

ONLINE REPUTATION IN CULTURAL INSTITUTIONS: EVALUATION OF NATIONAL MUSEUMS ON DIGITAL PLATFORMS

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Abstract: Online reputation has become a strategic component for cultural institutions, as it directly influences public perception and the social valorisation of heritage. The aim of this research was to analyse the online reputation of the Museo Nacional Sicán (Sicán National Museum), on the northern coast of Peru, as an expression of the symbolic and social dynamics that shape cultural consumption in digital environments. The methodology adopted was quantitative, exploratory, and descriptive, through content analysis and systematic observation of the TripAdvisor and Google platforms, considering variables such as ratings, comments, images, and scores. The results show that the museum maintains a solid digital image, with an average rating of 4.5/5 on Google with more than 1,300 opinions, and 4.0/5 on TripAdvisor, where 87.7% of the reviews are positive. It also ranks as the most recommended activity in the city. Comparison with other museums in the region revealed that, although the Museo Nacional Sicán has a favourable reputation, it still faces challenges to match the digital visibility with leading institutions such as the Museo Tumbas Reales de Sipán. In conclusion, online reputation not only reflects the quality of the museum service but also the capacity of these institutions to actively participate in the symbolic construction of cultural identity, highlighting the need for digital strategies that strengthen their role in contemporary circuits of heritage legitimisation.

Keywords: digital tourists, eWOM, TripAdvisor, Google, museums, cultural tourism

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INTRODUCTION

In recent years, online reputation has become increasingly important in the tourism and cultural sector, consolidating itself as a strategic tool in the dissemination, promotion, and symbolic legitimisation of destinations (López et al., 2010; Carrasco-Santos et al., 2021; Mihashi-Santamaria et al., 2024). Digital platforms such as Google and TripAdvisor, as well as social networks, allow users to share ratings, comments, and images, generating collective narratives that significantly influence public perception and visit decisions (Low, 2024; Díaz & Rodríguez, 2017). In the field of cultural tourism, these platforms not only amplify the visibility of museums but also act as spaces of symbolic construction, where heritage acquires value as it is experienced, commented on, and shared (Gil et al., 2017; Alam et al., 2024; Cordova-Buiza et al., 2025; Inversini, 2019).

Faced with this scenario, museums have recognised the transformative potential of digital technologies and have begun to integrate online communication strategies to diversify their reach, strengthen the link with their audiences, and enrich the museum experience (Fernández-Hernández et al., 2020; Vasquez-Reyes et al., 2024; Coman et al., 2020). This transformation responds to a paradigm shift: from the traditional museum to museum 2.0, where visitor participation and co-creation of content are part of the new model of cultural management. In this context, online reputation reflects not only the quality of service or infrastructure but also the capacity of a museum to insert itself into broader cultural circuits, mediated by digital interaction and social perception. From a cultural studies perspective, museums play a fundamental role as symbolic devices that preserve, reinterpret, and communicate the identity narratives of communities. As Ezenagu (2023) and Holubets (2024) point out, these institutions not only preserve objects but also articulate discourses of memory, belonging, and representation. Navarrete (2019) and Scott (2006) reinforce this idea by indicating that museums act as educational and political agents, whose influence transcends the local level and is projected at the urban, national, and global levels. This view becomes even more relevant in the post-pandemic context, where the digitisation of access has redefined forms of cultural consumption (Palumbo, 2022; Tan & Tan, 2021; Cabrera-Cordova et al., 2023; Larkin et al., 2023).

In Peru, a country with a diverse archaeological and cultural wealth, museums not only guard the material heritage but also become active spaces for the interpretation of identity (Llorca-Rodríguez et al., 2014; Ruiz-Palacios et al.,

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<http://gtg.webhost.uoradea.ro/>

2024). Such is the case of the Museo Nacional Sicán, located in Peru, which preserves and disseminates the legacy of the Sicán civilisation, noted for its sophisticated goldsmithing and ritual complexity (Herrera, 2013).

