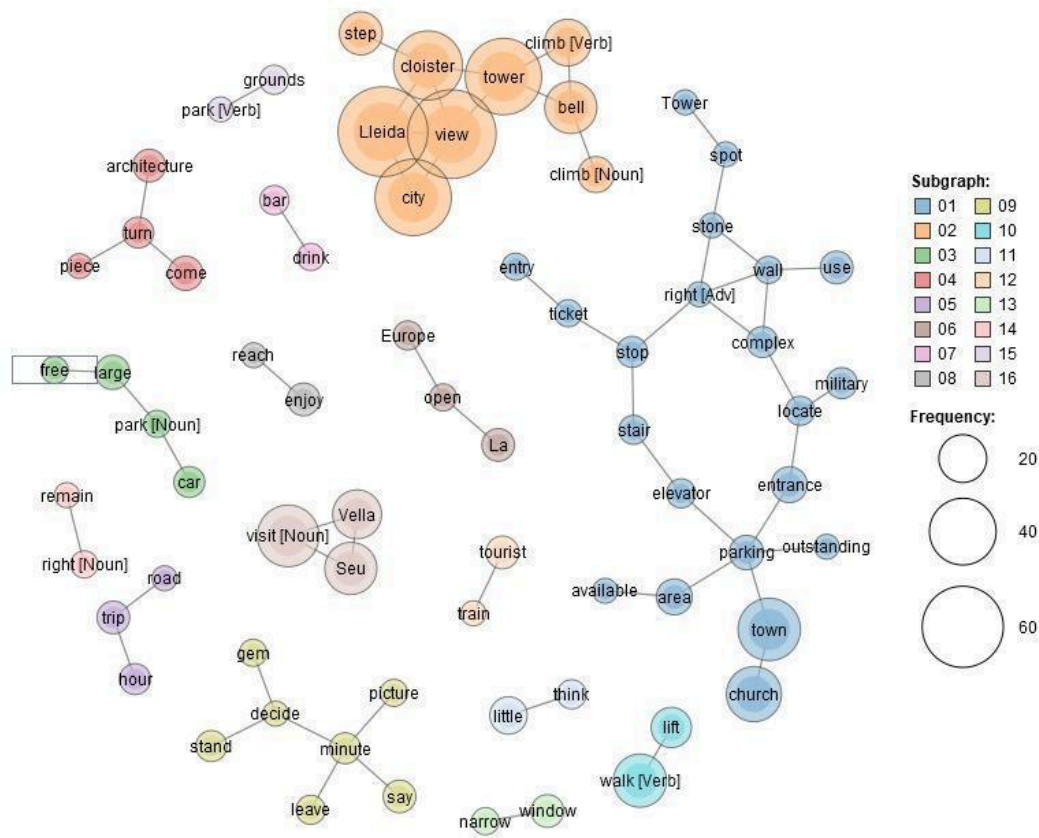
Source: Authors.

Furthermore, the co-occurrence matrix generated using KH Coder provided a detailed mapping of keywords and their associations, offering deeper insights into the thematic focus of visitor reviews in both languages. (Figures 1 and 2). The analysis revealed that certain terms were common across both languages, underscoring their importance for positioning the Turó de la Seu Vella and its surrounding city of Lleida. The word Lleida emerged as a central term, emphasising its role in establishing the site's identity and reinforcing its cultural and geographical context.

In both languages, terms related to visitor activities and experiences, such as cloister, bell, tower, cathedral, and a must-see, were prominent, highlighting the site’s architectural and historical features. Additionally, architectural attributes like Gothic, Romanesque, and military were frequently mentioned, reflecting the visitors’ recognition of the Turó’s rich historical narrative and distinct architectural styles.

Accessibility-related terms, including lift, stairs, and walk, were also relevant, highlighting visitor discussions regarding the ease of navigating the site and its amenities. While these terms contributed positively to the overall perception, the co-occurrence network revealed a notable absence of explicit mentions of the site’s candidacy as a UNESCO WHS, suggesting that this aspect has not yet reached the visitors’ collective awareness.

