



The Impact of Using Digital Media in Cultural Marketing

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Abstract

This study aims to assess the effect of effective use of digital media on cultural marketing and the success factors of a successful marketing process. The researchers used a descriptive exploratory methodology based on questionnaire administered to sample of eighty specialists pertaining to fields of culture and media. This conceptual framework utilizing an applied research methodology seeks to explore digital platforms dealing with culture and the effects on cultural awareness and cultural affecting behaviour of a sample of users of these digital platforms Facebook, Instagram, TikTok and YouTube.

The study made several important findings, including that content quality, specifically the quantity and type of content represented by knowledge, storytelling and call to interaction, is related to digital engagement, specifically comments and shares. These factors were key in turning digital interest into a genuine desire to engage with and taste cultural goods. The research also found technological barriers like financial and legislative impediment to intellectual property which diminish cultural institution's ability to invest digital media sufficiently efficiently as well as infrastructural impediment.

The study recommends that agencies of cultural industries and productions must recognize and invest in the diverse potentials of digital media for cultural marketing at the local and international levels. This also means these institutions will have to have strategies, policies and capacities that will allow them to take scientific and practical measures in relation to the processes of marketing cultural products.

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Background

Digital media hasn't simply become a means of sharing news and information. Media, in general, and digital media in particular, is a full-fledged cultural instrument. It is required to be clear in aim, accurate in information and befitting in presentation (Jawaira, Raneem, 2024). The world today is going through a massive change due to the digital revolution which has changed the general pattern of communication, production, consumption and especially the cultural production. According to Mohammed, Abdul Moneim

(2024), the role of digital media has become strategic and effective in the marketing culture, strengthening national identity, as well as openness towards other cultures.

According to William James Potter, in his book Effects of Digital Media, an American academic and researcher, the effects of digital media, particularly on the cultural aspect, deserve investigation on the part of individuals and societies. They also need to determine if these effects are different from the effects of traditional or analogue media.

He built on a vast body of in-depth studies regarding the consequences of digital media, which demonstrate that mass media has both a continuous and cumulative influence on our ideas, beliefs, feelings and behaviour, and on how we interact with one another (Wael Abdel Aal, 2024).

Digital media through various digital platforms such as social media networks, websites, and interactive videos is seen as the most decisive factor for cultural marketing. This is because digital media has extensive reach, therefore, it allows access to wide audiences at both local and global levels. Consequently, this expansion results in new economic and cultural development opportunities, extensive engagement between audiences and creators, and enhanced cultural identity through platforms for diverse cultural forms.

The focus of the research is the measurement of the effectiveness and impact of digital media in cultural marketing. It is because the media tools and digital communication spaces have become the principal places for cultural interaction. Moreover, they also are the spaces for marketing various cultural industries and productions. These include festivals and fairs, books, exhibitions, theatrical performances, and cultural tourism. These platforms also help to promote the identity of a culture, disseminate the cultural heritage, protect it from extinction, shape public consciousness, and reinforce cultural identity. The integration of text, image and sound may be able to connect the culture of people with the audience through digital media. Also, it markets products and services having cultural characteristics (Mohammed, Abdul Moneim, 2024).

The research includes an introduction and the theoretical framework, not forgetting the research problem, related questions and significances, previous studies, and the applied section, which is based on a questionnaire and analysed through relevant analytical tools. The study finishes with a conclusion, findings and recommendations.

Problem of Research

An article published in the journal *INFORMATOLOGIA* sees new media and the Internet as having produced a virtual social space contemporary man can inhabit in which users are connected through this offer of an alternative reality. This usually leads to participants of this global space adopting diverse cultural values which might distance them from the original culture along with the values gained from the primary society. As a result, the cultural identity of both individuals and the original community is affected whereby traditional culture comes to integrate new cultural features. In this way, an alternative social system and a global culture are created that may lead people to detach from cultural values. An interruption

in the flow of remembering and maintaining traditional culture occurs in such a field (Decision Center for Media Studies, 2021).

The whole culture has always depended on the cultural heritage, tradition and legacy which are constantly reinforced with the individual awareness and sustainable culture nurturing and then passed on generations after generations. Culture serves as the organizing principle of life and humanity. Due to the current development of the Internet and virtual communities, spaces have emerged that represent conceptual environments made up of the composition of physical space and cyberspace. In this frame of reference the American author Howard Rheingold, an expert on the cultural, social and political impact of modern communication media, coined the term “virtual community”.