This museum is one of the main cultural attractions in Peru. It represents a point of convergence between archaeological knowledge, the tourist experience, and the symbolic appropriation of the pre-Hispanic past. Its choice as an object of study responds not only to its heritage value but also to the need to understand how its digital image is configured on platforms of global reach, and what implications this has on the construction of cultural value.

The Museo Nacional Sicán currently uses social media such as Facebook and Instagram but does not have an official website. Its online reputation, however, has been strengthened through positive comments, outstanding ratings, and photographs shared by visitors on platforms such as Google and TripAdvisor. In this sense, this research is based on a central question: what is the online reputation of the museums that make up Peru's cultural tourism offer, particularly the Museo Nacional Sicán, on the two platforms under study, and what strategies could be implemented to improve their visibility and competitiveness in the digital environment? This question guides a study that seeks to provide empirical evidence and critical reflection on the role of digital reputation in the symbolic and communicational sustainability of museums in emerging contexts. Relevant precedents in the scientific literature related to online reputation have been reviewed, considering studies that address the impact of digital tools in the transformation of the link between users and museum institutions. Fernández-Hernández et al. (2020) carried out research aimed at assessing how the online reputation of museums in Spain, through platforms such as TripAdvisor, and the volume of visitors relate to each other. To do so, they carried out an empirical analysis based on a sample of museums with available information on the variables under study. Among the findings, it is highlighted that the presence on platforms with user-generated content is a widespread practice in the museum sector, although it does not necessarily imply a significant competitive advantage.

Gil et al. (2017) examined how user-generated content platforms, such as TripAdvisor and MiNube, influence the reputation of tourism businesses. Their study highlights that active online reputation management must address challenges such as negative comments, conceived as opportunities for improvement, and fake reviews. They conclude that a strong online reputation must be supported by a real quality of service and a well-structured digital presence strategy.

Complementarily, Alam et al. (2024) employed a comparative netnographic approach to analyse visitor reviews of Sharia hotels in Indonesia, using TripAdvisor and Google Reviews. Their research identified inadequate facilities as the main criticism and provided useful findings for improving quality and competitiveness strategies in the sector. This work is innovative in applying comparative netnography in the context of Islamic tourism. In another study, Rossi (2024) analysed how competition on digital platforms influences the motivation of Airbnb hosts. Using data linked to a regulation that reduced supply in San Francisco, he found that a larger number of competitors reduces individual effort, reflected in lower response rates and slower response times. These results show how competitive pressure can erode reputational incentives.

Agostino et al. (2021) compared two automated content analysis approaches applied to user reviews in 100 Italian museums: a supervised one, based on institutional guidelines, and an unsupervised one, focusing on emerging thematic patterns. Their work opens a debate on the use of data analytics as a decision-making tool in cultural tourism management. Stoleriu et al. (2019) used mixed methods to analyse TripAdvisor reviews between 2011 and 2017. Their findings highlight the positive valuation of the natural experience and contact with wildlife, although they also show that organisational aspects - such as the type of boat or itinerary - influence recommendations more than the characteristics of the destination itself.

In terms of theoretical foundations, the central variable of this study is online reputation, understood as the digital representation and prestige of a brand or institution. Fernández-Hernández et al. (2020) argue that this reputation is constructed by users through evaluations, recommendations, and shared content. In this sense, online reputation emerges from digitally mediated interactions and perceptions rather than direct interpersonal experiences.

