

DIGITAL COMMUNICATION STRATEGIES IN THE CONTEXT OF HERITAGE SITES

Ján GANOBCÍK ^{1*}, Martin HALMO ¹, Michal LUKÁČ ¹, Katarína GUBÍNIOVÁ ²

¹ University of Ss. Cyril and Methodius in Trnava, Nám. J. Herdu 2, Institute of Management, Trnava, Slovakia; jan.ganobcik@ucm.sk (J.G.); martin.halmo@ucm.sk (M.H.); michal.lukac@ucm.sk (M.L.)

² Comenius University Bratislava, Faculty of Management, Bratislava, Slovakia; katarina.gubiniova@fm.uniba.sk (K.G.)

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Abstract: Historic buildings are essential pillars of cultural tourism, preserving historical identity and contributing to regional socioeconomic development. In the V4 countries, castles and chateaux rank among the most visited heritage sites, with their long term competitiveness increasingly shaped by effective marketing communication and the growing role of digital technologies. The article aims to assess the effectiveness of digital tools used in heritage sites across the V4 region and to identify strategic priorities and barriers influencing their implementation. A further aim is to explore opportunities for improving communication processes and enhancing visitor engagement. The study applies a mixed methodological approach combining a review of existing strategic documents, qualitative interviews with managers of selected heritage sites, and a questionnaire survey among visitors. The collected data were analysed to compare current practices, identify development gaps, and evaluate the perceived effectiveness of digital communication tools. The results show substantial differences between institutions. Some heritage sites use integrated communication strategies, data analytics, and interactive digital platforms. Others remain reliant on traditional communication channels with limited digital capacity and low innovation readiness. The findings highlight the need for systematic investment in digitalisation and professional capacity building. They also emphasise the importance of synergistically combining online and offline communication tools to strengthen competitiveness, sustainability, and international visibility of V4 heritage sites.

Keywords: cultural tourism, historic buildings, digital communication, integrated marketing communications, V4

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INTRODUCTION

Cultural heritage is a vital part of a society's identity and memory, and protecting it while ensuring public access is essential for developing cultural tourism (Kozak & Buhalis, 2019). Historic sites like castles and chateaux play a special role in this process, as they combine historical significance with tourist appeal. In the Visegrad Group (V4) countries, these sites are important destinations that bring substantial socioeconomic benefits and help shape a positive regional image on an international scale. In recent years, it has become clear that the success of heritage sites depends not only on their historical and architectural significance but also increasingly on the quality of management processes and communication strategies that can enhance their engagement with visitors. Digitisation and the development of the online environment have introduced new challenges and opportunities in marketing communication (Hasan & Islam, 2020).

Modern technologies such as social networks, interactive web interfaces, mobile applications, and augmented reality tools create opportunities for more direct contact with the public, personalised communication, and the enhancement of the visit's experiential aspect (Finne & Grönroos, 2017). At the same time, it is clear that traditional forms of communication, such as print media, posters, and local events, do not lose their importance but instead gain new value through synergy with digital tools (Komarac et al., 2019). The concept of integrated marketing communication is therefore an essential prerequisite for building a sustainable brand for heritage sites and for effectively reaching diverse groups of visitors (Gumilang et al., 2024). Given the fragmentation of the leisure activities market, increasing competition from cultural and commercial events, and shifting audience preferences, heritage sites need to systematically optimise their communication strategies (Cui et al., 2022). Examining their current practices, identifying strengths and weaknesses, and proposing innovative approaches are therefore crucial steps to ensuring long-term sustainability and competitiveness in the cultural tourism sector (Syahputra et al., 2025). The primary aim of the article is to evaluate the effectiveness of digital tools, strategic priorities, and barriers to successful implementation at heritage sites in the V4 countries, as well as to suggest avenues for improvement.

LITERATURE REVIEW

Marketing communication is broadly understood as the set of processes through which organisations interact with their external environment in order to inform, influence, or persuade target audiences (Vaquero & Hernandez, 2023). Its function

* Corresponding author

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extends beyond the simple transmission of information; it shapes consumer expectations, attitudes, and behavioural intentions in ways aligned with organisational objectives (Akgün et al., 2014). Although these definitions offer a conceptual foundation, recent scholarship highlights that the effectiveness of marketing communication in cultural and heritage contexts depends strongly on strategic alignment, organisational capacities, and the integration of digital tools (Legg, 2024). Several authors also note that generic marketing frameworks often overlook the specificities of heritage organisations, especially their limited budgets, complex ownership structures, and non-commercial missions (Zhetiru et al., 2025).