According to David Holmes, Professor of Media at the University of San Francisco, these constructions can be referred to as “pseudo-communities”. He defines these formations as constituting multidimensional social networks from communication between diverse groups of equal importance. (Decision Center for Media Studies, 2021)

A culture of art, dance, music, sport, and performance contributes greatly to our international, regional, and domestic security. It reflects the culture of a society in all its aspects or its different forms of cultural production, a language, heritage, custom, tradition, festival, symbols and values. Collectively, these features refers to what is called the ‘cultural industries’, which indicate the awareness and levels of development of a society. The cultural interpenetration that took place has led to the research problem of this study looking to find out the impact, effectiveness and efficiency of digital media in cultural marketing and the use of these digital media.

The study focuses on the analysis of exposure to digital media, the quality of cultural content, the audience of cultural industries, and its challenges.

Research Queries

1. How much cultural content exposure is happening through digital media?
2. What type and quality of digital cultural content are audiences consuming? What is the relationship between media choice and culture?
3. What difficulties are encountered by cultural marketing processes?

Theories Under Study

1. The type and quality of digital content have a positive and statistically significant relationship with the cultural awareness of the audience.
2. Statistical analysis revealed a significant relationship between exposure to cultural contents and digital media.

3. The digital cultural marketing campaigns are more effective when supportive policies and digital infrastructure are in place as these make a significant difference.

Goal of Research

1. The goal was to identify the policies and strategies of digital media in cultural marketing processes.

2. The focus of this study is to analyse the potential of investing in digital media's tools for cultural marketing in terms of quality content.

3. To exhibit the obstacles of cultural marketing in the digital space.

4. To examine the relationship between awareness of digital content and consumption of cultural products.

5. Developing actionable recommendations for cultural institutions and content creators to enhance digital marketing activities.

Importance of Research

The essence of this topic stems from the significance of the topic itself, contributing thus:-

1. Engaging in the formulation of initiatives regarding support for digital infrastructure and intellectual property.

2. Helping cultural institutions dealing with cultural affairs, such as ministries, museums, publishing houses and art centers, to define and design effective digital strategies and policies for cultural marketing.

3. Recognizing the connection between quality content with stimulation and increase of cultural awareness that encourages the participation of highlighting cultural productions.

First: The Study's Theoretical Framework.

1. The Concepts Behind the Study

A variety of theories and research on communication technologies and digital media covering a range of fields, including the cultural sector, show that their readership is based on two main explanatory modes, namely:-

The first is technological determinism, which is based on the assumption that only the technological revolution can bring about a change in social reality. The interactionist perspective welcomes this change because it signifies human development in the society.

Social determinism indicates that social structures dominate mechanisms and patterns that shape technical content. Through theories and studies relating to the effects of mass communication of cultural structures, qualitative research has focused on the social embeddedness of communication technologies.

The first dimension discussed through the theory of digital technological determinism, as expressed by Marshall McLuhan's ideas. His beliefs centred around the study of the cause and relations of technology with

society. He believed that it is technology and development of its tools which control social change. Particularly, he focussed on the communication and media technologies. In this view, the information society emerged from advancing innovations and technologies. Some people believe that the advent of computers, Internet, and other digital communication and media tools has changed the social structure of society.

McLuhan in this theoretical framework accentuated the experience of life through technology. According to West and Turner it is stated that, "We are in a symbiotic relationship with the media technology." The very distinguished Marshall McLuhan stated, "We shape our tools, and they shape us". In essence, media systems and their contents have a real impact on societies.

Nowadays, this theory may be applied to social media networks and their social and cultural content as generated by users' interaction. According to McLuhan, the media always work through the cultures of society to ensure change in behaviour. According to Aziz (2013), the popular phrase: "We make our tools and they in turn make us", although from referring to cameras, radio and television as intermediary mediums; predicted that the world would turn into a "global village" due to the transport of cultures and knowledge by the media.

As per researchers, the rise of social networking sites and the digitalization of communication and media technology have considerably changed audience behaviour across the world through the incorporation of use of image, sound and audio-visual effects, thus putting society towards the communication of interactivity.

