ARCHEOSTORIE®
JOURNAL *of* PUBLIC ARCHAEOLOGY

ARCHEOSTORIE™
JOURNAL *of* PUBLIC ARCHAEOLOGY

INDEX

Collecting memories, mapping places in the COVID-19 era: a digital community map for Trinitapoli (Foggia, Apulia)

Roberto Goffredo[1], Valeria Volpe[2]

[1]University of Foggia, roberto.goffredo@unifg.it; [2]Independent researcher, valeria.volpe@imtlucca.it

Abstract

This paper aims to discuss the activities carried out in the frame of the public archaeology project Open Salapia *after the COVID-19 pandemic hit Europe. After many years of fieldwork and activities with the public, the relationship between the archaeologists and the local community had to find new ways to keep going and respect the state of emergency limitations. We asked ourselves if a social network like Facebook could be a valuable tool for a community mapping experience engaging the citizens of Trinitapoli (Foggia, Italy). The Facebook page community was asked to take part in a participatory process for co-creation of a community map by sharing memories and audio-visual materials on the urban and rural landscape forms, uses, and traditions in the distant or recent past. The result is a digital community map that can be used both by the local community and visitors and constantly enriched in compliance with the ever-changing collective perception of cultural heritage.*

⊘**Open Access**   ⚇**Peer Reviewed**   ✎ **Keywords:** Community mapping, Community Archaeology, COVID-19, social media, participatory process

Introduction

From 2013, a team of Italian, American, and Canadian archaeologists, under the lead of the Department of Humanities of the University of Foggia (Roberto Goffredo) and the McGill University College of Montreal (Darian Marie Totten), has been working in the area of the ancient Lake of Salpi, nowadays the salt pans of Margherita di Savoia (FG). The main objectives of the "*Life on Lagoon: Salapia exploration project*" are to understand how the contemporary landscape was structured over time; to determine its past environmental specificities and long-lasting features; to detect persistence and changes through the millennia. In other words, to write a biography of this peculiar area of northern Apulia, which underwent significant transformations in its human-environmental setup.

The research embraced a 150 sq. km wide area that encloses the entire water basins and the inner surrounding countryside. Starting from summer 2013 and with no interruptions until 2019, a structured research program has been

set, with intensive and systematic archaeological investigations. Together with a public archaeology project—which will be discussed in the next paragraph— the program included both field and remote activities: aerial photographic interpretation, paleoenvironmental and geoarchaeological investigations, geophysical and archaeological field surveys, excavation campaigns in the areas of the Roman and medieval towns of Salapia and Salpi (De Venuto et al. 2021; De Venuto et al. 2017; De Venuto et al. 2016; De Venuto et al. 2015; Goffredo et al. 2018a; Goffredo et al. 2018b). These two archaeological sites stand on the western shores of the Salpi Lake and, between the Roman age and the Early Modern era, they developed as the main urban centres of this area, shaping the outer landscape until the long run of history wiped out all of their traces (Figure 1).

The Open Salapia project: a public archaeology project

To write the biography of a geographical and cultural landscape is not only a cultural

Fig. 1. The geographical context with the two investigated archaeological sites (Salapia, and Salpi) and the modern town of Trinitapoli.

operation for the investigation of the past. It may also become a powerful tool in the service of local communities for strengthening what Eviatar Zerubavel called the "collective memory and the social shape of the past" (Zerubavel 2005). Archaeologists are called to detect the evidence of past environments, land uses, and forms of settlements, but, in our opinion, these investigations are only meaningful if they are envisaged for local communities' future.

In this perspective, the cultural heritage is interpreted in broad terms as the common heritage held by communities, whose "conservation and sustainable use have human development and quality of life as their goal" (Faro Convention 2005, sect. I, art. 1c). In this perspective and with the aim to detect "all aspects of the environment resulting from the interaction between people and places through time" (Faro Convention 2005, sect. I, art. 2a; see Feliciati 2016; Volpe 2020, pp. 111-114; and Tilley & Cameron-Daum 2017, p. 287 about people as part of cultural landscapes and vice versa), the team addressed the local community and tried to establish a close relationship, involving them in all the steps of the research (see Moshenska & Dhanjal 2012; Waterton & Smith 2010; Waterton 2015; Gould 2016).

Over the years, within the Open Salapia project, many activities have been carried out mainly for and with the support of the citizens and local associations of Trinitapoli: visits at the sites, open laboratories, public conferences, workshops, activities for children, teenagers, and schools (Figure 2). Several reasons justify the choice of the community of Trinitapoli as our main interlocutors. First of all, Trinitapoli has been hosting the research group during summertime since 2013, thanks to the helpfulness of the local administration, which provided the team with free spaces to live and work, and fostered the collaboration between

Fig. 2. On-site activities and open laboratories organized in the frame of the Open Salapia *project.*

the local community and the archaeologists, based on familiarity, hospitality, gratitude and, more importantly, on a joint and shared cultural project.