Heritage sites in Central Europe are administered by diverse entities, including state organisations, regional and local governments, churches, non-profits, and private owners (Debruyne & Nazarska, 2023). This plurality, while potentially beneficial for resource diversification, often results in fragmented communication responsibilities and inconsistent messaging (Dostál, 2014). Newer research confirms that weak coordination between stakeholders frequently leads to limited strategic continuity, underdeveloped long-term planning, and challenges in adopting digital innovations (Falk & Hagsten, 2024). These structural limitations also restrict the application of standard marketing models and reduce the adaptability of sites to digital change (Rodríguez-Vera et al., 2024). Recent studies emphasise that heritage sites compete within an increasingly saturated leisure market, where the experience economy and digital consumption patterns significantly influence visitor behaviour (Makienko & Rixom, 2022; Mele et al., 2023). Since heritage products are largely intangible and experiential (Farid et al., 2023), communication tools must compensate by shaping symbolic meanings, perceived value, and emotional engagement (Boros et al., 2024). Research consistently demonstrates that effective communication enhances credibility, fosters attachment, and supports repeat visitation (Fan, 2021; Hung et al., 2025). However, several authors point out that many institutions continue to rely predominantly on traditional channels, which limits their reach among younger segments and reduces competitiveness (Garbelli & Gabriele, 2021).

The rapid expansion of digital technologies has transformed the expectations of cultural tourists (Astuti et al., 2015). Virtual tours, interactive platforms, and personalised content increasingly complement or even substitute traditional on-site experiences (Makienko & Rixom, 2022). Studies confirm that social media plays a decisive role in shaping first impressions of heritage sites, with visually rich formats (Reels, Shorts) having disproportionate influence on younger audiences (Mele et al., 2023). Nevertheless, empirical research also identifies several barriers: limited digital literacy among staff, insufficient budgets, lack of long-term digital strategies, and inconsistent integration of online and offline channels (Oevermann, 2020. Parameswaran, 2023). These limitations reduce the impact of communication campaigns and hinder the ability of institutions to monitor performance through analytics. Recent comparative studies on heritage communication note similar challenges across Europe, indicating that the digital maturity of heritage institutions remains uneven (Ganobcik et al., 2025; Gumilang et al., 2024). The literature increasingly calls for systematic integration of digital tools, investment in professional capacities, and the development of multilayered communication ecosystems that reflect segmented visitor needs (Su et al., 2025).

Integrated marketing communication in the Figure 1 offers a framework for harmonising communication tools and ensuring consistent brand identity. While IMC is widely applied in commercial sectors, its adoption in heritage contexts remains limited and inconsistent (Parameswaran, 2023). Studies demonstrate that IMC improves message clarity, strengthens brand recognition, and enhances cross-channel synergies. However, the implementation of IMC requires adequate staffing, analytical capabilities, and organisational culture that values strategic planning. Many heritage sites, particularly small and medium-sized institutions, lack such infrastructure (Calle Vaquero & García-Hernandez, 2023).

Although literature on cultural tourism and digital communication is growing, it still exhibits several limitations:

- Most studies analyse individual case sites rather than cross-country comparisons.
- Research rarely combines management interviews with visitor-based quantitative data.
- Many studies focus on individual tools (e.g., social media) rather than integrated communication ecosystems.
- The majority of research does not examine organisational barriers, governance structures, or resource constraints that influence the feasibility of digital transformation.
- There is a lack of studies exploring Central and Eastern Europe as an integrated cultural region, despite shared historical and structural characteristics. These gaps in the Figure 2 highlight the need for studies such as the present one, which examines marketing communication across heritage sites in V4 countries using combined qualitative and empirical insights.

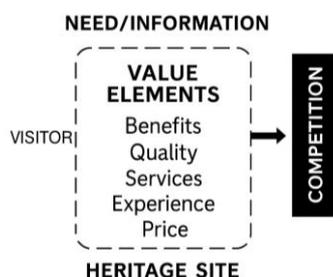


Figure 1. Communication transactions and relationships in heritage sites (Source: Own processing, 2025)



Figure 2. Communication model of integrated marketing communication (Source: Own processing, 2025)

METHODOLOGY

The research subjects are employees of four heritage sites. The prerequisites for participation in the research are willingness to take part in an interview, employment in the heritage sector, and respondent anonymity. Semi-structured interviews are conducted with employees responsible for management processes at the sites. Specifically, these include the directors of the selected sites, castellan, marketing managers, and PR specialists tasked with marketing decisions within their scope of work, and they are hence referred to as marketing managers.

