

## SOCIAL MEDIA, ARCHAEOLOGICAL NEWS, AND CULTURAL RESOURCE MANAGEMENT: THE CASE OF MOYANG.CO

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### Abstract

This article critically examines the role of digital heritage media in framing recent archaeological discoveries and government heritage policies within the framework of Cultural Resource Management (CRM). Using Moyang.co, an Indonesian Instagram-based heritage media platform, as a case study, this research analyzes how news related to new archaeological findings, research outcomes, and state interventions are communicated, questioned, and negotiated in the public sphere. Employing qualitative content analysis of selected Moyang.co posts published between 2024 and 2025, this study applies CRM perspectives emphasizing values-based management, public archaeology, and participatory heritage governance. The results demonstrate that Moyang.co functions not merely as an information outlet, but as a critical mediator that connects archaeological discovery with issues of management responsibility, policy transparency, and stakeholder inclusion. By consistently situating discoveries within broader governance and conservation contexts, Moyang.co challenges state-centered heritage narratives and highlights gaps between policy formulation and on-the-ground management. This article argues that digital heritage media has become an integral yet under-recognized component of contemporary CRM, particularly in contexts where archaeological discoveries are rapidly publicized while management responses remain slow, contested, or opaque.

**Keywords:** Moyang.co, CRM, public archaeology, archaeological news, social media

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### 1. Introduction

The management of archaeological and cultural heritage resources has undergone a significant transformation over the past decades. Once dominated by expert-driven and state-centered preservation models, Cultural Resource Management (CRM) has increasingly emphasized participatory approaches, multivocality, and the recognition of diverse heritage values (Smith, 2006; Mason, 2002). Within this shift, archaeological discoveries are no longer understood solely as scientific events, but as

critical moments that demand immediate management decisions, policy responses, and public accountability.

Within this shifting CRM landscape, information regarding new archaeological discoveries, ongoing research, and controversies related to cultural heritage circulates rapidly through digital media. Social media platforms, in particular, have become the primary arenas in which cultural heritage is interpreted, debated, and politicized beyond academic and governmental institutions, as the production of heritage meaning increasingly shifts into digital spaces that are fluid, participatory, and non-institutional (Bonacchi & Krzyzanska, 2019). As a result, media now plays a strategic role in shaping public understanding of archaeological resources and influencing expectations toward state responsibility in heritage management.

This transformation has direct implications for how CRM operates. In an increasingly digitalized society, the dominance of social media as the primary source of heritage-related information has reshaped the conditions under which CRM operates. Social media platforms provide spaces where diverse stakeholders articulate perspectives on heritage, shaping public awareness, perceptions of risk, and expectations of state responsibility at a pace that often precedes formal management responses (Foroughi, Andrade, & Roders, 2023; Liang, Lu, & Martin, 2021). This shift challenges traditional CRM frameworks grounded in institutional authority and expert communication, highlighting the need to account for media dynamics in heritage governance.

Against this background, the presence of heritage-focused digital media such as Moyang.co becomes particularly relevant. By operating within widely used social media platforms, Moyang.co provides an accessible and timely medium for translating archaeological knowledge and heritage policy into narratives that resonate with contemporary audiences. This positioning allows the platform to function as an effective bridge between archaeological expertise, state governance, and public values, reinforcing its importance within the broader CRM landscape.

These dynamics are particularly pronounced in Indonesia, where archaeological resources are legally controlled by the state yet embedded within living social landscapes, the role of media becomes especially significant. Heritage-focused digital outlets such as Moyang.co have emerged as alternative channels that bridge academic archaeology, heritage policy, and public discourse. Through its Instagram-based publications, Moyang.co reports on recent archaeological discoveries, research findings, and government interventions while frequently contextualizing them within broader debates on conservation, development, and governance. Rather than presenting archaeology as a neutral or purely technical domain, Moyang.co frames heritage as a public issue with social, political, and ethical implications.