Notwithstanding, the choice of Trinitapoli and its community has even stronger meanings if we consider the history of this place. Casale della Trinità—this was the city's original name, in use until 1863—raised in the 12th century as a small village of the countryside, nearby and "in the shadow" of Salpi, which remained for a long time the seat of civil and religious power. Starting from the 15th century, the decline of Salpi and its abandonment coincided with the demographic and economic growth of Casale della Trinità, which, to a certain extent, inherited the role and the territorial jurisdiction of Salpi (di Biase 2019; di Biase 1985). The memory of this long-lasting legacy has been passed down from generation to generation and nurtured by the most active citizens (teachers, public administration employees, professionals) of a traditional peasant community. Over time, they have perceived themselves as the heirs of the Roman Salapia and the Medieval Salpi legacy. In this respect, one might consider that the archpriests of Casale used to sign and define themselves as "archpriests of Salpi in Casale della Trinità" or as "archpriests of Trinitapoli and Salpi". A sort of 'origin myth', recalled for the first time in a book by Maurantonio Vincitorio entitled "Salpi e Trinitapoli. Studi e memorie storiche sull'antica Salpi e la moderna" (Vincitorio 1904).

Today, Trinitapoli is a small village with 14.000 inhabitants, dwelled by a community particularly sensitive to the local past, curious and willing to explore the relationship between Trinitapoli and Salapia-Salpi further. Between the 60s and the 90s of the last century, in the wake of the first archaeological campaigns in Salapia-Salpi and the provisions for protecting the lagoon landscape, several cultural and natural associations were founded. Among them, the ArcheoClub, the Legambiente, and the Casa di Ramsar must be given credits for their lifelong support to local administrations in the protection and monitoring of the territory and countless public events for the preservation, the development, and the public enjoyment of the lagoon landscapes and the material and immaterial local heritage.

"Trinitapoli racconta: mappa social di comunità": a digital community map for Trinitapoli

When, at the beginning of August 2019, the sixth campaign of field activities ended, none of us would have imagined that the usual "see you next year" to the site, the countryside, and the friends of Trinitapoli would be a broken promise with the beginning of a forced period away from these places and their inhabitants. Of course, compared to the loss of human lives, the burden of individual restrictions, and the social and economic crisis, this temporary interruption in the fieldwork and the relationship with the local community may appear irrelevant and easy to move past with some sort of creative effort.

This relationship, once based on the daily social interaction, the physical presence, the dialogue on the trench, in the lab, and during the public events in town, had to find new ways to keep going: a challenge that archaeology, and in particular Community Archaeology, must face to preserve and enhance the networking strategies with local communities. For this reason, we've asked ourselves if, during a period of social distancing, a social network like Facebook could be used as a valuable tool for a community mapping experience. In compliance with the safety protocols, the experiment should entirely be developed online. Yet, it should follow the basic principles that always guide community mapping: inclusiveness, mutual exchange, and co-production (UNESCO 2009).

Community maps are the evolution of the "cognitive maps" developed by Kevin Lynch in the 1960s (Lynch 1960) and the mid-1980s successful experiments of the Parish Map promoted by the environmental group "Common Ground" in the UK (King & Clifford 1985; Common Ground 2021). Such a process of participatory knowledge is also recognized by international bodies, like UNESCO, which uses the term "Cultural Mapping" to define a participatory path that "involves the representation of landscapes in two or three dimensions from indigenous and local peoples' perspective. It is potentially an important tool for […] intercultural dialogue and increases awareness of cultural diversity as a resource for peacebuilding, good governance, fighting poverty, adaptation to climate change and maintaining sustainable management and

Fig. 3. *Schematic diagram of the project tasks and activities.*

use of natural resources" (UNESCO 2009). Thus, community maps promote the local community's role in the construction of a representation of the territory that, through high impact visual techniques, communicates and conveys the space lived by the community, the memories linked to places, and the socially recognized values of the urban and rural landscape (see Tilley & Cameron-Daum 2017, 18 for the use of cognitive/mental/memory maps of the heathland landscape of East Devon UK; see also De Nardi 2014).

In Apulia, several community mapping experiences have been carried out over the last years, mainly in the frame of the regional ecomuseum network. These past experiences resulted in know-how and guidelines, which can help set up this activity (Magnaghi 2009; Summa 2009a; Summa 2009b; Baratti 2012). However, in compliance with the state of emergency and our primary constraint (namely, the impossibility of meeting people), our social community mapping experience had to be entirely developed online and adapted to the specificities of online social interaction. The project *Trinitapoli racconta: mappa social di comunità* was launched in October 2020 and the following activities were set in place (Figure 3):
1) launch of the activity;
2) workgroup set up;
3) place identification;
4) data analysis;
5) map building;
6) back to the community.