Respondents are approached individually, through personal meetings, by telephone, or via email. All participate in the interview for approximately the same amount of time and follow a pre-prepared content scenario. The main aim is to gather answers to key research questions from each respondent. These questions include whether the facility maintains a visitor database used to analyse visitors and if it aligns with theories about visitor selection and profiling.

Additionally, whether they have predefined goals for marketing campaigns and if the effectiveness of marketing communication is evaluated. The study also investigates the identification and analysis of the target market, the message they wish to communicate to visitors, and the methods of selecting appropriate communication channels media.

The objects of study are institutions classified as historical monuments, specifically castles and chateaux. The selected objects are situated in the V4 countries, namely Slovakia, the Czech Republic, Hungary & Poland. In terms of appeal to both domestic and international visitors, they are regarded as highly attractive cultural sites. The main criterion for their selection was the existence and availability of the necessary data and secondary data. When comparing, the individual objects under investigation share several common criteria: they have approximately the same number of employees, feature similar organisational structures, are integral to the country's history and national identity, attract roughly comparable numbers of seasonal visitors, focus their exhibitions on history and architecture, and utilise websites, social media, and other platforms to engage with the public. Although all four objects examined possess several common and comparable features in their activities, their difference lies precisely in how they manage marketing and communication processes.

Different management principles and methodological procedures are applied, which should also be reflected in marketing management activities and communication strategies directed towards visitors. Since the sites agreed to participate in the research only on the condition that their identities remain confidential, we have chosen to preserve the anonymity of all four sites. These sites will therefore be neutrally designated as Site I – Site IV. This request from the management of each monument is based on the fact that the research involves sensitive data related to internal management mechanisms, decision-making processes, and the effectiveness of communication strategies. Disclosure of their identities could influence public perception of the institutions or interfere with their relationships with founders or partners. Anonymisation also facilitates more open responses from participants and ensures a higher level of objectivity and credibility of the data obtained. The interview results were recorded as audio-visual recordings on two devices simultaneously using pre-prepared technology, as well as notes on a computer. When analysing the responses, individual interviews were transcribed and then examined using descriptive statistics. The results were presented using verbal expressions, tabular summaries, or graphical representations.

Research questions

- 1) Is there a defined communication strategy for heritage sites? If so, what is its timeframe, and how often is it updated?
- 2) Which digital platforms and tools are utilised in marketing communications for heritage sites, and what effect does social media have on attracting visitors?
- 3) What digital platforms and social media are used in the integrated marketing communication of heritage sites to reach visitors effectively?

RESULTS

Empirical findings offer a comprehensive overview of the current digital communication strategies employed by heritage institutions in the V4 countries. The insights gained enable the identification of successful approaches and innovative solutions, as well as weaknesses that could restrict the effectiveness of communication efforts. The findings also emphasise differences among individual institutions and uncover factors that critically influence the long-term competitiveness and sustainability of heritage sites in cultural tourism environment.

Communication strategy

Object I has a formally defined communication strategy that is systematically developed over a three-year period. The strategic document is designed to address long-term goals and developments regarding visitor numbers. An important aspect of the strategy is regular updating. Every two years, results are evaluated, and adjustments are made based on data and feedback from visitors. This approach demonstrates a high level of planning and professionalism in the field of marketing communication. In practice, the strategy focuses not only on current needs but also on trends and predictions for the future developments. Object II has only a partially formalised communication strategy.

The document in question is more of an operational plan for a one-year period and is closely linked to the available budget and current needs of the organisation. It lacks a long-term vision and stability. The strategy is not firmly anchored in a formal structure, which can cause problems in terms of consistent and uniform communication. Updates are made on an ad hoc basis, as needed, rather than according to a predetermined schedule. Nevertheless, management strives to respond flexibly to changing conditions and monitor the results of previous activities. In the case of Monument III, there is no formal communication strategy in the true sense of the word. Management only works with an annual marketing plan, which contains basic activities for the given calendar year.

Although the plan helps to guide basic communication and presentation activities, it lacks deeper analysis, clear goals, and measurable performance indicators. Updates are not carried out systematically, and the plan functions more as a tactical management tool rather than a strategic planning instrument. This approach may be adequate for smaller facilities but ultimately limits the potential for purposeful and targeted communication.