Previous CRM and public archaeology studies have emphasized the importance of communication, interpretation, and civic engagement in ensuring sustainable heritage management (Little & Shackel, 2014; Merriman, 2004; McManamon, 2000). More recent scholarship has also highlighted how heritage governance is shaped by power relations and competing value systems, particularly in state-dominated

management regimes (Waterton & Smith, 2010; Harrison, 2008). Digital heritage studies have begun to acknowledge the role of online platforms in shaping heritage values and public discourse (Bonacchi, 2017). Despite these insights, critical examinations of heritage news media as an active component of CRM, especially within Southeast Asian contexts, remain limited.

This article addresses this gap by examining Moyang.co as a case study of digital heritage media that actively mediates archaeological discoveries and state heritage policy. The novelty of this study lies in its positioning of social media-based heritage journalism not merely as a communication tool, but as an informal governance actor that shapes public expectations, exposes management tensions, and contributes to the negotiation of heritage meaning. The objective of this study is to analyze how Moyang.co frames archaeological discoveries and government policies, and to assess the implications of this framing for contemporary CRM in Indonesia.

## 2. Method

This study employs a qualitative content analysis approach grounded in CRM and public archaeology frameworks. The analysis is informed by values-based management, which emphasizes the identification and negotiation of multiple heritage values (Harrison et al., 2020; Mason, 2002), public archaeology perspectives that foreground communication and civic engagement (Little & Shackel, 2014; Merriman, 2004; McManamon, 2000), and participatory heritage governance that recognizes power relations and multivocality in heritage decision-making (Meskell & Isakhan, 2024; Waterton & Smith, 2010; Harrison, 2008).

Primary data consist of selected Instagram posts published by Moyang.co (that can be accessed in <https://www.instagram.com/moyangdotco/>) between 2024 and 2025. Posts were purposively sampled based on their relevance to archaeological discoveries, heritage-related government policies, and public controversies surrounding cultural heritage management, with relevance defined by explicit engagement with management implications rather than popularity metrics. Posts referring primarily to heritage issues outside Indonesia were excluded, as the analysis focuses on CRM within Indonesia's legal, institutional, and socio-political framework. Visual elements, captions, and hashtags were treated as an integrated unit of analysis, acknowledging that meaning in digital heritage communication is produced through the interaction of textual and visual narratives.

Each selected post was analyzed using four interrelated analytical dimensions adapted from recent studies on digital heritage and media-based public archaeology: (1) thematic focus (archaeological discovery, policy intervention, controversy, or public education); (2) narrative framing (informative, critical, or interrogative); (3) actors represented (state institutions, experts, local communities, or media); and (4) implied management perspective, including assumptions regarding responsibility, authority, and public participation (Foroughi, Andrade, & Roders, 2023; Harrison et al., 2020). This framework allows the analysis to move beyond descriptive categorization toward a critical assessment of how heritage values, risks, and governance priorities are negotiated within digital media discourse.

By positioning digital heritage media as part of the broader CRM ecosystem, this methodological approach treats media not merely as a channel of communication, but as an informal governance arena where heritage meanings and management expectations are constructed, contested, and circulated (Ginzarly & Teller, 2025; Bonacchi, 2021).

### 3. Results and Discussion

This section interprets the findings through the lens of digital social media-based CRM, in which media platforms operate as informal governance arenas that mediate heritage values, authority, and responsibility. Within this framework, social media-based heritage journalism is understood not merely as a communication tool, but as a platform-mediated space where archaeological discovery, policy, and public expectations are negotiated.

#### 3.1. Classification of Moyang.co content within a CRM framework

The following classification is based exclusively on posts addressing archaeological and heritage issues within Indonesia, ensuring consistency with the study’s focus on CRM practices in the national context. To establish an empirical foundation for the analysis, Moyang.co’s Instagram content was first classified according to the four analytical dimensions outlined in the methodology: thematic focus, narrative framing, actors represented, and implied management perspective. This initial classification functions as an analytical mapping that distinguishes descriptive patterns in the dataset from the interpretive discussion developed in subsequent subchapters.