Fig. 4. *The graphic design of the project Trinitapoli racconta: mappa social di comunità.*

1. Launch of the activity

The project was launched in the form of a video message, forerun by a poster that created hype and expectations. The graphics took inspiration from Uncle Sam, who, equipped with a mouth mask, is recruiting the citizens of Trinitapoli (Figure 4). Some Italian, American and Canadian students who took part in the field activities were asked to send their contributions to the video message. The idea was to quickly identify the people behind this project and begin a storytelling around the community mapping (Figure 5). The project was also presented to the local administration, and the main local newspapers and the local section of the national newspaper 'La Repubblica' published the news.
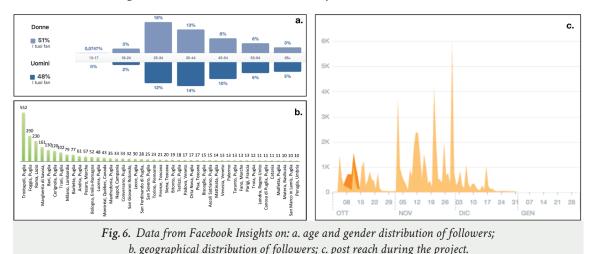
2. Workgroup set up

Unlike face-to-face community mapping, which involves members of the local community through meetings and workshops, this project had to be addressed to the digital community gathered around the Facebook page *Progetto Salapia*. This Facebook page was first created in 2013 to share information, facts, pictures, and data about the current archaeological investigations. Today, the page is followed by 4112 followers, equally men and women, mainly in their 25-44 and 45-65 age ranges. As outlined in the Facebook insights, the page only attracted a few under 24 years old and over 65 years old (Figure 6a). This data is in line with the current and renowned trend that makes Facebook a social network for adults—while Instagram or TikTok are most

Fig. 5. Photo frames of the videos shot for the promotion of the project.tivities.

popular among teenagers and younger people—and the evidence of a widespread 'technology gap', which prevents the elderly to use social media networks, respectively. With respect to the geographical distribution of followers, the analysis of the insights shows that 3509 are Italians and 548 are registered in Trinitapoli (Figure 6b). These are the main features of the community this project was to be addressed to. However, despite the insights revealing several reposts and reactions to our video calls (Figure 6c), only 29 people actively contribute to the social community mapping, sharing memories, pictures, maps, and postcards. To better understand our workgroup, a questionnaire was edited and submitted to all participants: we collected data on age, education, and current job; we asked the participants whether they were already acquainted with the *Progetto Salapia* and if they had already taken part in other activities. Overall, this 'workgroup' does not differ from the one sketched before: citizens from Trinitapoli, mainly men, between 30 and 65 years old.

Fig. 6. Data from Facebook Insights on: a. age and gender distribution of followers; b. geographical distribution of followers; c. post reach during the project.

3. Place identification

Through video messages on the Facebook wall, the community was asked to select and share information on three main categories:

1) Places of the history: urban spaces (streets, private and public buildings, churches, museums, archaeological sites) that the community values as part of its heritage;

2) Places of rural landscape: places and areas of the surrounding rural landscape (houses, churches, fields, specific areas and landscapes features, economical spaces, archaeological sites) that the community values as part of its heritage (see Lekakis & Dragouni 2020, 85-86 on the concept of 'rural heritage');

3) Places of crafts and traditions: spaces where festivities, local craftsmanship, and religious ceremonies take or used to take place, or that characterized peculiar productions and trades.

Participants were expected to attach personal or collective memories to physical places and, where possible, to support the data with images or other kinds of visual materials.

4. Data analysis

The shortlist of selected spaces counts more than 40 urban and rural places that, in the participants' view, testify for the 'great' and the 'small' histories of their community, their culture, traditions, and landscape peculiarities. All of them have an identity, relational and/or historical value (Augé 2009) and may be entailed in the epistemological category of 'taskscapes', defined by Ingold as the physical and social space resulting from the *interactive* actions performed by dwellers, in a temporal perspective (Ingold 1993). They are all recognized as common and valuable places of the social urban and rural landscape (in particular, on the shift from a belittling concept of *scientific* and *evidential* 'value' derived from specialists and experts to a more reflexive and broader approach to what communities' value in international regulations, see Olivier 2017). For this reason, they are to be taken care of, promoted, and handed down to future generations.

In the first place, a team member downloaded all data collected on the Facebook page and organized the information in charts (Francesca Borgia, BA student at the University of Foggia, was in charge of this process). This procedure allowed for a detailed analysis and classification of all entries: for each of them, the chart lists the chronological reference, the text of the entry, the type of attached materials, the credits and provides additional geo-historic data. Afterwards, the data entry process was completed and enriched with a synthetic text that considers both the historical value and the shared memories of the community. Thus, in the form of a short narrative, all information is summed up to provide the user with an enjoyable overview of each selected place, which may be read or heard by the users at the end of the map development process.