Heritage Site IV lacks a formally established communication strategy. Instead, management depends on an internal action plan, which remains a working document and is not formalised as an official strategy. The plan is reviewed annually, allowing for some reflection and hindsight. However, there is no single document that serves as a unified framework for all communication and marketing activities. While the internal plan offers flexibility, it can also create inconsistency or lead to the neglect of long-term objectives goals.

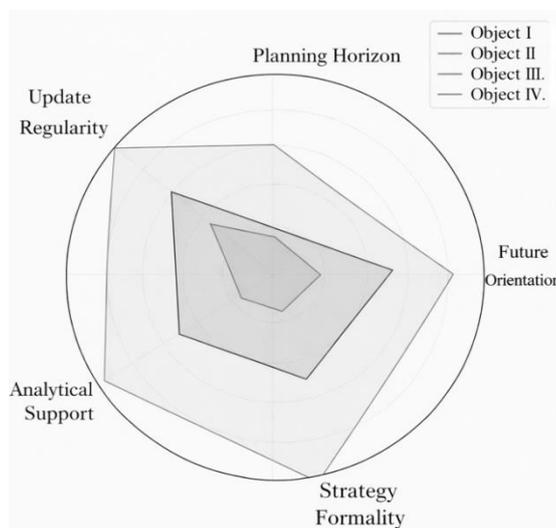


Figure 3. Comparison of communication strategies for objects (Source: Own processing, 2025)

The responses obtained reveal significant differences in approaches to the creation and implementation of communication strategies among individual objects. Object I represents the most complex and systematic model. The strategy is long-term, formally developed, and regularly updated using analytical inputs. This approach aligns with modern management practices in cultural institutions. Object II falls between a strategic and an improvised approach. Although some planning occurs, it is primarily tactical decision-making on an annual basis without in-depth analysis or regular evaluation. Objects III and IV largely follow informal or operational approaches. Object III uses an annual plan without links to long-term goals, while Object IV primarily relies on an internal action plan, which offers some stability but does not constitute a true strategy. In both cases, there is a clear absence of systematic management of communication processes. From this, it follows that the communication strategy as a management tool is applied to varying degrees in heritage sites within the V4 countries. While some sites fully exploit its potential, others depend more on flexibility and operational adaptation situation.

Online and offline marketing communication

Object I uses a mix of digital and traditional tools. Social networks dominate online channels, which they see as the most effective marketing tool. These are complemented by regional radio, serving as a stable offline channel. The monument actively monitors its profiles' performance, interactions, shares, and clicks. The results show steady growth in viewership and interest, which managers attribute to targeted communication and well-crafted content.

They test personalised communication through newsletters. Among the technologies they use are QR codes on tickets and touchscreens at exhibitions. They are currently developing a mobile app with a map of the facility and an audio guide function, which they plan to extend to schools groups.

In Object II, the main emphasis is on social networks and the web. Facebook and Instagram are crucial for engaging with younger audiences, with posts about events and competitions gaining the highest engagement. Offline, they still depend on press releases in regional media, which target an older demographic. Remarketing through Google Ads is in the testing stage, and the outcomes are not yet definitive, but the team is learning to improve campaign targeting.

Digital technologies currently include basic QR codes, but in the future, they plan to introduce interactive elements such as augmented reality for excursions. In their experience, social media has a significant influence, especially when showcasing special events and fostering a community of visitors.

Object III mainly relies on websites and physical presentation materials, especially posters distributed through tourist centres. Social networks serve more as a supplementary tool for maintaining contact with the public. Activity levels are lower than in previous cases, and performance is monitored only through basic metrics such as the number of views or clicks. Personalised communication is not yet implemented, but managers are considering testing it. Regarding technological solutions, the facility uses interactive screens and a navigation system with QR codes to assist visitors in finding their way around the premises. The response to these technologies has been positive, but managers see potential for further expansion, particularly in developing a mobile app with educational features.

Monument IV is among the most active in the digital sphere. Live broadcasts of events via Facebook and YouTube that generate interaction have proven to be the most successful. Social media is central to their marketing strategy, focusing on interactivity, originality, and immediate contact with the audience.

They also use personalised email invitations, which have been shown to boost attendance. In terms of technology, they are testing their own mobile app with a map and plan to digitise their guide services. They place significant emphasis on the use of touch panels, AR games, and QR systems for children. According to managers, these solutions greatly enhance visitor management, reduce congestion, and increase the appeal of the facility.