Several studies highlight that a good online reputation favours the attraction of visitors, community participation, and the preservation of the museum's cultural and educational value. Agostino et al. (2021) argue that effective digital reputation management can be a key strategic resource for these institutions. Therefore, many museums apply digital marketing and public relations strategies to optimise their online positioning. The online reputation of museums is closely linked to the public's perception of them in digital environments. Coman et al. (2020) and Sayfuddin & Chen (2021) point out that the implementation of new technologies has substantially improved the visitor experience, allowing visitors to share their impressions through social networks, blogs, and virtual communities. Thus, cultural institutions are not only evaluated for their physical exhibitions, but also for their capacity for symbolic interaction in the digital environment. This reputation is built on four main dimensions: comments, ratings, images, and scores. Feedback provides valuable qualitative information about the user experience and is a key source for institutional decision-making (Kim & Lee, 2015; Agostino et al., 2021; Kim et al., 2016; He et al., 2017; Deza-De-Souza-Ferreira et al., 2025).

According to Huang et al. (2023), these opinions directly affect the credibility and attractiveness of museums. Zhang et al. (2024) complement this perspective by pointing out that reviews reflect not only the quality of the service, but also the emotions, learning, and symbolic bonds generated during the visit (Belver et al., 2017).

Ratings, on the other hand, allow a quantitative summary of the visitor experience, facilitating informed decisions for new users. Rodríguez-Díaz et al. (2018) underline that these ratings directly reflect the level of visitor satisfaction, while Stoleriu et al. (2019) confirm that these ratings condense the perceived quality of the service received. Shared images are also essential, as they provide visual evidence of the experiences, generating realistic expectations in future visitors. Gil et al. (2017) highlight that the possibility of uploading authentic photos on platforms such as TripAdvisor reinforces the credibility of the information shared and allows for a more reliable representation of the place.

Finally, ratings are a decisive element in online reputation, as they allow for immediate comparison of services. According to Kim & Park (2017) and Keser & Späth (2021), these ratings not only inform but also convey emotions and subjective perceptions, reducing uncertainty in the cultural consumer's decision-making process.

The main objective of this research is to evaluate the online reputation of the Museo Nacional Sicán, located in northern Peru, based on data collected from the Google and TripAdvisor platforms. This objective involves examining user-generated content such as comments, ratings, images and overall scores in order to understand how the museum's digital image is constructed and perceived. In addition, the study seeks to identify the key elements that influence its cultural recognition and proposes strategic actions to enhance its visibility and competitiveness in digital environments. The findings highlight the importance of online reputation as a symbolic resource in the management of museum heritage.

MATERIALS AND METHODS

This study was developed under a quantitative approach, adopting a descriptive, cross-sectional, and non-experimental design. The population consisted of online users who actively interact on the digital platforms TripAdvisor and Google, specifically those who shared opinions and evaluations after visiting museums located in the Lambayeque region, on the northern coast of Peru. This region is home to seven museums officially recognised by the Proyecto Especial Naylamp-Lambayeque (2025), which represent a relevant sample of the country's cultural heritage.

Data collection focused on the information publicly available on these platforms, which allowed us to analyse the digital perception that visitors have of these museum spaces.

The unit of analysis of this research is made up of the ratings, comments, images, and digital scores related to the Museo Nacional Sicán, collected from the two platforms under study. This museum, located in the city of Ferreñafe, Lambayeque region, in Peru, specialises in the dissemination of the archaeological heritage of the Sicán culture, and is one of the main museum institutions in Peru. Although the analysis focuses on this museum, an exploratory comparison was also made with four other representative museums in the region to contextualise their digital positioning within the Lambayeque cultural offer. For this purpose, a non-probabilistic sampling was used, based on the public availability of online information. In total, 1,377 TripAdvisor reviews and 12,443 Google reviews were analysed, which allowed for the identification of patterns and key dimensions of online reputation from the user's perspective.

The techniques used for the analysis were content analysis and structured observation, using Microsoft Excel as the main tool for data processing. Four dimensions of the online reputation variable were assessed: comments, ratings, number of photos shared, and overall ratings given by users. These variables allowed a comprehensive examination of the digital perception of museums, both in quantitative and qualitative terms. The analysis included the calculation of measures of central tendency, such as the arithmetic mean, and the presentation of the data in tables and graphs, in order to facilitate the interpretation of the results and to establish comparisons between the different cultural spaces evaluated.