Going through the collected data, one can note the relevance of places linked to family memories, events, traditions, and artisanal activities (Hillman 2004) that, when shared, turn into collective memories that evoke a common past that everyone seems to recall (Zerubavel 2005, 4). Among them: the main roads, the squares, and the outskirts where the outermost buildings used to leave room to the open countryside (Figure 7). Specific infrastructures, like the train station—scene for kids' summer games and emigrants' departures—are also attested. In a hierarchy of representativeness of the local heritage, we may then find:

- Places of worship: they have a high symbolic value in the social perception and have been the scenario for rituals, celebrations, and worship through the centuries, for all generations;

- Places of history: they are landmarks for the long-lasting and stratified history of the town and its territory (monument, historic buildings, archaeological areas) or preserve records of its past (museum, archaeological park);

- Public spaces: they are, or they were, necessary in the frame of the urban landscape, as markers of the living space (squares, city hall);

- Open spaces: they are valued for their landscape or environmental significance (the lagoon of Salpi, the public gardens);

- Places of people: they are connected to the birth, life, and/or activities of renowned and eminent people of the community.

All of them offer clues on the relationship between the community—or, better, the digital community reached by the experiment—and

Fig.7. A selection of posts and images shared by the participants to the project.

their collective past. Which past is most valued today by the inhabitants of Trinitapoli? What is perceived as historically significant, and what, on the other hand, does not stand out as "major watersheds in the lives of these specific mnemonic communities" (Zerubavel 2005, 83)?

If we were to draw a hypothetical timeline based on the participants' statements, we would notice that most memories associated with the selected places are part of a shrunk chronological period, not far from present days, and limited to the '50s and '60s of the last century. This data comes with no surprise if we consider the participants' age and their widespread awareness of being the last with to the profound cultural, social, and economic transformations that completely reshaped the urban and rural landscape and the Italian province's lifestyle after WW2.

Nevertheless, among the 19th-century events that are socially recognized for their relevance in the local history, we may recall the memories dating back to the first years of WW1. For instance, the school *Istituto Don Milani* is mentioned because, in 1917, it hosted the refugees of San Nazario (Vicenza) who had abandoned their homeland after the Battle of Caporetto. Only recently has this particular,

previously little-known chapter of local history been given back to the collective memory. In particular, thanks to a bottom-up process of rediscovery and reappraisal of this event, fostered by private citizens and local cultural associations and embraced by the schools, the local administrations formalized the street's naming after the *Profughi di San Nazario* and the twinning with the San Nazario town, in Veneto.

Furthermore, few contributions testify to the 15th-18th-century history of Casale della Trinità and on the Pre-Roman, Roman, and Medieval Ages landscapes' settlement features. In this respect, it seems interesting to note that only two participants suggested the Bronze Age hypogea of Trinitapoli be listed among the "places of the history". This outstanding archaeological area has been archaeologically investigated for the last thirty years and presented in national and international scientific papers, involving the local community at various stages (most recently, Tunzi 2020). Over the years, significant amounts of money have been allocated to the site by local, regional, and national public bodies that eventually resulted in the opening of the Parco archeologico degli Ipogei and the Museo degli Ipogei. Although

such an 'absence' shall be only examined in light of further verifications with the community, at this preliminary stage, we asked ourselves if this omission could be interpreted as a request for 'other stories' and 'other pasts', less known and overshadowed in the recent historiography.

5. Map building

Generally, the community mapping process results in a graphic product crafted or drawn by a workgroup member or a local artist. This moment becomes, therefore, an integral part of the co-creative process of the group. However, considering our constraints and the specificities of the digitally gathered materials, a digital map appeared as the more coherent and suitable final product for this specific community mapping experience. Although the creative process may be lost, digital maps provide particular advantages discussed in the following pages.

As a first step, all data was organized in a Google Earth project by a team member. All selected places were positioned on the map, and all information previously contained in charts (see section 4) attached to each geographic point. Google Earth functions, therefore as a database and gathers sites, images, texts, and videos (Figure 8). In the forthcoming development process, all data will be stored in a user-friendly and renowned platform named IZI.TRAVEL, which allows users to create theme-based guided tours, select places, add pictures, videos, drawings, audios, and even questionnaires to engage the audience. Visitors, tourists, and the local community may follow the entire tour or only access specific content.

6. Back to the community

The presentation of data to the community will be held in a public meeting, firstly on a digital platform, and—when it will be possible— in a public physical location. This event will be both the moment for collective analysis and presentation of the gathered materials and a collaborative inquiry on future developments and the map's implementation. Through the exchange of information with the local administrators, the representatives of the local associations, and the private citizens, the digital map will be presented to the entire community, as the result of a collaborative—and open to further development—process.