From a total of 174 posts published during the observation period, 68 posts were purposively selected based on their relevance to archaeological discoveries, heritage-related government policies, and public controversies surrounding cultural heritage management. These selected posts were then coded using a multiple-coding approach, allowing each post to be assigned to more than one category when its visual and textual narratives simultaneously addressed multiple analytical focuses. This approach was adopted to capture the complexity of digital heritage communication, in which a single post may perform informative, educational, and critical functions at the same time.

**Table 1.** Classification of Moyang.co Content.

Analytical Dimension	Category	Number of Posts	Example Post (Theme)
Thematic Focus	Archaeological Discovery	15	Hidden Treasures of Bangka: Ancient Harbor, Ship, Statue & Gold Unearthed in Kota Kapur! (Published on Nov 30, 2025)
	Government Policy / Intervention	21	Gajadi Non-Permanen... Perihal Stairlift: Ada Apa di Borobudur (Lagi)? (Published on May 30, 2025)

	Controversy / Conflict	28	Soal Tongkat Kiai Cokro, Pusaka Spiritual Milik Pangeran Diponegoro (Published on Sep 1, 2024)
	Public Education	32	Fosil Manusia Purba Ditemukan di Dasar Selat Madura: Benarkah Ini Jejak Benua yang Hilang? (Published on Jun 4, 2025)
Narrative Framing	Informative	50	BRIN Temukan 958 Titik Baru Tinggalan Arkeologis di Penanggungan! Apa sajakah? (Published on Dec 14, 2024)
	Critical	20	Cerita satu arca yang akhirnya utuh kembali setelah berabad-abad... Tapi, kenapa baru ketemu sekarang? (Published on May 22, 2025)
	Interrogative	25	Sejarah Nasional Mau Ditulis Ulang, Tapi Kok Banyak yang Waswas? (Published on May 19, 2025)
Actors Represented	State Institutions	56	Akankah BRIN Tetap 'Ambil Paksa' Benda Arkeologi Papua? (Published on Nov 4, 2024)
	Experts / Academics	23	Ahli Berkata UU Cagar Budaya Perlu Diubah, Haruskah? (Published on Nov 6, 2024)
	Local Communities	31	Bukan Hari Biasa: 112 Tahun Gali-Gali di Indonesia (Published on Jun 14, 2025)
	Media (Editorial Voice)	13	Menjaga Pohon, Menjaga Situs: Pesan dari Candi Kesiman (Published on Feb 26, 2025)
Implied Management Perspective	State Responsibility	24	Membiarkan Sejarah Retak atau Membangunnya Kembali? Kisah tentang

		Cagar Budaya, Demo, dan Restorasi! (Published on Sep 18, 2025)
Shared / Participatory Responsibility	26	Terperosok di Zaman Mpu Sindok: Sebuah Candi Muncul saat Warga sedang Bersih-Bersih (Published on Jun 12, 2025)
Unclear / Contested Authority	9	Romantisme Borobudur Sunrise! Berimbangkah la dengan Konservasi? (Published on Oct 28, 2025)
Neutral / Implicit Management Perspective	21	Langit Jingga, Angin Bukit, dan Kita di Candi Ijo (Published on Oct 19, 2025)

Source: Research Observation Results (2025).

Table 1 summarizes the distribution of coded categories across the four analytical dimensions. In terms of thematic focus, content related to public education (32 occurrences) and controversy or conflict (28 occurrences) appears more frequently than posts focused explicitly on archaeological discoveries (15 occurrences). This distribution suggests that Moyang.co places considerable emphasis on contextualization and debate, rather than treating discovery as an isolated scientific event. Posts addressing government policy or intervention (21 occurrences) further indicate the platform’s sustained engagement with governance and regulatory issues.