Finally, the present research was governed by ethical and academic principles that guaranteed the integrity and transparency of the study. The intellectual property of all sources consulted was respected, strictly following APA citation standards. It was also ensured that the information collected was used only for research purposes, without violating the privacy of users or altering the original content published on digital platforms. This ethical commitment contributes to the scientific validity of the study and promotes good practice in the analysis of data from digital environments.

RESULTS

This section presents the findings derived from the analysis of the online reputation of the Museo Nacional Sicán, based on data extracted from the Google and TripAdvisor platforms. These results support the research objectives and provide a critical view of the digital perception of the museum, within the framework of the symbolic construction of cultural heritage in digital environments.

Digital presence and user evaluation on Google and TripAdvisor

The Sicán National Museum was inaugurated on 20 March 2001 to conserve, research, and disseminate the archaeological heritage of the Sicán culture, whose historical importance lies in the vestiges found in that region (Agencia Peruana de Noticias Andina, 2022). The museum houses a total of 356 pieces, especially the room dedicated to gold, where a valuable collection of artefacts, ceramics, textiles, jewellery, and funerary objects representative of this ancient civilisation is exhibited. In addition to presenting an educational museographic proposal, the museum provides relevant information on the history, religious beliefs, and ritual practices of the Sicán culture.

According to Cesareo et al. (2009), this cultural space attracts local, regional, national, and international visitors, mainly motivated by an interest in cultural tourism. Thus, the museum is a significant reference point for learning about and appreciating the artistic legacy and identity of this pre-Inca civilisation. Currently, the museum uses social networks such as Facebook and Instagram as channels of communication and institutional dissemination, although its digital activity has limitations in terms of interactivity and content updating. Likewise, it does not have an official website that centralises its digital presence. However, on online reputation platforms such as Google and TripAdvisor, the museum has received a notable number of both positive and critical reviews, generating a favourable perception that evidences its positioning as a relevant cultural attraction (Figure 1). On the Google web platform, users have given the Museo Nacional Sicán an average rating of 4.5 out of 5 points, based on a total of 1,322 opinions, mostly positive.

This high rating is evidence of a favourable reception by the public and supports the consolidation of a positive online reputation for the tourism resource (Figure 2).

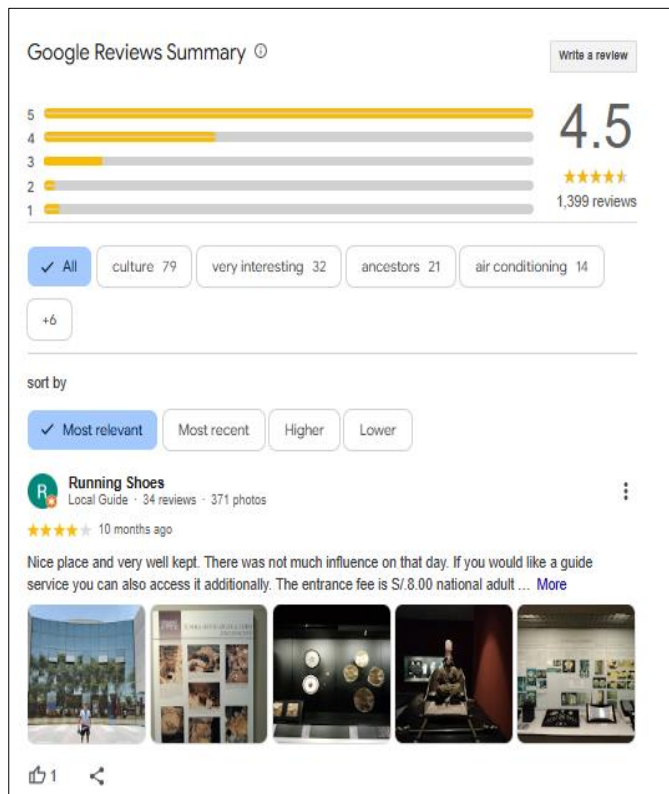


Figure 1. Museo Nacional Sicán on the Google web portal

Figure 2. Evaluation of the Sicán National Museum according to the Google website

Likewise, Figure 3 shows the presence of the Museo Nacional Sicán on the TripAdvisor web platform, where a brief review is included highlighting its relevance and attractiveness within the national museum offer. In addition, a total of 126 photographs uploaded by users are registered, which offer a detailed visual representation of the museum and its main exhibits.