Social community mapping: preliminary analyses on the process and the product

At the beginning of this project, we asked ourselves if a community mapping experience could be hosted in a digital environment and, in particular, if a social network like Facebook could become a helpful platform and a suitable networking tool to keep the relationship with the local community of Trinitapoli going during the COVID-19 crisis. After a few months, some preliminary considerations can be sketched on the strengths, weaknesses, opportunities, and threats of this cultural experiment. By referring to the above-mentioned principles that shall guide a community mapping process (inclusiveness, mutual exchange, and co-
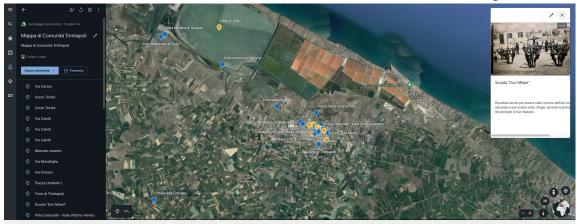

Fig. 8. *The Google Earth database with the places mapped, the images, pictures, and descriptions gathered on the Facebook page Progetto Salapia.*

production) and building on the comparison between face-to-face and digital environment, the following remarks deal first with the process of community mapping ("la Mappa di Comunità è, prima di tutto, un processo": Perlo 2018, p. 18) and then with the final product of this participative path.

The process of Community Mapping in a digital environment

As stated in this essay's premises, community mapping shall be a participatory process grounded on the most extensive involvement possible in terms of gender equality, age representativeness, education, and skills diversity. Notwithstanding, in past face-to-face experiences carried out in Puglia during COVID-free times, such a circumstance was challenging to attain. Eventually, after a few meetings, the working group's size shrank. Community maps are often the result of the work of 15-20 people that are the most motivated, interested, or sensitive of citizens, who are driven by the desire to be part of the project or, more simply, are the ones able to devote more time to the project (on the difficulties of maintaining community involvement in participation/decision-making processes see Aas, Ladkin & Fletcher 2005; Lasker & Guidry 2009, p. 8; Svensson 2015; Dragouni & Fouseki 2017). Within these workgroups, a predominant role is generally played by the adults and the older members of the community who act as 'mnemonic intermediaries' (Zerubavel 2005, p. 6) between generations and are the witnesses of the historical transformations of places. In these contexts, the presence of local experts of cultural heritage and local history may often be considered a burden on younger or "non-expert" participants and prevent their active participation.

Compared to these face-to-face social dynamics, the use of social media like Facebook brings along similar issues, as well as specific threats and new opportunities.

The project was addressed to a digital community mainly composed of adults, with few under-24s and over 65s years old (about digital engagement in public archaeology see Bonacchi & Moshenska 2015). These data come with no surprise if we consider, from one side, that the under 30 years old are no longer using Facebook as a primary social media and,

from the other, that in Italy, only 8.5% of social media accounts are owned by over 65 years old men and women (Report Digital 2020 by *We are social* and *Hootsuite*). Furthermore, the *16° Rapporto Censis sulla comunicazione 2020* reveals that 57,3% of the elderly in Italy cannot deal with the digital landscape. Considering also that the 'digital gap' is particularly significant in Southern Italy and Apulia—which figures at the bottom of the *DESI Digital Economy and Society Index 2020* ranking by the Osservatorio Agenda Digitale del Politecnico di Milano), it is easy to understand that a collaborative strategy exclusively based on a Facebook page prevents—or at least makes more difficult—the participation of such categories. Similarly, it shall be acknowledged that the children and teenagers that the *Open Salapia* project had successfully reached in the past, with on-site visits, public laboratories, and school activities, are entirely left out of the picture.

In this respect, specific actions shall be set in place to attract the youngest and the elderly. Following the current regulation for social distancing and the safety protocols, focus groups could be, for instance, organized remotely with schools' groups to explain the meaning and purposes of the community map and to collect information and materials through engaging online questionnaires and activities.[1] Furthermore, a more consistent social media strategy tailored to different social media and their primary users might result in the enlargement of the sample and the engagement of a younger audience. In the same way, as an alternative to informal meetings with the elderly—generally organized as walks or interviews in their houses—phone calls or video calls could foster dialogue among generations.

On the other side, though, one might consider that the digital environment allows people's participation in a more relaxed and informal way, without committing to prearranged dates and times, which often limit participation. Indeed, it has been noticed how the social dynamics between experts and non-experts reset in the digital environment. Everyone can freely contribute without feeling uneasy in front of 'the experts' or the older members. Not only people who might feel inhibited are freer to share thoughts, ideas, and opinions, but also information may reach a wider audience of people no longer living in the area but maintaining a link with their birthplace.