The second dimension, the social dimension, was coined by the theory of cultural cultivation G. Gerbner's Viewpoint (Ismail, 2003). This theory studied the impact of mass communication on the culture of society within the frame of Gerbner's cultural indicators project. According to Gerbner, culture is defined as an environment or medium in which people live and learn, that is the cultivation.

Cultural cultivation refers to the acquisition of knowledge or behaviour through a cultural medium in which the individuals live, where the cultural environment and its tools perform de acquisition, formation and the construction of cultural concepts and signs in society (Abdel Hamid, 2005). The effects that television had in the previous century gave birth to this theory. This theory can easily be applied to novel new media. In other words, the roles played by the digital revolution and digital transformation can be examined with the help of this theory in the cultural forming of societies.

According to Abdel Hamid (2005), the incorporation of ideas, practices, knowledge, or

behaviours mediated by the culture in which individuals live is considered cultural construction. The tools and environment of the culture itself are said to be responsible for this. Originally aimed at the study of television in the previous century, the theory can be adapted to new digital media so as to find out the role the digital revolution and digital transform can play in the cultural formation in society.

The cultural context enhances the interaction between technological determinism and social determinism theories. Although they differ in emphasis, both theories agree on the clear and effective impact of these two dimensions on the cultural structure of society. One is centered on technology, while the other is on the cultural content of the technology.

2. Earlier Studies

Although a fairly small number of studies exist about the influence of digital media and their strategies for cultural marketing processes, the previous studies state that video and live streaming create a valuable engagement. When it comes to connection and audience culture producers, its quality content enhances this connection while challenges are more so related to bandwidth digital infrastructure, funding and copyright. The following were included in the survey.

The Research of Jamal Al-Din Hassan Mohammed (2023), entitled "The Impact of Social Media Networks on the Cultural Identity of Egyptian Youth," aimed at identifying patterns of cultural use of social media networks and studying the cultural content on them, which is represented by the Arabic language, cultural identity, national identity and customs and traditions among Egyptian youth. A descriptive methodology employing a quantitative approach was employed in the study. A questionnaire was used as a data collection tool on a sample of 197 individuals who frequent Internet cafes in Cairo Governorate. The results of the study proved that through the use of social networking apparatus, youths cultural identity, with regard to the language, the Arab identity, the customs and traditions. According to the study findings, social media use unlocked by educational level and income whereas gender was found to be an important factor influencing the intensity of youth cultural identity impact.

According to Hamidan (2023), "The Impact of Social Media Sites on the Cultural Identity of Algerian Youth: A Field Study", the study intends to outline the pattern of social media sites' use by the Algerian youth. The study that has been conducted was descriptive in nature. It used a questionnaire for data collection, to a sample of 50 Algerian youth using social media. The findings revealed that Facebook emerged as the most highly utilized site, while these sites have the ability to engage the youth and support their culture.

Soto, Rauwens, and Smels (2023) carried out research in Bolivia on the cultural identity

performances on social media that made a study of Bolivian students. The aim of the study was to look at students' views on their culture and cultural identity, and their relationship with social media. A descriptive method was used on 105 social media users who are young and from different locations. The study found some groups performing national belonging while indigenous identities were not performed on the platforms studied.

The paper "The Role of Social Media in Supporting the Value of Culture among Youth in the Light of the Epistemological Heritage of Abdul Rahman Azzie's Theory of Value Determinism" by Ahmed Nafea (2023) highlighted the goal of the research in regard to defining the impact of social media on the knowledge and behaviour of youth as well as their attitudes towards social media and their capacity to contribute to cultural awareness. The study was exploratory descriptive in nature. The researchers used a survey method for data collection. A questionnaire was administered to the research sample to collect data. The survey was administered to a research sample of 80 young. Which new media have influence on the knowledge and behavior of youth? Which new media have not influence on the knowledge and behaviour of youth? What are their views towards its capacity to shape their cultural awareness? According to the findings, the youth by virtue of the social media were more aware of the outside world and were exposed to local and international politics. Research has affirmed social media offers cognitive, social and entertainment gratification to the youth. It also helps in broadening and making thinking more flexible, understanding others and respecting their beliefs, as well as strengthening our ability to live peacefully. A majority of the respondents have believed and convicted on certain issues which later changed by getting exposure in social media. According to the above finding of this study, social media has a strong impact on the value system of culture and it has enhanced and elevated the value of culture among youth, thus supporting media value determinism theory.