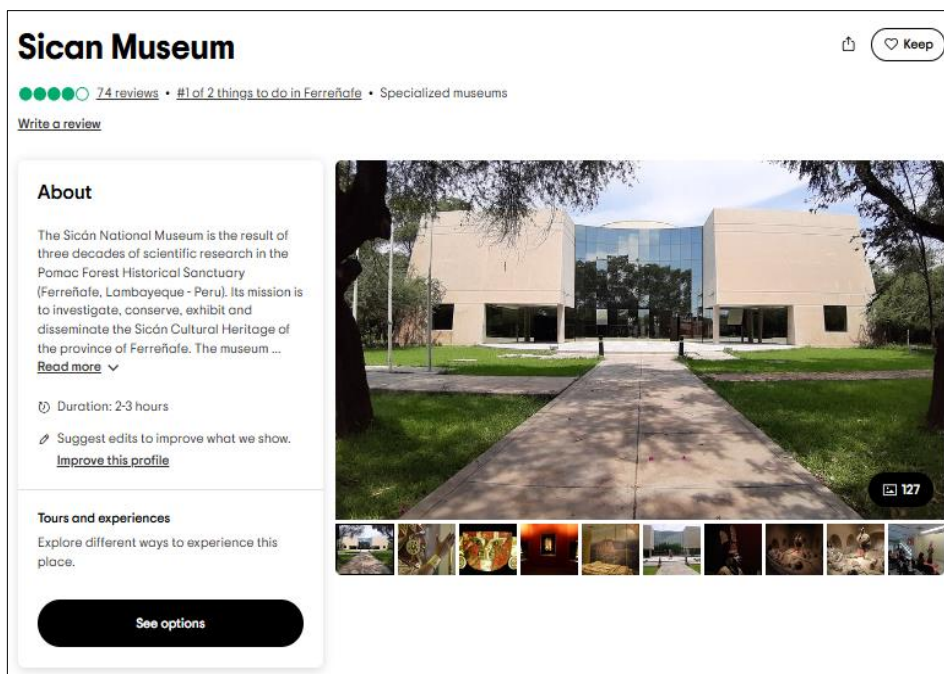


Figure 3. National Museum on the TripAdvisor web platform

There is also a total of 73 overall reviews left by visitors, reflecting a diversity of perspectives and experiences of the museum (Figure 4). According to TripAdvisor's algorithm, the Museo Nacional Sicán ranks first among the top two recommended activities in the city where it is located, underlining its cultural relevance and popularity among the platform's users. As can be seen in Figure 4, TripAdvisor users give the Museo Nacional Sicán an average rating of 4.0 out of 5 points, based on 73 reviews, most of which have been rated as 'excellent' or 'very good'. This result contributes to consolidating a positive online reputation, favourably influencing the decision of future visitors interested in quality cultural experiences.