Some considerations may also be expressed with respect to the need and the advantages of a 'mutual exchange' in constructing a community map. The map shall indeed result from confrontation and dialogue among participants who building on personal stories and memories, transform them them into a shared narrative. Such alchemy is not always possible online, as the group members' confrontation generally relies on comments and reactions to someone else's posts. Also, posts on the Facebook wall are usually short, synthetic, and only contain essential information as the digital writing is fast, spontaneous, with none (or little) space left for emotions, usually conveyed through emoticons. However, all rules have exceptions. Among the posts published by our followers in response to our requests, we also encountered longer texts—sometimes even longer than 2000 characters—full of memories and able to recreate scenarios of the past and to evoke landscapes, colours, and atmospheres of places: they are meaningful messages, enriched with the power of images that Facebook allows to share.

Based on our experience, we can thus state that although Facebook—like all social media—cannot replace face-to-face interactions, it may be used as a networking tool that can help improve and preserve the relationship with the local communities, especially—but not exclusively—during times of emergency. From one side, Facebook allows us to quickly gather different kinds of materials (audio, video, images) in an informal and fast way. On the other, it is a way to engage with a digital community that may be more reluctant to participate in in-person meetings.

Throughout the process, the archaeologists played the role of 'cultural mediators' and took on the responsibility of facilitating communication and cultural exchange with and among the digital community. We believe that this role is critical for the success of the whole experience, as their expertise both in an archaeological-historic perspective and in the communication strategy simplifies and reinforces the identification of topics, the data gathering and analysis, the interpretation of results, and the entire development process. During face-to-face meetings as well as in the digital environment, the community entrusts their knowledge to the cultural mediators, who shall inherit, document, analyze, and make public this common heritage.

The digital map: a tool for the present and the future

Our first digital community mapping experience resulted in a digital map. Such an outcome brings, in our opinion, specific advantages compared to the more common 'artistic' community map. Indeed, in a moment in which the security protocols encourage to limit the use of paper and the circulation of brochures and to favour, instead, the content spreading through personal devices such as smartphones, tablets, and personal computers, users will be able to walk around the city and the surrounding

Community Map
Benefits for Community
- Strengthens **local identity** and **sense of belonging** - Builds **knowledge networks** at a local scale - Promotes a **'bottom up'** participation of local communities in planning, protecting and managing their 'lived places' and cultural heritage - Recognizes local **distinctiveness** as a solid foundation for a long-lasting and sustainable socio-economic development
Benefits for for Local Administrators
- Drafts or updates **urban plans** that take into consideration the historical and cultural, tangible and intangible, heritage of a city and its territory - Combines urban/territorial planning, development and innovation with the values, priorities and non-negotiable **expectations** of local communities
Benefits for Archaeologists
- They can act as **cultural mediators** - Strengthens the **relationship** with local communities and authorities - Creates the condition to understand the needs and interests of a community and to **orient the research**

Fig. 9. Benefits of community mapping for the local community, the local administration, and the archaeologists.

territory and follow theme-based routes. Both the Google Earth and the IZI.Travel products are user-friendly, stable, and interactive interfaces in which the selected places are georeferenced. All material is available, as well as texts and an audio description of the chosen site will soon be provided. Moreover, in a digital environment, data can be enriched at any time, in compliance with the ever-changing collective perception of cultural heritage and the progression of the work. "Maps are meant to be used" (Clifford 2006, p. 72), and a digital map enhances its usage values in terms of accessibility, distribution, and content development.

Concluding remarks

Community mapping experiences can significantly benefit all stakeholders, particularly the local community, the local administrations, and the archaeologists, to increase local awareness, to guide the urban and rural planning, and reinforce the relationship with the local community, respectively (Figure 9).

Being this project still ongoing, any evolution on its impact seems still risky. However, the community raised several issues that may turn into actual actions for the benefit of all citizens. For instance, the desire to recover the relational role of the main squares, the pedestrian roads, the public gardens, the urban and suburban parks— all of them recently downsized in favour of buildings, roads, and parking slots. Participants expressed this desire in the forms of a shared *nostalgia* for the 'good old days'—when the main street (the '*Corso*') was still a gathering place for meetings, debates or protests, and public celebrations; in the common regret of the 70s demolition of the municipal garden; in the pride

for the recent setting-up of the Parco cittadino della zona umida, in the northern outskirts of Trinitapoli, nearby the saltpans.

Lastly, sharing information, data, memories, photographs, historical maps, and other material on the Facebook page allowed the participants to get in touch with issues, topics, and memories of previously unknown chapters of the history and the local cultural heritage and therefore to nurture their desire to learn more about their shared past. Therefore, this operation is a small step toward a democratic use of our past and the spread of shared data.