The objective of the study by Radwan (2023), entitled "The Impact of Social Media Use on the Cultural Identity of Rural Populations: A Case Study of Bimha Village", is to identify the reasons why respondents use social media and determine how social media affects the components of cultural identity, such as language, modes of dialogue, community participation, belonging, respect, freedom, and social cohesion, among other things.

The study aimed to find out whether a relationship exists between selected social, economic and communication characteristics of respondents. The study made use of a descriptive methodology. The main tool for data collection was the questionnaire. Also, the

sample of the study was 360 inhabitants. The sample was taken from the Egyptian village of Bimha. The study showed that respondents mostly used social media for communicating with others, looking for friends, spending leisure time and for entertainment. The findings portrayed that social media usage also gave significant influence to the cultural identity of the respondents.

Review of up to date literature.

Earlier studies about the effect of digital media in enhancing the cultural dimension of society reported

that through the digital medium, it becomes easier to get access to culture and promote it locally and globally. According to the studies, there are various challenges. These challenges include threats to cultural identities, the impact of prevalence of popular content on authentic creativity, and the role of digital platforms in strengthening national culture. Studies show that social media has made cultural marketing more interactive and participatory for the audiences.

The differences and similarities between the current study and previous findings is shown in the table below.

Table (X): Comparison Between the Current Study and Previous Studies

Aspect	Previous Studies
Objectives of Previous Studies	Previous studies aimed to identify the impact of digital media and social media platforms on cultural identity, and to examine their role in promoting cultural awareness among users, with a particular focus on social networking sites, especially Facebook.
Nature of Previous Studies	Exploratory and descriptive studies that employed descriptive and analytical methodologies.
Findings of Previous Studies	These studies confirmed that social media platforms play an important and positive role in achieving cultural objectives and enhancing cultural awareness.
Degree of Benefit from Previous Studies	Previous studies contributed to supporting the theoretical framework of the current study and provided valuable references that enhanced its analytical dimension.
Similarities with the Current Study	There is a similarity between previous studies and the current study in terms of the research methodology used, despite differences in specific research objectives.
Differences from the Current Study	Previous studies differ from the current study in terms of the variables examined. Most previous studies relied on two main variables, whereas the current study adopted three variables: digital media, cultural marketing, and cultural actors. In addition, previous studies focused on specific social media platforms, while the current study expanded its scope to include the effectiveness of all digital media tools that can be employed in cultural marketing processes.

Classification of the Current Study Among Previous Studies.

1. This study focuses on the same theme as other studies which investigated the effects, usages, and importance of digital media in cultural marketing, although the variables studied differed.

2. The present study makes a comprehensive approach to digital media in cultural marketing as it discusses the dimensions and impact of cultural contents and messages, and goes on to use these discussions to underpin the theories of the study.

3. This study is among the first examining the link between cultural actors and the impact of digital media, through its different tools, on cultural marketing processes.

Essential Terms of the Study.

Digital Media Concept.

The Internet is needed to publish and interact with electronic media in digital form is digital media. All in all, it is a communication system that acts on the Internet and digital platforms to disseminate and transmit content. Moreover, such a system is interactivity and measurability (theoretical reference,

Castells). The digital media is an intervening variable of digital content quality, audience engagement, cultural awareness, and intention towards cultural consumption. Digital infrastructure, the skills of the users, and the policies that support the culture (Castells). Other comparable models include the Diffusion of Innovations model which depicts how culture spreads through digital channels, as well as the online to offline conversion model which explains how digital interest is converted into physical cultural activity.

In recent years, the rapid spread of digital technologies has prompted voluminous disputation on the digital age, its horizons, and the digitalization of practically everything. Computers and smart devices use advanced digital processing technology, allowing everyone to do complex tasks in no time. Hence, these technologies have pervaded the daily practices of youths (Abelson and Hall, 2014).

Modern Digital Media as Cultural Revolution

Rifail describes digital media as a source of social practices through interactivity, particularly in the

dissemination of information, publications, and cultural productions. Digital media contributes to redefining knowledge and highlighting the features of this influence through the following aspects (Rifail, 2008).