**Figure 1. Co-occurrence Network words in English**



Source: Authors.

In reviews in English, co-occurring terms such as view, cathedral, tower, and pretty/nice illustrated the visitors’ admiration for the site’s architectural grandeur and breath-taking scenic vistas. Similarly, Spanish-language reviews frequently associated words like historia, (history) vista, (view) claustro, (cloister) and monumento, (monument), reflecting a focus on the site’s historical importance and cultural allure.



Applying this formula, the average engagement rate per post was 3.88%, with a standard deviation of 1.64%, indicating consistent audience interaction across the analysed content.

Finally, a comparative analysis revealed a strong correspondence in terms of emotional engagement, architectural appreciation, and cultural value. Both sources frequently highlighted the site's beauty, historical relevance, and symbolic identity. However, there was a clear discrepancy regarding the monument's UNESCO WH candidacy. This element is communicated on the official website and occasionally mentioned on social media, but it is almost absent from user-generated reviews. This suggests a lack of awareness among visitors and highlights a potential weakness in the visibility of the site's strategic communication of its heritage status.

## 5. DISCUSSION

This study contributes to the literature on digital tourism marketing and destination image by applying the concept of the image gap to a WHS candidate. Using a mixed-methods approach, the Turó de la Seu Vella case study revealed a high level of alignment between the projected and perceived image in terms of emotional tone and architectural appreciation. These findings confirm the importance of congruence for tourist satisfaction, as suggested by Marine-Roig & Ferrer-Rosell (2018), and extend their model to include cases at the pre-nomination stage.

The study's key contribution lies in showing that, despite an overall alignment, there remains a significant image gap regarding the site's UNESCO nomination. This echoes the concerns raised by Ryan & Silvanto (2009) regarding the challenges of branding WHS candidates within institutional constraints. While institutional channels occasionally mention the nomination, this message does not appear to be internalised by visitors, as evidenced by the absence of references in UGC. This suggests a need to refine communication strategies to strengthen strategic narratives, in line with recent discussions by Chen et al. (2025) on the importance of authenticity and clarity in heritage promotion.

Visitor reviews also reflect strong satisfaction, with 98.8% of TripAdvisor reviews rated as excellent and very good, and an average rating of 4.59 out of 5. On the other hand, only 17 were rated poor (6) or terrible (11), approximately 0.01% of the total comments; highlighting the importance of proactive feedback management to enhance visitor experiences. These observations align with the insights of Mellinas et al., (2024), who emphasised that even iconic heritage sites are not immune to critical feedback and require systematic complaint management to maintain a positive reputation.

Methodologically, this study demonstrates the value of integrating qualitative content analysis and quantitative text mining to evaluate digital branding strategies. This supports earlier findings by Stepchenkova & Zhan (2013) on the effectiveness of combining BGC and UGC for destination image analysis, while also adding empirical insights on multilingual audiences and engagement metrics. Furthermore, the engagement rate observed on the @turoseuvella Instagram account aligns with the findings of Marti-Ochoa et al. (2024, 2025) on the effectiveness of nano-influencers in building trust and authenticity in heritage communication.

In addition, the bilingual analysis in Spanish and English revealed consistent thematic patterns and emotional expressions confirming the effectiveness of inclusive, multilingual strategies in attracting diverse audiences, thus validating the recommendations of Marine-Roig & Mariné Gallisà (2018). The regional

platform Ara Lleida exemplifies this approach, through its consistent use of multilingual content that reflects the broader cultural diversity of Lleida province. Similar findings were observed in the work of Katahenggam et al. (2025), who emphasised the potential of multilingual travel vlogs to promote local identity and heritage narratives in culturally diverse contexts.

By bringing together these perspectives, the study not only validates key theoretical concepts, but also provides new evidence on how WHS candidate sites can manage their digital image to increase visibility and support without compromising institutional discretion in their communication strategies.