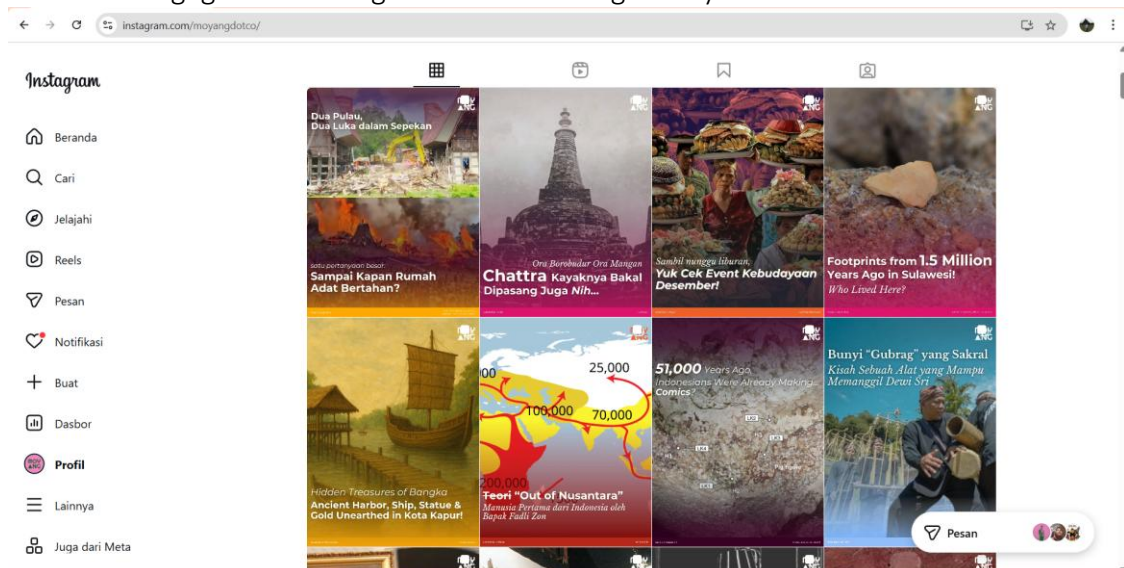


Figure 1. Overview of Moyang.co’s Instagram feed displaying heritage-focused visual communication.

Source: <https://www.instagram.com/moyangdotco/>

Regarding narrative framing, informative posts dominate the dataset (50 occurrences), followed by interrogative (25) and critical framing (20). This pattern reflects Moyang.co's dual function as both an information provider and a platform that encourages questioning and reflection on heritage management practices. The representation of actors is similarly plural, with state institutions appearing most frequently (56), alongside experts or academics (23), local communities (31), and Moyang.co's own editorial voice as media actor (13). This distribution underscores the multivocal character of the platform's heritage discourse.

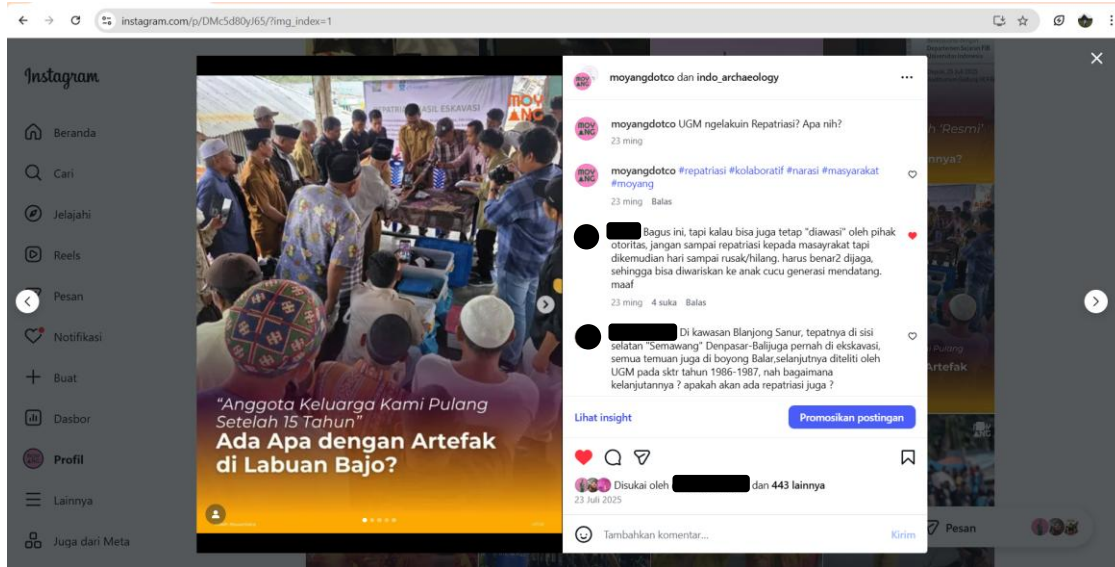
The implied management perspective further reinforces this complexity. Posts suggesting shared or participatory responsibility (26 occurrences) slightly outnumber those emphasizing exclusive state responsibility (24), indicating a discursive shift toward more inclusive models of heritage governance. A smaller number of posts reflect unclear or contested authority (9), highlighting moments where management responsibility remains ambiguous or unresolved.