1. A new relationship is taking shape due to the integration of technology into social life a digital world.

2. The interaction of communication technologies, media systems, and audiences produces it.

3. It is closely connected to the Internet through websites and social networks, where opinions, comments, and files are exchanged.

4. Digital media has contributed to the promotion of the cultural product needed by society.

5. It is expressive of culture and has extensive relationships within programs and knowledge transmission.

6. The culture is characterized by cooperativeness as well as developmental attitudes with abundance of creativity

Thus, cultural values like spoken words, religion, customs, tradition, heritage, and social values are influenced by all types of digital media.

Cultural Branding.

Despite being essentially economic in nature, marketing can be applied in any field economics, social, cultural and even politics because it closely relates to the process of production in these fields. Every discipline has its outputs which necessitate communication, dissemination, and persuasion. Marketing is thus the art of persuasion based upon directed messages designed to influence others. Cultural marketing is a set of strategies directed towards the promotion of cultural products, content and activities like books, theatre, arts, heritage, music, and cultural tourism.

Cultural marketing means using cultural customs, traditions, values, and beliefs in marketing campaigns to connect with members of the target audience. As per many Researchers, an organization gets better connections with customs, traditions, and values of a culture (Institute, 2023).

The goal of this marketing is to gain an understanding of the target group's cultural characteristics. Consequently, culturally relevant marketing content and messages can be created that will resonate and generate greater awareness among the audience.

The main components of cultural marketing are;

1. Cultural elements like language, religion and traditions and customs that characterise a certain cultural group.

2. The modification of marketing messages, or the altering of marketing strategies to fit culture, is done so that they can be understood and accepted.

3. Cultural marketing engages with people's sense of identity and belonging. Messages are linked to the beliefs and values shared by consumers.

4. In order to keep up with the cultural change, a flexibility to quickly act in response to social and cultural action that influences audience behaviour (Kotler, 2016).

Kotler also emphasised that cultural marketing refers to marketing strategies directed at a product, service with a cultural characteristics such as arts, contemporary development, heritage, publications, cultural event and etc. The marketing system in culture differs from traditional commercial marketing since it relates to symbolic value and identity rather than economic value (Kotler, 2016).

Cultural Concept

Culture is social behaviour and norms present within societies. Cultural learning is a basic anthropological concept describing the differing uses and meanings that people attach to the same physical object. The term culture encompasses concepts and patterns of human behaviour, social practices, and intellectual and imaginative creations encompassing the arts (e.g. music, dance, visual arts) as well as material creations that help humans to meet their needs – the (e.g. cooking pots, houses, clothing) which is found in every human society.

Culture includes historical buildings, museums, living heritage, contemporary forms of art, etc. In a multitude of ways, it leaves its mark on human life and aids in the development of inclusive, creative, and adaptive societies.

Culture is made of two types of which material culture and non material culture are connected. Material culture refers to the tangible cultural expressions of technology, architecture, and art. Aspects of social organization include the political and social practices of institutions and myths, philosophy, literature, as well as all written and oral cultural production.

In everyday life, culture refers to ethos signifiers used by an ethnic group to draw a sharp distinction with others. Culture can also refer to the customs, traditions and social values of an ethnic group or nation. In certain societies, especially Arab ones, culture can be said to exist in inherited tribal norms that are passed down from generation to generation and act as ruling norms governing life and beliefs.

According to Taylor, culture encompasses the totality of acquired knowledge. Cultural pluralism views the peaceful coexistence of people from diverse cultures with respect for differences. Cultural relativism is one of the analytic stances within cultural anthropology. This analytical stance maintains that we cannot simply categorize cultures or objectively value one culture over another. The worth will always be based on the values of another culture. Many

researchers adopt Taylor’s definition but American anthropology sees culture as referring to a central unified concept; culture is the unique human ability for symbolic association which allows individual experience to be symbolically expressed and socially related. As a result, American anthropology has four fields biological, linguistics, cultural and archaeology. Each of them contributed very much to the culture study.

The Role of Digital Media in Cultural Marketing

1. Advocating for tangible and intangible cultural heritage such as arts and crafts, customs and traditions and myths, thus boosting cultural awareness and interest in cultural tourism.

2. Protecting local culture from cultural invasion via representation and content that reflects shared identity and values helps to preserve cultural identity.

3. Artistic and cultural support can be boosted through the production and dissemination of new forms of cultural content through digital platforms. This can enrich the cultural scene.