Beyond the case itself, the implications of this study extend to other heritage destinations—particularly those with cultural value but low international visibility. Digital storytelling, multilingual content, and active engagement with UGC can help to promote lesser-known sites, redistribute visitor flows, and contribute to more sustainable tourism models (Masroor & Shiva, 2024; Van Der Zee et al., 2024). These strategies are especially important in contexts aiming to mitigate the effects of overtourism and promote regional cultural identity.

## 6. CONCLUSION

This study confirms that the digital image of a cultural heritage site can be effectively communicated through a combination of institutional content and UGC, even for lesser-known destinations. However, the presence of an image gap, particularly regarding the UNESCO nomination, illustrates the challenges of managing heritage branding under institutional constraints.

The conclusions of this study offer valuable insights for similar heritage contexts, though these must be viewed with caution in terms of their transferability. The applicability of these strategies may vary depending on local governance models, digital infrastructure and visitor profiles. Nevertheless, the core principles of authentic communication, multilingual inclusivity and engagement through UGC represent adaptable tools for other destinations seeking to enhance visibility without contributing to overtourism.

By highlighting both the potential and the limits of digital branding in the heritage sector, this study contributes to future research aimed at developing more nuanced, scalable, and locally adapted approaches to cultural tourism marketing.

### 6.1. Academic Implications

This study contributes to the tourism image management literature by addressing the under-explored intersection of destination branding and digital tourism marketing applied to culturally significant sites aspiring to UNESCO WH status. Focusing on the case of the Turó de la Seu Vella, the research explores the gap between projected and perceived images through the analysis of online UGC and official digital narratives. By combining quantitative text mining methods and qualitative content analysis, the study demonstrates how digital platforms can strategically promote heritage awareness and create a more authentic and appealing image of heritage destinations.

Establishing a system of continuous analysis of online reviews is essential to identify trends and areas for improvement and to quickly adapt marketing strategies in response to changing visitor perceptions. Developing campaigns that highlight the cultural and historical significance of the site, particularly concerning its candidacy for UNESCO WH status, is fundamental. Additionally, strategic collaboration with other tourist attractions and optimising the site's digital presence will provide information that is easily

accessible and attractive to potential visitors, including the use of SEO tools to improve search engine visibility. Managers can use the findings of the study to optimise their marketing initiatives and attract more visitors.

## **6.2. Practical implications**

The results of this study provide practical information for DMOs and heritage site managers seeking to improve digital branding and heritage awareness. Given the Turó de la Seu Vella's current UNESCO nomination and the cautious approach adopted by the local authorities, promotion should focus on raising awareness of the nomination process and its cultural relevance, rather than the designation itself.

Digital platforms are suitable for sharing information about the site's value and the stages of the nomination. Campaigns inviting users to reflect on questions like "What makes the Turó de la Seu Vella special to you?" can increase engagement and may help increase the reach of the message with new followers. The current engagement rate on Instagram confirms the interest of the audience. To build on this advantage, tourism boards should:

Encourage UGC that reflects visitors' appreciation of the cultural and historical value of the site, strengthening authenticity and emotional connection.

Engage with local nano and micro-influencers who can function as trusted ambassadors and amplify key messages to appear organic and rooted in the community.

By "closing the gap" through these strategies, DMOs can gradually strengthen the destination brand, build public support, and contribute significantly to the visibility of the candidacy, without exceeding the limits of the current communication strategy.

## **6.3. Limitations and Future Research**

Despite its contributions, the study has limitations. The projected image analysis relied on a small sample size, with only 50 posts per social media account examined. This limited dataset may limit the robustness of the findings. Furthermore, the study focused on a specific group of platforms, potentially overlooking other influential digital narratives that could contribute to a more comprehensive understanding of the projected image.

To address these limitations, future research could expand the sample size to include a wider range of social media posts and incorporate additional platforms such as TikTok and YouTube to capture diverse digital narratives. TikTok offers the opportunity to analyse video content, providing insights into diverse types of tourist profiles and behaviours, with a particular focus on engaging younger generations. Moreover, tools such as SEMrush could be used to evaluate and study the construction and performance of websites related to the heritage site. This analysis could include an evaluation of SEO strategies, website structure, and the level of engagement generated through digital platforms.