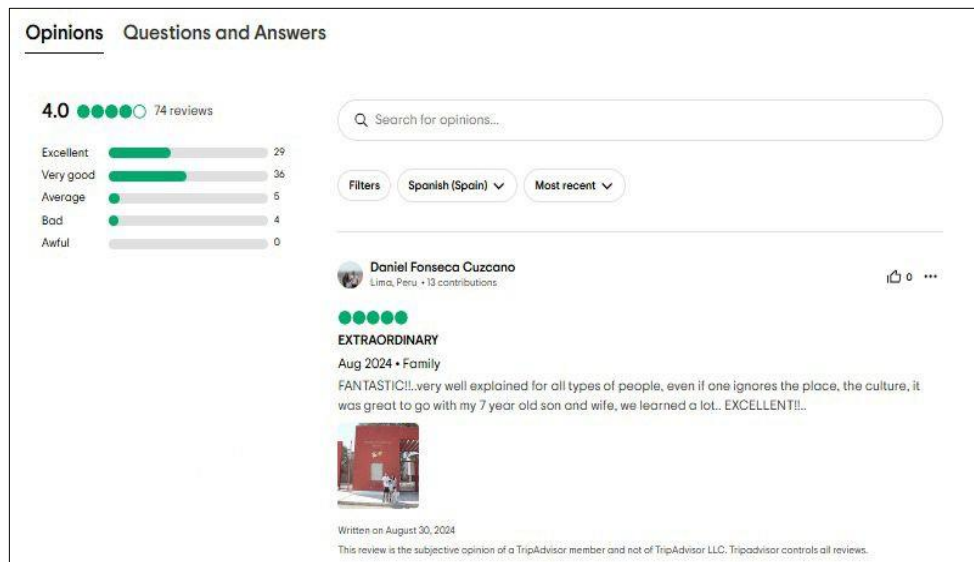


Figure 4. Rating of the Sicán National Museum according to the TripAdvisor website

Figure 5 shows a significant difference in the volume of reviews generated on Google (1,322) compared to TripAdvisor (73), which not only shows a higher frequency of use of Google as a source of consultation but also reveals different dynamics of digital participation between user profiles. This disparity may be associated with socio-cultural factors such as the level of technological access, familiarity with digital platforms, or the demographic profile of the visitor, which have a direct impact on the visibility and symbolic resonance of the museum within the digital environment. Figure 6 reveals that the Museo Nacional Sicán obtains an average rating of 4.5 on Google and 4.0 on TripAdvisor, which evidences a largely favourable perception on the part of users. However, beyond the numerical value, these ratings reflect significant differences in expectations and forms of interaction with cultural heritage according to the platform used. While Google tends to collect more spontaneous opinions, generally from local visitors, TripAdvisor concentrates on more elaborate and detailed comments, often associated with cultural tourists. This divergence presents significant challenges for managing online reputation, particularly when addressing diverse audiences with varied cultural expectations and symbolic interpretations.