Mechanisms of Social Media in Cultural marketing

1. Cultural events are now actively promoted through social media like Facebook, Instagram, TikTok, and others in real time.

2. Websites that serve as official means of introducing cultural products and services.

3. The worldwide transmission of cultural and artistic performances via live streaming and digital videos.

4. Cultural Products Creative Content marketing, such as articles, blogs and promotional videos highlighting cultural products, economic value.

The Impact Digital Media Has on Cultural Marketing.

1. Widening access and dissemination promotes a wider global reach of cultural and entertainment content at a lower price with better distribution of creative works.

2. Modern digital technologies, such as artificial intelligence and virtual reality, enhance creativity and innovation. They allow individuals to create personalized content and automate repetitive creativity.

3. The expansion of creative industry market and employment generation due to global digitization of content and technological advancement will create new economic opportunities.

4. Facilitating interactions and participation which includes offering opportunities of direct interactions between audience and content, and audience and creator that strengthen community participation and user agency.

5. The incorporation of technology into various sectors, from the traditional sectors to any new sector

in recent time, education, medical science, political activity, urbanization (for example, smart cities).

6. Diverse media for knowledge exchange and expression formation, while facilitating broad social interaction and participation.

7. Marketing print materials and electronics.

8. Advocating performing arts and online exhibitions.

9. Fostering independent movies and digital theatre.

10. Creating digital campaigns to boost cultural tourism.

Difficulties Encountered in Digital Cultural Marketing.

1. Digital infrastructure supporting cultural marketing activities weak.

2. Lack of digital awareness among professionals in the cultural sector.

3. Stiff rivalry with facade entertainment content.

4. Problems of intellectual property rights and digital piracy.

The study's applied aspect is the second.

Study Types

Employing a mixed methods approach, this study is a descriptive study which has both quantitative and qualitative applied components.

RESEARCH METHODOLOGIES (PROPOSAL APPLIED DESIGN)

The research uses a descriptive exploratory methodology appropriate for opinion surveying through a surveillable survey to all members of the study population and is thus characterized by its all-inclusiveness.

Demographic and Quantitative Sample.

My study is about digital platform users who are interested in cultural content. This includes users of Facebook, Instagram, Tik Tok, and YouTube.

The sample for quantitative study included both sexes comprising 227 participants. Additionally, 6 randomly selected participants were taken from the study population according to the application of Steven Thompson formula for sample selection.

Table (1): The sample distribution of the study as per sex

Table (1): Distribution of the Study Sample According to Gender

Vari able	Ge nder	Freque ncy	Percent age
Gend er	Mal e	110	49%
	Fe male	117	51%
Tota l		227	100%

The above table shows a fairly even distribution of the study sample in terms of gender. Even though the number of female participants was reached 117, which is 51 percent of the sample, the number of male participants was 110, which is 49 percent.

Qualitative Sample: There were 6 participants in the qualitative sample. People representing cultural institutions, such as the Museum Director, festival organizer, and cultural content creator, were interviewed semi-structuredly (qualitatively).

Tools and Methods for Data Collection

Theoretical component: A set of Arabic and foreign research studies, academic journals, periodicals, in addition to Internet sources.

The researcher randomly sampled the population and used a questionnaire to collect the data required.

A. Electronic Research Questionnaire which included following sections.

1. Demographic information
2. Next in line is a scale that measures how much digital cultural content respondents are exposed to with respect to how often, platform and what type of content.
3. A scale that measure the quality of the content (relevant, interesting and informative) using a five point Likert scale.
4. The fourth scale gauges the willingness to consume cultural events, such as booking of tickets, purchase of books and visit to exhibitions.

B. Interviews

We carried out semi-structured interviews that included queries on digital marketing strategies, barriers, and impact evaluation.

Testing the Validity and Reliability of Any Instrument (Questionnaire)

1. The questionnaire was assessed for face validity and content by six experts in methodology, media and cultural studies.
2. To check the reliability of the measurement scales 30 participants were used in the pilot test. Alpha value was anticipated to be 0.70

Monthly distribution of parametric variables.

1. Main variable number one is digital media. The relationship between digital media platforms and levels of exposure to various cultural groups is correlational. The platforms that have the highest degree of prominence include Facebook and Instagram and other digital media platforms show less prominence than these two.