Future studies could benefit from incorporating qualitative methods, such as interviews or structured surveys with tourists at the site. These approaches would allow researchers to gather first-hand data on visitor expectations, satisfaction, and perceived authenticity. Surveys could help determine how tourists interpret the site's brand identity, while interviews could reveal the emotional and symbolic meanings that visitors associate with the Turó de la Seu Vella. Integrating such qualitative data would strengthen the link between

digital image analysis and the lived experience of visitors, providing a more holistic understanding of destination branding in heritage contexts.

Additionally, a more detailed classification of social media content and comments could offer a broader understanding of the destination brand's perceptions and engagement strategies. Long-term studies that track changes in the site's image over time, particularly in response to developments in the WHS candidacy, would also provide valuable insights into the evolving dynamics of heritage tourism marketing.

By addressing these areas, future research can build upon this study to advance theoretical and practical understandings of the role of digital marketing in cultural heritage preservation and sustainable tourism development.

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## APPENDIX


## Appendix A. Examples of posts by @turoseuvela, @aralleida and @turismedelleida.

Table 6.

POST	TEXT CONTENT
<p><b>@TUROSEUVELLA</b></p> <p> Imagen que contiene Interfaz de usuario gráfica El contenido generado por IA puede ser incorrecto.</p>	<p>Segons els documents antics, foren onze les campanes de la Seu Vella de Lleida encarregades d'anunciar els dies de festa i els de dol, per bé que avui només se'n conserven dues, la Silvestra, de 1418, i la Mònica, de 1486, any en què també es mecanitzaren els sons horaris. Un conjunt de cinc campanes més, foses a mitjan segle XX, sonen plegades en festivitats assenyalades del nostre calendari. Els seus noms són Bàrbara, Crist, Marieta, Meuca i Puríssima.</p>
<p> Imagen de la pantalla de un celular con letras El contenido generado por IA puede ser incorrecto.</p>	<p>La molt probable l'irta ibèrica, la llerda romana i la Larida musulmana romanen sota el subsòl el Turó de la Seu Vella de Lleida, així com l'excel·lent barri gòtic que s'hi anà gestant de forma majestuosa a l'època medieval.</p>
<p> Interfaz de usuario gráfica El contenido generado por IA puede ser incorrecto.</p>	<p>És una de les fotos més buscades, la de castell de focs amb la Seu Vella de Lleida al fons. 🇪🇺 Encara que sigui un clàssic, no ens cansarem mai de veure-les. 🇪🇺 Ajuntament de Lleida</p> <p>■ Quan arriba el vespre i comença a amagar-se el sol, els seus raigs il·luminen el campanar de la Seu Vella de Lleida, al 📍 SEGRIÀ. Amb una alçada de seixanta metres, el campanar ofereix unes panoràmiques irrepitibles de la capital de ponent. 🇪🇺 Patrimoni amb pur 🇪🇺 #ADNlleida 🇪🇺 🇪🇺 🇪🇺</p> <p>■ Cuando llega el anochecer y empieza a esconderse el sol, sus rayos* iluminan el campanario de la SEU Vella de Lleida, en el 📍 SEGRIÀ. Con una altura de sesenta metros, el campanario ofrece unas panorámicas irrepitibles de la capital de poniente. Patrimonio con puro #ADNlleida 🇪🇺 🇪🇺 🇪🇺</p> <p>■ When evening comes and the sun begins to set, its rays light up the bell tower of Lleida's Seu Vella (Old Cathedral), in 🇪🇺 EL SEGRIÀ. With a height of sixty metres, the bell tower offers 🇪🇺 unrepeatable views over the capital of Western Catalonia. Heritage with pure #LleidaDNA 🇪🇺 🇪🇺 🇪🇺</p> <p>■ Lorsque le soir arrive et que le soleil commence à se coucher, ses rayons illuminent le clocher de la cathédrale Seu Vella de Lleida, dans le 📍 SEGRIÀ. D'une hauteur de soixante mètres, le clocher offre une vue panoramique 🇪🇺 incomparable sur la capitale de la Catalogne occidentale. Patrimoine empreint d'#ADNlleida à l'état pur 🇪🇺 🇪🇺 🇪🇺</p> <p>📍 La Seu Vella, Ciutat de Lleida, el Segrià  🇪🇺 @segriaturisme @turismedelleida</p>
<p><b>@ARALLEIDA</b></p>	