All of these issues, ideas, perspectives are to be brought back to local administrators and people in charge of cultural policies, teachers, local associations, and archaeologists and professionals in the field of cultural heritage. The latter may find in the relationship with the local community their social and cultural role as mediators between the past, the present and the future of territories. In this perspective, archaeology appears not only as a method for interpreting the past but also as a powerful tool for the "*ricostruzione del mestiere dell'abitare*", as defined by Alberto Magnaghi (Magnaghi 2020, pp. 64-65): the only shelter against the environmental impoverishment, the loss of local identity and local cultures, and the triviality of landscapes.

Notes

1. During the peer-review and publication process of this paper, we engaged in a specific action with teenagers of the Istituto Superiore Staffa. After an online workshop, the questionnaire was submitted; results and considerations will be presented in upcoming publications.

References

Aas, C., Ladkin, A. & Fletcher, J. 2005. Stakeholder collaboration and heritage management. *Annals of Tourism Research*. 32(1): pp. 28-48.

Augé, M. 2009. *Nonluoghi. Introduzione a una antropologia della surmodernità*. Milano: Eleuthera.

Baldassarre, G. 2019. Open Salapia: il progetto di archeologia pubblica dello scavo di Salapia (Trinitapoli). In A. Falcone & A. D'Eredità (eds.), Archeosocial. *L'archeologia riscrive il web: esperienze, strategie e buone pratich*e, pp. 123-143. Roma: Dielle Editore.

Baratti, F. 2012. *Ecomusei, paesaggi e comunità*. Milano: Franco Angeli.

Bonacchi, C. & Moshenska, G. 2015. Critical Reflections on Digital Public Archaeology. *Internet Archaeology*. 40. DOI: https://doi.org/10.11141/ia.40.7.1.

Clifford, S., Maggi M. & Murtas D. 2006. *StrumentIRES GENIUS LOCI. Perchè, quando e come realizzare una mappa di comunità*. Torino: Ires.

Common Ground 2021. *Home page*. Available at: https://www.commonground.org.uk/ (Accessed July 11, 2021).

De Nardi, S. 2014. Senses of Place, Senses of the Past: Making Experiential Maps as Part of Community Heritage Fieldwork. *Journal of Community Archaeology & Heritage.* 1(1): pp. 5-22.

De Venuto, G., Goffredo, R. & Totten D.M. (eds.) 2021. *Salapia-Salpi 1. Studi e ricerche 2013-2016.* Bari: Edipuglia, forthcoming.

De Venuto, G., Goffredo, R., Totten, D.M. & Volpe, G. 2016. Città rifondate e città in movimento: il caso di Salapia. In P. Galetti (ed.), *"Fondare" tra antichità e medioevo, Atti del convegno di studi (Bologna, 27-29 maggio 2015),* pp. 45-69. Spoleto: Fondazione Centro italiano di studi sull'alto Medioevo.

De Venuto, G., Goffredo, R., Totten, D.M. & Volpe, G. 2017. Salapia: paesaggi urbani dell'Apulia adriatica. In G. Mastrocinque (ed.), *Paesaggi mediterranei di età romana. Archeologia, tutela, valorizzazione, Atti del Convegno (Bari-Egnazia, 5-6 maggio 2016),* pp. 149-168. Bari: Edipuglia.

De Venuto, G., Goffredo. R., Totten. D.M., Ciminale, M., De Mitri, C. & Valenzano, V. 2015. Salapia. Storia e archeologia di una città tra mare e laguna. *Mélanges de l'École française de Rome.* 127(1): pp. 97-130. DOI: https://doi.org/10.4000/mefra.2719.

di Biase P. 1985, *Puglia medievale e insediamenti scomparsi. La vicenda di Salpi.* Fasano: Schena Editore.

di Biase P. 2019, *Salpi e Trinitapoli. Storia e storie sulle rive della laguna.* Trinitapoli: Trinitapoli Comunità ospitale.

Dragouni, M. & Fouseki, K. 2017. Drivers of Community Participation in Heritage Tourism Planning: An Empirical Investigation. *Journal of Heritage Tourism.* 13(3): pp. 237-256. DOI: https://doi.org/10.1080/1743873X.2017.1310214.

Feliciati, P. (ed.) 2016. La valorizzazione dell'eredità culturale in Italia, Atti del convegno di studi in occasione del 5° anno della rivista (Macerata, 5-6 novembre 2015). *Il Capitale Culturale, Suppl. 05/2016.* Macerata: EUM.

Goffredo, R., Mazzini, I., Sposato. A., Totten, D.M. & Volpe, V. 2018. Vivere sulle sponde del lago di Salpi: ambiente e popolamento nell'area umida litoranea della Puglia settentrionale. In F. Sogliani, B. Gargiulo, E. Annunziata & V. Vitale (eds.), *Atti dell'VIII Congresso Nazionale di Archeologia Medievale (Matera, 12-15 settembre 2018),* pp. 237-241. Firenze: All'Insegna del Giglio.

Gould, P.G. 2016, On the Case: Method in Public and Community Archaeology. *Public Archaeology.* 15(1): pp. 1-18.