2. Second Key Variable: Cultural marketing. The intention for cultural consumption is related to the quality of cultural content with a correlational relationship.

Methods Data Analysis.

1. **Quantitative Analysis:** This includes frequencies, percentages, means and standard deviation among others. Pearson’s correlation coefficient was used for relationship testing while multiple regression analysis was used to determine the effect of content quality and interaction on consumption intention. Coding method and statistical software used for analysis are SPSS or R.

2. Thematic analysis was used to analyze data from interviews to extract strategic themes and key obstacles.

Insightful Applied Procedures of the Questionnaire.

Viewing Digital Cultural Material.

1. What digital device you used to access and communicate through digital media?
(desktop and/or laptop, mobile phone, tablet)

Table (2): Devices used to access digital media platform.

Device	Frequenc y	Percentag e
Computer	24	11%
Smartphone s (Mobile Phones)	163	71.4%
Tablet (iPad)	40	17.6%
Total	227	100%

The outcomes presented in Table (2) demonstrate that smartphones are the most powerful and popular devices that audience members rely on for following media and communication messages through digital media platforms.

2. What digital platforms do you use to communicate through digital media?

Social media platforms like Facebook, Twitter, Instagram, YouTube, WhatsApp and others.

Table 3 show cases the digital platforms that facilitate communication through digital media.

Platform	Frequency	Percentage
Facebook	160	70.5%
Twitter	17	7.5%
Instagram	8	3.5%
YouTube	5	2.2%
WhatsApp	37	16.3%
Total	227	100%

According to the findings of the previous table, the most influential and frequently accessed digital media platform is Facebook, followed by WhatsApp and Twitter. Instagram and YouTube are used comparatively less.

3. Do cultural contents on digital media affect the behaviour of the audience?

Table (4): Level of Impact of Cultural Content on Audience Behavior.

Level of Impact	Frequency	Percentage
Very Strong	68	30.00%
Strong	87	38.30%
Moderate	43	18.94%
Weak	17	7.48%
Not Influential	12	5.28%
Total	227	100%

As per Table (4), cultural content influences the audience behavior strongly to a very strong extent. The category “strong” registered the highest frequency at 38.30 percent, while the second-highest frequency category “very strong” was 30.00 percent. This distribution points to a significant impact of cultural content on audience behavior, although this impact is not uniform either and could be attributed to some issue related to content quality and presentation.

4. What are the types of content preferred by the respondents on the digital media platforms?

Audios, pictures, videos, e-texts, all of these.

Table (5): Preferred Content Types by Respondents on Social Media Sites.

Content Type	Frequency	Percentage
Audio	34	15%
Image	8	3.5%
Video	125	55%
Electronic Text	55	24.3%
All of the Above	5	2.2%
Total	227	100%

How frequently do you participate in activities that involve digital cultural content during the week?

(Articles, videos or live broadcasts)?

Table 6 illustrates how exposed people are to cultural content through digital media.

Level of Exposure	Frequency	Percentage
Never	4	1.7%
Rarely	17	7.8%
Sometimes	59	26.3%
Often	80	35.5%
Always	67	28.7%
Total	227	100%

As shown in Table (6), the respondents are often exposed to cultural content on social media platforms. The largest percentage was recorded in the category

“often” at 35.5 percent, followed by always which was at 28.7 percent. In contrast, only 1.7 percent of respondents reported that they were never exposed to any cultural content. The results show that study respondents are engaged with the cultural content that is offered digitally.

A. The quality of your content and its audience.

1. The heritage and art information that is offered to me is of a new entity.
2. It uses storytelling techniques.
3. Encourages participation or interaction with it.
4. The writing contains a clear call to participate in events, purchase something etc.

As shown in Table (7), the audience opinions on the quality of digital cultural content.

Content Quality Indicator	Frequency	Percentage
The content provides new information about heritage and art	62	27.3%
The content uses engaging storytelling	43	19.0%
The content encourages participation or interaction	58	25.5%
The content includes a clear call to attend or purchase	64	28.2%
Total	227	100%

According to table (7), the percentages of respondent evaluations about the quality of digital cultural content are quite similar. The highest proportion was recorded for content that calls for attending an event or buying something, and it is followed closely by content that provides new details about heritage and art. Content that inspires interaction ranked just below, while a storytelling technique score the lowest. These findings imply that audiences seek practical/informational insight as well as interactive/narrative insight in their engagement with digital cultural media.