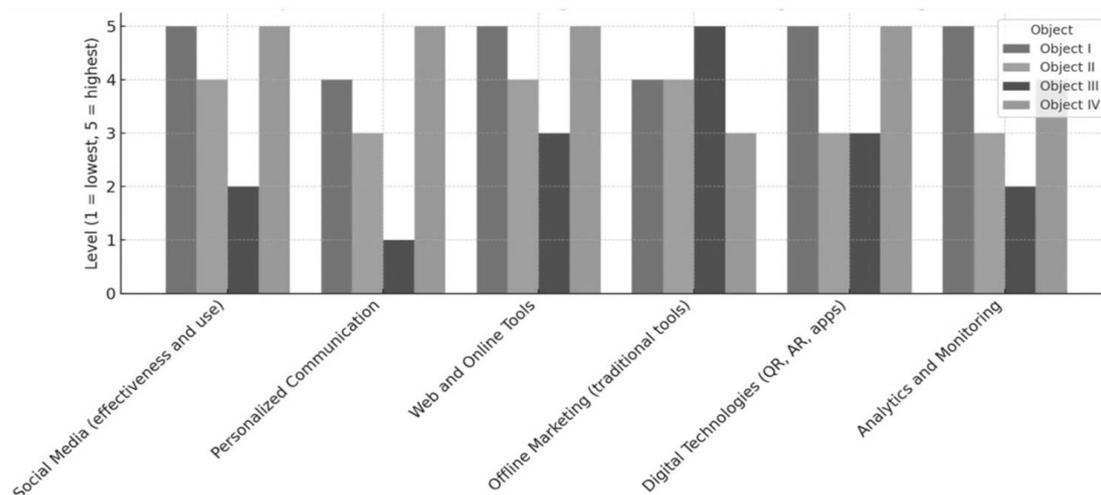


Figure 4. Comparison of Use of Marketing Tools and Technologies in Heritage Sites (Source: Own processing, 2025)

The results of qualitative research (Figure 4) indicate that heritage sites are becoming increasingly aware of the significance of digital transformation in marketing communications. The differences between individual sites mainly lie in the degree of their professionalism, their budget limitations, and the technical sophistication of the tools they employ. Social media plays an important but not identical role across all four sites. In Sites I and IV, social networks (primarily Facebook, Instagram, and in the case of Site IV, YouTube) serve as the main pillars of communication. They utilise their potential not only to distribute information but also to build communities, promote events, and engage directly with visitors. These institutions regularly monitor statistics on reach, engagement, and feedback, creating a foundation for more personalised and effective campaigns. Conversely, in Site III, social media is used more passively, without in-depth analytics or strategic targeting. It functions merely as a supplementary tool alongside traditional forms such as posters, flyers, and press releases. Site II actively manages social networks and experiments with online advertising but has yet to fully exploit all digital solutions available. Online tools like websites, Google advertising, newsletters, and remarketing are deployed in various ways. The highest level of integration appears in Site IV, where these tools are combined with personalised emails and live broadcasts from events. Site I adopts a comprehensive approach, integrating online tools with digital technologies on-site, such as QR codes, interactive panels, and app development.

For Sites II and III, online tools primarily serve as information repositories, often lacking interactive or analytical functionalities. Offline tools remain relevant, especially in engaging older visitors and collaborating with regional partners. Print materials, posters, radio, and partnerships with schools are particularly important in Sites II and III, where digital infrastructure has not yet completely replaced traditional methods. Technological innovations such as mobile applications, touch screens, QR navigation, and audio guides are being implemented at various stages. In Sites IV and I, these solutions already significantly enhance the visitor experience and assist management in better handling visitor traffic effectively.

Integrated marketing communications

Regarding integrated marketing communication, the most comprehensive approach was identified in the case of object I, which has a formally defined communication strategy for a multi-year period, updates it regularly, and consistently uses a combination of its own website, active social networks, email marketing, and collaboration with influencers. The communication channels are aligned in terms of content and timing; for example, a social media post refers to a detailed article on the website, and the newsletter contains visuals from social media and invites readers to events. Content personalization is also implemented, with visitors able to sign up for themed email subscriptions (e.g., a programme for families). In contrast, facilities II and IV use digital platforms unsystematically, often reactively and without a comprehensive plan. Although they have created accounts on social networks and their own websites, they lack a uniform visual style, regularity of publication, or links between individual channels. Posts are often unrelated to current events, not very interactive, and lack a clear focus on specific audience segments.