Hillman, J. 2004. *L'anima dei luoghi. Conversazione con Carlo Truppi.* Milano: Rizzoli.

Ingold, T. 1993. The temporality of the landscape. *World Archaeology.* 25(2): pp. 152–174.

King, A. & Clifford, S. 1985. *Holding your Ground.* Oxford: Maurice Temple Smith.

Lasker, R.D. & Guidry, J.A. (eds.) 2009. *Engaging the Community in Decision Making. Case Studies Tracking Participation, Voice and Influence.* Jefferson, N.C.: McFarland & Co.

Lekakis, S. & Dragouni, M. 2020. Heritage in the Making: Rural Heritage and Its Mnemeiosis at Naxos Island, Greece. *Journal of Rural Studies.* 77: pp. 84–92.

Lynch, K. 1960. *The Image of the City.* Harvard: The MIT Press.

Madau, M. 2015. "Le mappe di comunità": esperienze di cartografia partecipata per lo sviluppo locale. In *Atti di convegno ASITA (Lecco 29-30 Settembre - 1 ottobre 2015),* pp. 541-548. Milano: ASITA.

Magnaghi, A. 2009. *Gli ecomusei e le mappe di comunità per il paesaggio, estratto della relazione generale al Piano paesaggistico della Regione Puglia* Available at: http://paesaggio.regione.puglia.it/images/stories/Mappe_COMUNIT/mappe_comunita_dossier.pdf. (Accessed July 11, 2021).

Magnaghi, A. 2020. *Il principio territoriale.* Torino: Bollati Boringhieri.

Moshenska, G. & Dhanjal, S. (eds.) 2012. *Community Archaeology: Themes, Methods and Practices.* Oxford and Oakville, CT: Oxbow Books.

Olivier, A. 2017. Communities of Interest: Challenging Approaches. *Journal of Community Archaeology & Heritage.* 4(1): pp. 7–20. DOI: https://doi.org/10.1080/20518196.2016.1219490.

Perlo, F. 2018. *Mappa di Comunità delle Terre di Mezzo. Diario di un percorso di partecipazione.* Available at: www.univco.it (Accessed July 17, 2021).

Report Digital 2020 - Think Forward 2020. We are social. Available at: https://wearesocial-net.s3.amazonaws.com/uk/wp-content/uploads/sites/2/2019/11/WAS_ThinkForward_2020.pdf (Accessed July 17, 2021).

Sedicesimo Rapporto Censis sulla comunicazione 2020 - I Media e la costruzione dell'Identità. CENSIS. Available at: https://www.census.it/comunicazione/16°-rapporto-censis-sulla-comunicazione-0 (Accessed July 17, 2021).

Summa, A. 2009a. *La costruzione di una Mappa di Comunità.* Available at: http://paesaggio.regione.puglia.it/images/stories/Mappe_COMUNIT/mappe_comunita_dossier.pdf (Accessed July 17, 2021).

Summa, A. 2009b. La percezione sociale del paesaggio: le mappe di comunità. In *Il progetto dell'urbanistica per il paesaggio, XII Conferenza nazionale degli urbanisti, (Bari 19-20 febbraio 2009).* Roma-Milano: Planum Publisher.

Svensson, E. 2015. Heritage and development outside

the metropolis: Discussing issues of attractiveness, growth, participation and sustainable development. *Journal of Cultural Heritage Management and Sustainable Development.* 5(1): pp. 4-13.

Tilley, C., Cameron-Daum K. 2017. *An Anthropology of Landscape. The Extraordinary in the Ordinary.* London: UCL Press.

Tunzi, A. 2020. *Il Parco Archeologico degli Ipogei di Trinitapoli.* Bari: Adda.

UNESCO 2009. *Building critical awareness of cultural mapping: a workshop facilitation guide.* UNESCO. Available at: https://unesdoc.unesco.org/ark:/48223/pf0000190314.locale=en (Accessed July 17, 2021).

Vincitorio, M. 1904. *Salpi e Trinitapoli. Studi e memorie storiche sull'antica Salpi e la moderna per Maurantonio Vincitorio Canonico della Chiesa Collegiata di Trinitapoli.* Bitonto: Prem. Stab. Garofalo.

Volpe, G. 2020. *Archeologia pubblica. Metodi, tecniche, esperienze.* Roma: Carocci.

Waterton, E. & Smith, L. 2010. The recognition and misrecognition of community heritage. *International Journal of Heritage Studies.* 16(1-2): pp. 4-15.

Waterton, E. 2015. Heritage and Community Engagement. In T. Ireland & J. Schofield (eds.), *The ethics of Cultural Heritage,* pp. 53-67. Springer: New York.

Zerubavel, E. 2005. *Time Maps. Collective memories and the social shape of the past.* Chicago: The Chicago Press.