**Figure 2.** Moyang.co post reporting a recent archaeological discovery with emphasis on management and policy implications.

Source: [https://www.instagram.com/p/DFh9x1dScMW/?img\\_index=1](https://www.instagram.com/p/DFh9x1dScMW/?img_index=1)

The overlap between archaeological discovery and public education in several posts indicates that Moyang.co does not treat discovery as an end in itself, but rather as an entry point for public engagement and heritage literacy. By systematically mapping Moyang.co's content within these analytical dimensions, this classification demonstrates that digital heritage media functions as a hybrid actor that simultaneously disseminates information, critiques policy, and facilitates public interpretation within the broader CRM ecosystem.



**Figure 3.** Moyang.co post addressing heritage policy and public debate.

Source: [https://www.instagram.com/p/DMc5d80yJ65/?img\\_index=1](https://www.instagram.com/p/DMc5d80yJ65/?img_index=1)

The visual presentation of Moyang.co's Instagram content plays a crucial role in shaping heritage discourse. As shown in Figures 1-3, archaeological information is delivered through visually engaging layouts that combine imagery, concise textual framing, and contextual captions. This visual strategy enhances accessibility and aligns heritage communication with contemporary social media practices, reinforcing the platform's effectiveness as a mediator within Cultural Resource Management.

This classification demonstrates that Moyang.co does not operate within a single communicative function. Instead, it intersects information dissemination, critique, education, and advocacy, reinforcing the argument that digital heritage media should be recognized as part of the broader CRM landscape rather than external to it. These findings indicate that digital heritage media not only reflects heritage debates, but actively shapes how archaeological discoveries and management practices are understood and contested in contemporary society.

### 3.2. Archaeological discoveries as management-critical moments

Moyang.co consistently frames archaeological discoveries not merely as scientific achievements, but as management-critical moments that trigger questions of governance, responsibility, and risk. Although posts explicitly categorized under archaeological discovery constitute a smaller portion of the dataset (15 occurrences), their narrative significance is amplified by frequent overlaps with public education and policy-related content. This pattern indicates that discovery is rarely presented as an isolated event, but rather as an entry point into broader discussions of heritage management (Nilson & Thorell, 2018; Chirikure & Pwiti, 2008).

Moyang.co's posts reporting newly identified temples, inscriptions, or archaeological findings routinely extend beyond announcing the discovery itself to interrogate issues of legal protection, site vulnerability, and further implementation. From a CRM perspective, the framing of archaeological discovery as a management-

critical moment reflects the principle that identification without timely management responses, such as legal protection and coordinated stakeholder action, renders heritage vulnerable to value erosion (Smith, 2006; Darvill, 1994). By extending discovery narratives toward issues of governance and implementation, Moyang.co implicitly challenges reactive management models that prioritize documentation over protection. This suggests that media visibility functions as an informal accountability mechanism that reconfigures how authority is exercised within state-centered heritage governance, reinforcing the growing role of digital media in shaping expectations of institutional responsibility (Foroughi, Andrade, & Roders, 2023).

The framing of discovery as a management problem also reflects a broader shift within CRM toward understanding heritage as a process rather than a static outcome (Ferreira-Santos & Pombo, 2026; Rahaman, 2018). Heritage was a set of practices through which knowledge, values, and responsibilities are continuously produced and negotiated (Avrami et al., 2019). By linking new discoveries to questions of governance and public accountability, Moyang.co reinforces this processual understanding of heritage, positioning discovery as the beginning of social and political negotiation rather than its conclusion.