Email marketing and collaboration with influencers are either not used at all or only sporadically. Managers stated that the main reasons for this are a lack of human resources, an absence of digital marketing experts, and weak methodological support from the founder. The interviews also showed that most entities record data on their reach on social networks (e.g., number of views or interactions) but do not use it to systematically improve communication.

There is a lack of connection between analytical data and content creation strategy. Some managers admitted that they rely more on a "feeling" of which posts work rather than on data analysis. This prevents the optimisation of outputs and the effective targeting of target groups. Another finding is that digital activities are rarely integrated with offline communication. For example, posters and printed materials often do not contain QR codes, links to websites or social networks, thus missing the opportunity to connect the experience before, during, and after the visit. Synergy between channels is one of the fundamental principles of integrated marketing communication. From a technological perspective, social networks (especially Facebook and Instagram) are most commonly used, with YouTube and web blogs less common. Mobile applications, QR codes, interactive screens, and audio guides are only used in some cases and often as an experiment rather than as part of a long-term strategy. There is a significant lack of content in foreign languages and personalisation for different types of visitors (e.g., children, families, foreign tourists, seniors). Feedback from visitors is collected mainly informally, through comments on social networks or personal interactions. Only in exceptional cases are systematic questionnaires or in-depth analyses of feedback conducted. This means that managers are often unable to evaluate the effectiveness of individual channels or understand the preferences of target groups.

Overall, it can be said that integrated marketing communication in the digital environment is still only partially developed in most heritage sites. The exception is one or two sites that demonstrate strategic and interconnected use of digital platforms. The others are dominated by partial and uncoordinated activities, which may have a short-term effect but do not lead to long-term brand building or visitor loyalty. Development in this area is considerably limited by personnel and organisational capacities, as well as the absence of an analytical approach and methodological support.

The findings reveal that heritage sites in the V4 countries adopt different approaches to digital communication. Some institutions systematically deploy modern tools and integrated strategies, while others rely primarily on traditional presentation methods. The main benefits include leveraging social networks and multimedia content to foster relationships with visitors, whereas the most common barriers are a lack of financial resources, professional expertise, and strategic planning. The results underscore the need for targeted investments, professional training, and the synergistic linking of online and offline channels to enhance the competitiveness and sustainability of heritage institutions within the cultural tourism sector.

DISCUSSION

The presented results facilitate the development of proposals to improve the marketing communication of heritage sites in the V4 countries. Recognised weaknesses, such as a lack of systematic planning, limited use of data analytics, and underinvestment in digital technologies, present opportunities for innovative solutions. The discussion therefore concentrates on recommended measures that boost communication effectiveness, improve the visitor experience, and support the long-term sustainability of these institutions.

Analysis of qualitative research on managing Heritage Sites I–IV reveals a clear need for modernisation and systematisation of digital marketing communication. Respondents indicate that most visitors primarily rely on social networks, websites, or recommendations from friends for information about the site. It also shows that visitors aged 20–29, mostly with secondary or higher education, expect engaging, interactive, and current content online. These findings align with trends in cultural marketing and the digital habits of younger generations.

The goal of the proposed solution is to develop a personalised digital communication strategy that addresses the specific needs of target groups while enhancing the brand of the heritage site as a cultural and experiential destination. The strategy aims to boost visitor numbers by at least 20% over the next 12 months, increase engagement with the online audience, and ensure the consistent presentation of the site in multiple languages.

The basis of the proposed strategy is to modernise the official website. The website should be redesigned with an emphasis on simplified navigation, optimisation for mobile devices, regularly updated content, and a clear structure for essential information such as opening hours, price list, contacts, current exhibitions, and events. Additionally, a separate section for visitor reviews should be created, ideally linked to Google Maps and other platforms.

The second pillar of the strategy is maintaining an active and well-planned presence on social networks. Based on visitor profiles, we recommend focusing mainly on Instagram and Facebook, with content organised and scheduled according to at least monthly editorial plans. It is also advisable to incorporate YouTube Shorts or Reels into campaigns, emphasising quick and visually engaging formats. The content should be primarily educational (e.g., stories from the monument's history, behind-the-scenes insights into the building, 'did you know...' facts from history, profiles of notable figures linked to the site, visualisations of the building's development over time, restoration examples, thematic mini-series on particular periods, digital reconstructions of its original look, 'a day in the life of a guide,' short interviews with experts or administrators, etc.), complemented by interactive elements such as polls, competitions, themed quizzes, or live broadcasts events.