## POST

## TEXT CONTENT

 Una captura de pantalla de un celular El contenido generado por IA puede ser incorrecto.

 Interfaz de usuario gráfica El contenido generado por IA puede ser incorrecto.

@ajuntamentdelleida @turoseuvella Moltes gràcies @lennavg\_per #CompartirADNlleida amb aquesta foto tan autèntica!  
 #BiosphereDestination 🌿  
 #inLOVEwithCatalonia #Lleida #SeuVella  
 #TerresdeLleida #AraLleida  
 #responsibletourism #sustainabletourism  
 #sustainabletravel #slowtravel  
 #TravelEnjoyRespect #ecotravel #ecotourism

■ La captura 📸 d'avui és senzillament espectacular. El campanar de la Seu Vella compta amb una escala caragolada amb 238 graons, que hem de pujar 🧗 per poder gaudir d'unes vistes úniques de la ciutat de Lleida, al 📍 SEGRIÀ. No existeix una millor recompensa, és un autèntic regal de 🎁 l'ADNlleida 🦋❤️🌍 ■ La captura de hoy es sencillamente espectacular 📸. El campanario de la Seu Vella cuenta con una escala atornillada con 238 escalones, que tenemos que subir para poder disfrutar de unas vistas únicas 📖 de la ciudad de Lleida, en el SEGRIÀ. No existe una mejor recompensa 🎁, es un auténtico regalo del ADNlleida 🦋❤️🌍 ■ Today's photograph is simply 📸 spectacular. The bell tower of the Seu Vella (Old Cathedral) has a 238-step spiral staircase. If you climb it, you will be able to enjoy unique views of the 📍 city of Lleida, in EL SEGRIÀ. There is no better reward; it is a 🎁 gift full of authentic #LleidaDNA 🦋❤️🌍

■ Le cliché d'aujourd'hui 📸 est tout simplement spectaculaire. Le clocher de la Seu Vella possède un escalier en colimaçon de 238 marches qu'il faut gravir 🧗👩 pour pouvoir profiter d'une vue unique sur la ville de Lleida, dans le 📍 SEGRIÀ. Il n'y a pas meilleure récompense, c'est un authentique cadeau de l'ADNlleida 🦋❤️🌍 📍 La Seu Vella, Ciutat de Lleida, El Segrià 📍  
 @ajuntamentdelleida @segriaturisme  
 @turismedelleida @turoseuvella Gràcies  
 @magtorrelles per aquesta bonica captura i per #CompartirADNlleida amb nosaltres!  
 #BiosphereDestination 🌿  
 #inLOVEwithCatalonia #LaSeuVella #Lleida  
 #ElSegria #TerresdeLleida #AraLleida  
 #responsibletourism #sustainabletourism  
 #sustainabletravel #slowtravel  
 #TravelEnjoyRespect #ecotravel #ecotourism

Aquests són els espectaculars colors 🌈 que ens regala la primavera a la ciutat de Lleida. Busques plans per a demà? Doncs vine a passejar 🧗 pels carrers de la capital del SEGRIÀ. Al Turó de la Seu Vella trobaràs un fantàstic mirador per contemplar la ciutat i el seu 📍 #ADNlleida 🦋❤️🌍 ■ Estos son los espectaculares colores que nos regala la