Importantly, Moyang.co's coverage redirects public attention toward issues of accountability by presenting archaeological discoveries as collective assets whose safeguarding requires coordinated action among state institutions, experts, and local communities. This emphasis corresponds with public archaeology perspectives that stress communication and civic engagement as integral components of sustainable heritage management (Little & Shackel, 2014; Merriman, 2004; McManamon, 2000). Discovery narratives thus function not only as informational content but also as prompts for public reflection on institutional responsibility.

By repeatedly framing discovery as a management-critical moment, Moyang.co contributes to the normalization of management-oriented thinking within public archaeology discourse. Rather than celebrating discovery as an endpoint of scientific success, the platform foregrounds the ethical and governance challenges that follow exposure. In doing so, Moyang.co operates as a discursive mediator that bridges archaeological knowledge production and public expectations of heritage governance, reinforcing the argument that digital heritage media plays an active role within the broader CRM ecosystem.

### **3.3. Government policy, authority, and media critique**

Moyang.co's content reveals a sustained critical engagement with government heritage policy and institutional authority. Posts categorized under government policy or intervention (21 occurrences) frequently intersect with critical and interrogative narrative framings. Moyang.co situates policy decisions, such as infrastructure development, site revitalization, and access regulation, within broader debates concerning responsibility, legality, and long-term impact.

Rather than reproducing official narratives, these posts often juxtapose government statements with expert commentary, legal frameworks, historical context, or critical opinion. This editorial strategy reflects a deliberate effort to expose gaps

between policy discourse and on-the-ground realities. From a CRM perspective, such framing challenges state-centered management models that conceptualize heritage governance primarily as a technical and bureaucratic process managed by authorized institutions (Sokka et al., 2021). Moyang.co instead presents policy as a contested arena shaped by political priorities, economic pressures, and competing social values.

The prominence of state institutions as represented actors (56 occurrences) further reinforces this critical stance. While state agencies remain central to heritage governance, their authority is repeatedly scrutinized rather than taken for granted. Posts highlighting delayed designation processes, controversial development projects, or ambiguous regulatory enforcement implicitly question the adequacy of existing governance mechanisms. In doing so, Moyang.co aligns with CRM scholarship that emphasizes the limitations of top-down management approaches, particularly in contexts where heritage sites are embedded within living communities and development pressures (Sokka et al, 2021). This sustained scrutiny reveals how media critique does not dismantle state authority, but repositions it within a field of public evaluation where legitimacy must be continuously performed.

Importantly, Moyang.co's critique does not position itself as an alternative governing authority, but as a discursive intermediary that mediates between institutions, experts, and the public. By translating policy debates into accessible narratives and visual formats, the platform enables wider public engagement with issues that are often confined to administrative or expert domains. This function corresponds with emerging understandings of media as informal accountability mechanisms within heritage governance, capable of shaping public expectations regarding transparency, ethical responsibility, and institutional performance (Foroughi, Andrade, & Roders, 2023; Liang, Lu, & Martin, 2021; Bonacchi & Krzyzanska, 2019).

Through this sustained policy critique, Moyang.co contributes to reframing heritage governance as a shared societal concern rather than an exclusively institutional responsibility. The platform's critical engagement thus complements formal CRM structures by fostering public scrutiny and dialogue, reinforcing the argument that governance effectiveness increasingly depends on legitimacy and public trust as much as on regulatory authority.

### **3.4. Media, power relations, and the negotiation of heritage meaning**

Moyang.co's coverage of heritage-related controversies further demonstrates that archaeological resources are deeply embedded within broader power relations and processes of meaning-making. As reflected in the classification of actors, the platform consistently presents multiple perspectives, including those of state institutions, experts or academics, local communities, and Moyang.co's own editorial voice. This multivocal representation underscores that heritage values are neither fixed nor universally shared, but are continuously negotiated among actors with unequal access to authority and decision-making power.