B. Cultural presentation in media organisations has not been easy.

Table (8) Structural barriers which limit the ability of cultural institutions to invest efficiently in digital media channel, and the resulting quality of content

Structural Obstacles	Frequency	Percentage
Technical infrastructure of	17	7.48%

media institutions		
Funding	20	8.82%
Media legislation	19	8.37%
Intellectual property rights	12	5.29%
All of the above	159	70.00%
Total	227	100%

According to Table 8, the media institutions have limited capacity to produce high quality cultural content due to structural obstacles. Seventy percent of the respondents agree that all the mentioned barriers together are the important constraints to the issue. The combined effect of weak digital infrastructure, limited funding, restrictive legislation, and intellectual property issues undermines the effectiveness of digital cultural content delivery, the study found.

Engagement and Contribution

1. I share online culture with other people.
2. I get involved by commenting on or liking cultural content.
3. If I see an ad regarding an event or exhibition online, I get an actual intent to visit it.

Table (9) Interactions between digital media platforms and their audience of cultural content.

Interaction Type	Frequency	Percentage
I share digital cultural content with others	88	38.7%
I interact by commenting on or liking cultural content	63	27.7%
If I see an online advertisement for an event or exhibition, I develop an intention to attend	43	19.0%
I do not interact and only watch	33	14.6%
Total	227	100%

According to Table (9) the level of interaction and participation in cultural programs varies among the respondent. 38.7% reported sharing digital cultural content with others, signifying an active participatory role on their part. 27.7 percent was interaction through likes or comments after that. On the other hand, 14.6 percent of the respondents were passive i.e. they only viewed.

The audience's engagement in participatory culture is enabled by digital media.

Analysis of Expected Data. (Description of Results Presentation)

Analysis Descriptive.

The frequency of exposure to cultural content will be expressed in percentages; for instance, 35 percent of respondents are exposed to digital cultural content weekly. To assess levels of perceived content quality, means and standard deviations will be calculated.

Determining Correlation Between Analysis.

The findings may show a moderate positive correlation between content quality and intention to attend cultural events. For example, $r = 0.45$. The regression analysis is expected to show that content quality and audience interaction account for a large proportion of variance in intentions to consume culture, for instance $R^2 = 0.32$ and with values statistically significant for $p < 0.01$.

Non-statistical results

A qualitative analysis will identify recurring themes, such as the need for ongoing content publishing on consistency, funding, limited measurement of outcome, and a need for training for digital professionals in the cultural sector.

Final thoughts.

1. The study reveals that content quality, on the knowledge provision, storytelling, and calls for interacting are decisive aspects of turning digital attention into the intention to follow, attend or purchase cultural products.

2. Digital interaction like commenting and sharing is a moderating variable that can enhance the effectiveness of its influence on increasing the dissemination of content and social credibility.

3. Digital media channels are not efficiently invested in by cultural organisations primarily due to structural constraints like limited digital infrastructure, funding and IP regulations.

4.

Recommendations.

Strategic Drafting

Increase audience engagement and connection with cultural content by adopting interactive storytelling approaches to videos, live streams and more.

Online features.

It is essential to stress further training of cultural specialists in content production skills and digital performance measurement, including an analytics toolbox.

Collaboration and Connections.

Enhancing collaborations between cultural institutions and digital platforms could boost visibility and lower costs.

Guidelines and Safety

Formulate laws for intellectual property protection as well as support for creation of digital infrastructure, especially in remote areas.

Conclusion.

Digital media is a great opportunity for enhancing cultural marketing because of its capacity to contact audiences at scale, target specific groups and allow for direct interaction. In order to reap its full benefits, supplemental content strategies, digital infrastructural supports, and legal and financial frameworks must be in place. An academic structure is proposed to evaluate the role of digital media in cultural marketing and applicable research tools are introduced along with actions for practitioners and policy makers.

Overall, the digital media looks like a strategic tool in the cultural marketing launch that supports the dissemination and promotion of culture along with the strengthening of cultural and creative industry. Success of this role, however, will depend on high quality content and integrated strategies covering digital infrastructure, human resource development, and intellectual property right protection.

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