The linguistic accessibility of content also requires special attention. The questionnaire data shows that visitors believe it is important for information to be available in English at a minimum. Therefore, we suggest translating the core content of the website and selected social media posts into other languages as well, depending on the region, such as into Hungarian or German. From an organisational and personnel perspective, the proposal involves choosing between two options. The first option is to hire an external content manager or an internal employee with digital skills.

Their role will encompass not only content creation but also assessing campaign performance (e.g., using tools such as Meta Business Suite, Google Analytics, YouTube Studio etc.). The financial costs related to implementing the strategy can be categorised into several items. The proposal includes redesigning the website with an external agency, content management expenses, online advertising costs, software requirements, and content translation fees.

The total estimated annual costs amount to approximately €10,400 (Figure 5).

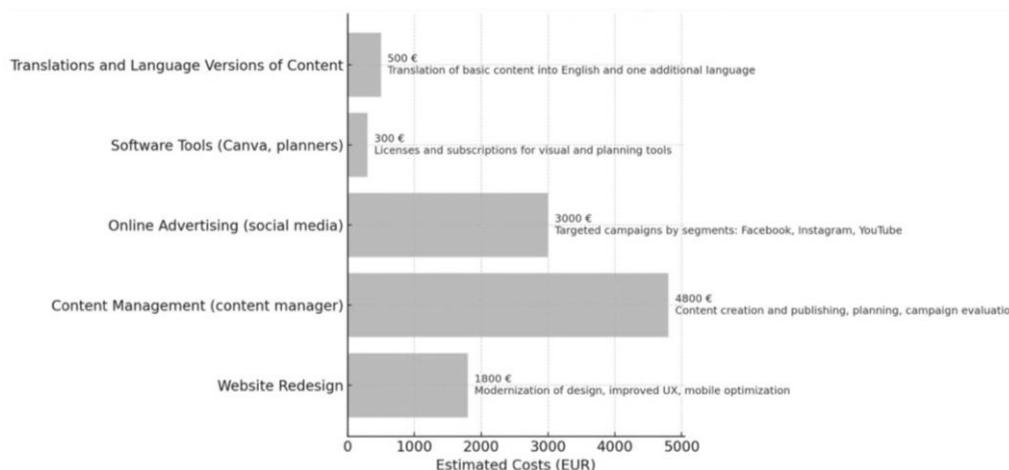


Figure 5. Financial Allocation of Online Marketing Measures (Source: own processing, 2025)

(Note: The costs were determined through an indicative market survey, publicly available price lists, consultations with experts, and comparisons with similar projects in the cultural tourism sector)

The anticipated benefits of implementing this strategy are evident. These include increased visitor numbers, greater audience engagement, higher satisfaction survey ratings, and strengthening of the venue's brand in the digital space. Over the long term, the digital strategy can form a foundation for other digital services, such as virtual tours, mobile applications, and online souvenirs sales. The proposed concept offers a sustainable and practical approach that addresses the needs of modern visitors, is supported by real data, and respects the unique characteristics of the cultural sector. Another proposal for developing marketing communication for Heritage Sites I–IV is based on the idea that sustained growth in visitor numbers and brand building cannot rely solely on digital presentation. It is equally important to view the monument as a living cultural and community space that can systematically connect historical heritage with contemporary forms of cultural life.

Research data indicates that visitors are especially interested in thematic exhibitions, cultural events, and engaging interactions with the content of their visit. Therefore, the proposal highlights personal experiences, educational value, and the local heritage of the programmes. The main aim is to convert the historic building into a centre of regional culture that will attract not only tourists but also local communities residents. The basis of the proposed measure is the implementation of regular thematic exhibitions that would showcase the history of the region and its monuments through engaging visual, multimedia, and experiential formats. The exhibitions could be thematically focused, for example, on crafts, historical figures, or local legends, aligned with the historical profile of the object.

All events and exhibitions should be documented and showcased online simultaneously. Short videos, reports, photo galleries, or livestreams can act as supplementary outreach tools, engaging those who do not attend the event in person but will build a connection with the brand and the object digitally. From an organisational perspective, the proposal foresees the creation of a community cooperation coordinator role, who will be tasked with establishing relationships with local partners, planning school programmes, and managing collaborations with stakeholders in the region.