This approach aligns with critical heritage studies that conceptualize heritage as a political process in which meanings are produced, contested, and legitimized through discourse (Waterton & Smith, 2010; Harrison, 2008). By juxtaposing official narratives

with community experiences or expert critique, Moyang.co exposes the asymmetries that shape heritage governance, particularly in cases involving religious significance, local identity, or contested ownership. Such framing challenges the assumption that heritage value is self-evident or singular, instead highlighting its relational and negotiated character.

The interactive affordances of social media further extend this negotiation of meaning beyond the platform's editorial content. Comment sections function as spaces where audiences articulate support, resistance, or skepticism toward dominant narratives, thereby participating in the ongoing construction of heritage significance. While this engagement does not directly translate into formal policy change, it contributes to the formation of social pressure and discursive legitimacy, which increasingly influence heritage management outcomes in contemporary governance contexts (Foroughi, Andrade, & Roders, 2023; Liang, Lu, & Martin, 2021). This reflects an uneven redistribution of discursive power, in which participation is expanded while decision-making authority remains structurally centralized. Participation, therefore, is not simply expanded but actively structured, shaping how dissent, support, and critique become legible within platform-mediated heritage discourse.

At the same time, reliance on social media as a communicative medium introduces structural limitations rooted in platform logics. Algorithmic visibility, narrative simplification, and engagement-driven metrics shape which heritage issues gain prominence and how they are framed (Christou, Giannopoulos, & Simeli, 2025). While social media expands opportunities for public participation in heritage discourse (Foroughi, Andrade, & Roders, 2023), these dynamics tend to privilege immediacy and controversy over slower, process-oriented dimensions of heritage management, where meanings, responsibilities, and values are continuously negotiated (Giaccardi, 2012). Moyang.co's content therefore operates within a persistent tension between critical interpretive depth and the structural constraints imposed by social media platforms.

Taken together, these dynamics illustrate how digital heritage media operates as a site where authority is not transferred, but rearticulated through visibility, discourse, and participation. Despite these limitations, Moyang.co demonstrates that digital heritage journalism can function as a meaningful space for exposing and contesting power asymmetries within heritage governance. By enabling the circulation and negotiation of diverse heritage meanings, the platform contributes to a more reflexive public archaeology discourse. This reinforces the broader argument of this study that digital media should be understood not as peripheral to CRM, but as an active arena in which authority, value, and responsibility are continuously negotiated.

#### 4. Conclusion

This study demonstrates that social media-based archaeological reporting, as exemplified by Moyang.co, plays an increasingly influential role within contemporary CRM ecosystems. Rather than treating archaeological discovery as a self-contained scientific achievement, Moyang.co consistently frames discovery as a management-critical moment that raises questions of legal protection, institutional responsibility, and public accountability. In doing so, the platform contributes to a processual

understanding of heritage, positioning identification not as an endpoint, but as the beginning of social and political negotiation over cultural value.

By linking newly identified sites and objects to issues of governance and vulnerability, Moyang.co reinforces perspectives within public archaeology that emphasize communication, civic engagement, and shared stewardship as integral to sustainable heritage management. Its reporting practices redirect public attention toward the responsibilities of state institutions, experts, and local communities, implicitly critiquing reactive management models that prioritize documentation while deferring protection and dialogue. In this sense, discovery narratives function not only as informational content, but as prompts for public reflection on institutional accountability.

At the same time, the study highlights the structural limitations embedded in social media platforms. Algorithmic visibility, engagement-driven metrics, and narrative simplification shape which heritage issues gain prominence and how they are framed, often privileging immediacy and emotional resonance over slower, process-oriented dimensions of management. Moyang.co therefore operates within a persistent tension between critical interpretive depth and platform logics, navigating the constraints of visibility while attempting to sustain reflective and responsible heritage discourse.

Ultimately, this research argues that digital heritage media should be understood not as neutral intermediaries, but as active discursive actors within the broader CRM landscape. Platforms such as Moyang.co mediate between archaeological knowledge production, institutional practice, and public expectation, shaping how heritage governance is imagined and contested in the public sphere. Recognizing this role is essential for future discussions on how social media can be more effectively, and ethically, integrated into heritage management strategies that balance visibility, accountability, and long-term cultural value.

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