## POST


## TEXT CONTENT


primavera en la ciudad de Lleida. ¿Buscas planes para mañana? 😊 Pues ven a pasear por las calles de la capital del 📍 SEGRÍA. En el Turó de la Seu Vella encontrarás un fantástico mirador para contemplar 🌐 la ciudad y su #ADNlleida 🦋❤️🌍 ■ These are the spectacular colours 🌸 that spring brings to the city of Lleida. Are you in search of a plan for tomorrow? Come and take a stroll 😊 through the streets of the capital of 📍 EL SEGRÍA. On the Seu Vella Hill, visitors will find a fantastic viewpoint from which to admire the city and its #LleidaDNA 🦋❤️🌍 ■ Voici la spectaculaire palette de couleurs 🌸 que nous offre le printemps dans la ville de Lleida. Besoin d'idées pour demain ? 😊 Venez flâner dans les rues de la capitale du 📍 SEGRÍA. Sur la colline de la Seu Vella (cathédrale), vous trouverez un point de vue fantastique pour contempler la ville et son #ADNlleida 🦋❤️🌍 📍 La Seu Vella, La Ciutat de Lleida, El Segrià 📍  
 @ajuntamentdelleida @segriaturisme @turismedelleida @turoseuvella Moltíssimes gràcies @jaankankunen per aquesta bonica captura i per #CompartirADNlleida amb nosaltres! #BiosphereDestination 🌱 #inLOVEwithCatalonia #LaSeuVella #Lleida #ElSegria #TerresdeLleida #AraLleida #responsibletourism #sustainabletourism #sustainabletravel #slowtravel #TravelEnjoyRespect #ecotravel #ecotourism


Bon dia #igers 📸📱 La compartició d'aquesta setmana amb 📍 #testimolleida és per aquesta 📸 de @fandelleida feta des del carrer Santa Marta mostrant la Seu Vella i l'església de Sant Joan al fons. Enhorabona i moltes gràcies, Fanny!!! 🙌🙌🙌🙌 Esperem que us agradi i us animem a continuar etiquetant les vostres 📸 de #Lleida ciutat i mencionant @turismedelleida 🌸📍 La propera pot ser la teva l'escollida!! 😊 #inLOVEwithCatalonia #ciutatsambcaràcter #aralleida #comparteixlleida #turismedelleida #igerslleida #igerscatalonia #ig\_catalonia #igerscatalunya #gaudeix\_cat

Bon dia #igers 📸📱 La compartició d'aquesta setmana amb 📍 #testimolleida és per aquesta 📸 de @rosaaltes mostrant la torre i el claustre de la Seu Vella. Enhorabona i moltes gràcies, Rosa!!! 🙌🙌🙌🙌 Esperem que us agradi i us animem a continuar etiquetant les vostres 📸 de #Lleida ciutat i mencionant @turismedelleida 🌸📍 La propera pot ser la teva l'escollida!! 😊 #inLOVEwithCatalonia #ciutatsambcaràcter #aralleida #comparteixlleida #turismedelleida

**@TURISMEDELLEIDA**

 Una captura de pantalla de un celular con la imagen de una calle El contenido generado por IA puede ser incorrecto.

 Imagen de la pantalla de un celular con la imagen de una iglesia El contenido generado por IA puede ser incorrecto.

POST	TEXT CONTENT
 <p>Fuegos artificiales en el cielo El contenido generado por IA puede ser incorrecto.</p>	<p>#igerslleida #igerscatalonia #ig_catalonia #igerscatalunya #gaudeix_cat</p> <p>Bona tarda #igers 🥳🥳 La compartició d'aquesta setmana amb #testimolleida és per aquesta magnífica 📷 recordant el Castell de Focs de la Festa Major d'enguany feta per @mides_fotografia Moltes gràcies i enhorabona , Miquel!! 🍷🍷🍷🍷 Esperem que us agradi!!! Aproveiteu aquest mes tant fester 📅 per captar fantàstiques 📷 amb el gran ventall d'activitats i esdeveniments que hi ha programats a la ciutat de #Lleida !!! 🎉 La setmana vinent, més!! ✨</p> <p>#inlovewithcatalonia #totelquestimes #lleidaciutat #ciutatambaràcter #FMLleida2023</p>

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### Notes

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