The financial aspect of the proposal is practical and categorised according to different types of activities. The costs for organising two thematic exhibitions each year amount to around €3,000 (€1,500 per exhibition, covering visuals, printing, and PR). The expenditure for two exhibitions includes production, professional training, and materials. Arranging six cultural events annually requires a budget of approximately €4,200 (about €700 per event, which covers items such as music, performances, technology, and booth rental, including fees and technical support).

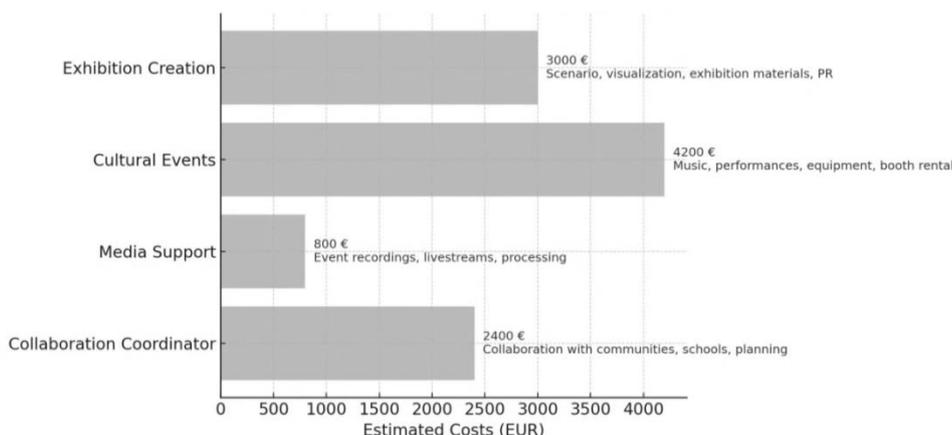


Figure 6. Financial Allocation of Offline Marketing Measures (Source: own processing, 2025)

(Note: The costs were determined through an indicative market survey, publicly available price lists, consultations with experts, and comparisons with similar projects in the cultural tourism sector)

Recordings, livestreams, and media coverage will cost roughly €800 (covering basic technical equipment and post-production of recordings). Allocating funds for a partial position of the cooperation coordinator is estimated at about €2,400 annually (a part-time role costing around €200 per month for coordination and communication tasks). The overall budget for the proposal is therefore approximately €10,400 (Figure 6).

The anticipated advantages of this proposal include deeper engagement of the local community with the historic building, increased repeat visits, and long-term enhancement of the brand through experiential communication methods. Consequently, the building will not only attain the status of a historic attraction but also become an active cultural hub with a significant influence on the local area community.

The proposed measures highlight the importance of targeted investments in digital tools, systematic development of professional skills, and effective linking of online and offline communication channels. Practical implementation of these recommendations can enhance the competitiveness of heritage sites and support their sustainable position in global cultural tourism. At the same time, it creates opportunities for further research, which may focus on evaluating the long-term impact of these measures on visitor behaviour and the economic performance of institutions.

CONCLUSION

The research confirms that digital communication strategies have become an essential part of heritage site management in the V4 countries, although their adoption and level of professionalism vary greatly. While some institutions are systematically developing long-term strategies, leveraging synergies between online and offline channels, and actively using data analytics, other sites still depend on improvising or short-term approaches. The practice differences underline the key importance of organisational capacities, available financial resources, and expertise in digital matters marketing.

From a theoretical perspective, the results help to expand knowledge about the use of digital communication strategies in cultural tourism and highlight the importance of integrated marketing communication as a tool for building the brand of heritage sites. At the same time, empirical analysis indicates the need for content personalisation, more consistent use of analytical data, and the development of interactive technologies that can enhance the visitor experience and promote audience engagement loyalty.

The practical implications of the research highlight the necessity for investment in digital tools, systematic planning, and staff training. Employing modern forms of digital communication can result in increased visitor numbers, more effective visitor relationship management, and the long-term sustainability of heritage institutions within a competitive environment.

At the same time, it is important to highlight the limitations of the research; the analysis was conducted on a selected sample of heritage sites, and the anonymisation of respondents limits the possibility of broader comparison. For future studies, it is therefore advisable to include quantitative methods, international comparisons, and long-term longitudinal analyses, which would enable a more precise understanding of the dynamics of digital strategy development in cultural sectors tourism.

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