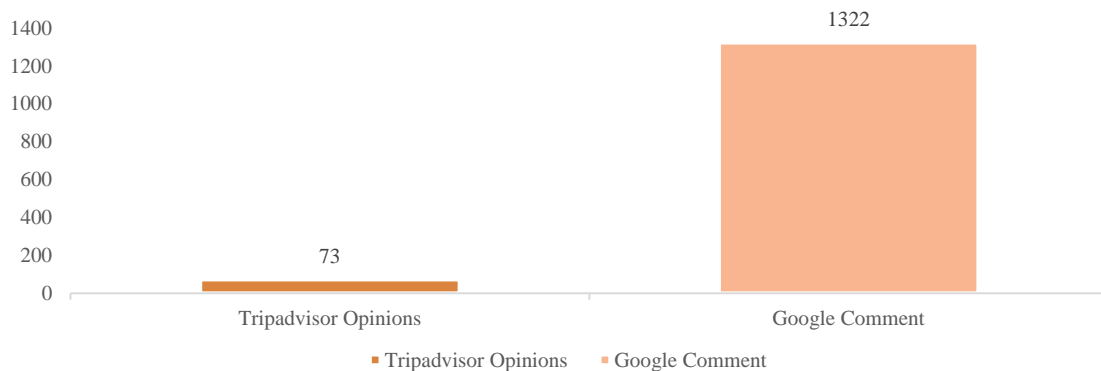


Figure 5. Number of reviews on TripAdvisor and Google web platforms

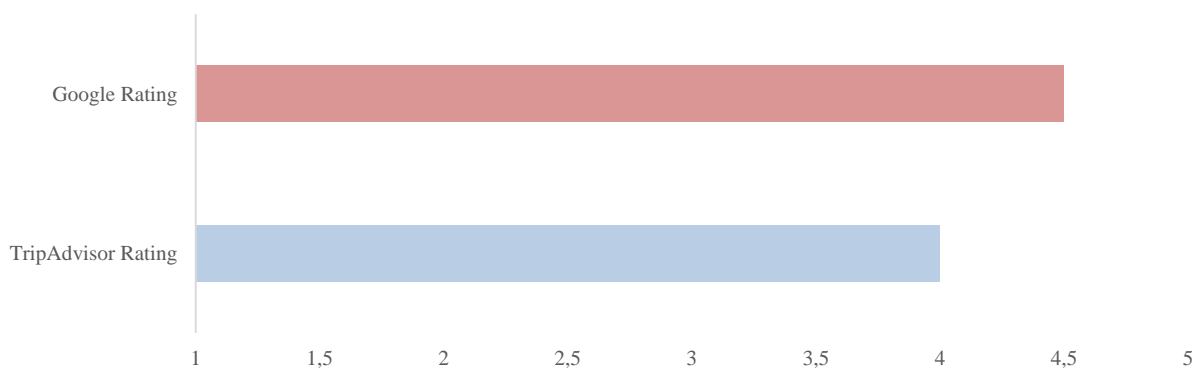


Figure 6. Evaluation of the Museo Nacional Sicán on the web platforms Google and TripAdvisor

For the percentage analysis of the ratings on TripAdvisor, we considered the total number of opinions issued by users, classifying them into three categories: positive, neutral, and negative. Positive ratings correspond to those rated as

"excellent" and "very good"; neutral ratings include "fair" reviews; and negative ratings include "bad" and "very bad" comments. According to Figure 7, the Museo Nacional Sicán reaches 87.7 % of positive evaluations, which confirms its solid online reputation on this platform. However, this high proportion of favourable opinions should not only be interpreted as an indicator of service quality, but also as an expression of the emotional and symbolic experience that visitors build around the museum. The low number of negative reviews suggests a positive appropriation of the museum discourse by the public, which consolidates the role of the museum as an agent of identity valorisation and preservation of cultural memory in the field of tourism. In addition, a comparison was made between the variables analysed for the Museo Nacional Sicán and those corresponding to other museums located in the Lambayeque region.

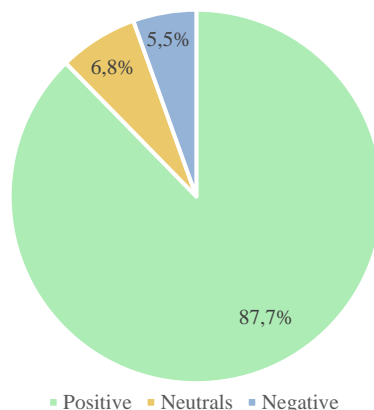


Figure 7. Percentage of ratings and opinions of the Museo Nacional Sicán according to the TripAdvisor web platform.

To ensure a fair and up-to-date comparison, only those museums with data available on the Google and TripAdvisor digital platforms up to the present year were selected, considering a total of five museums for the analysis (Figure 8).

The results show that, in terms of the number of comments on Google, the Museo Nacional Sicán is in third place with a total of 1,322 reviews. In contrast, on TripAdvisor, it registers only 73 reviews, placing it in fourth position among the museums compared. On the other hand, the Museo Tumbas Reales de Sipán leads significantly on both platforms, with 7,634 reviews on Google and 967 on TripAdvisor, consolidating its leadership in digital visibility.

At the opposite end of the spectrum, the Museo de Sitio Túcume has the lowest volume of interaction, with 217 comments on Google and 109 on TripAdvisor. In total, there were 12,443 comments on Google among the five museums considered, giving an average of 2,489 comments per institution.

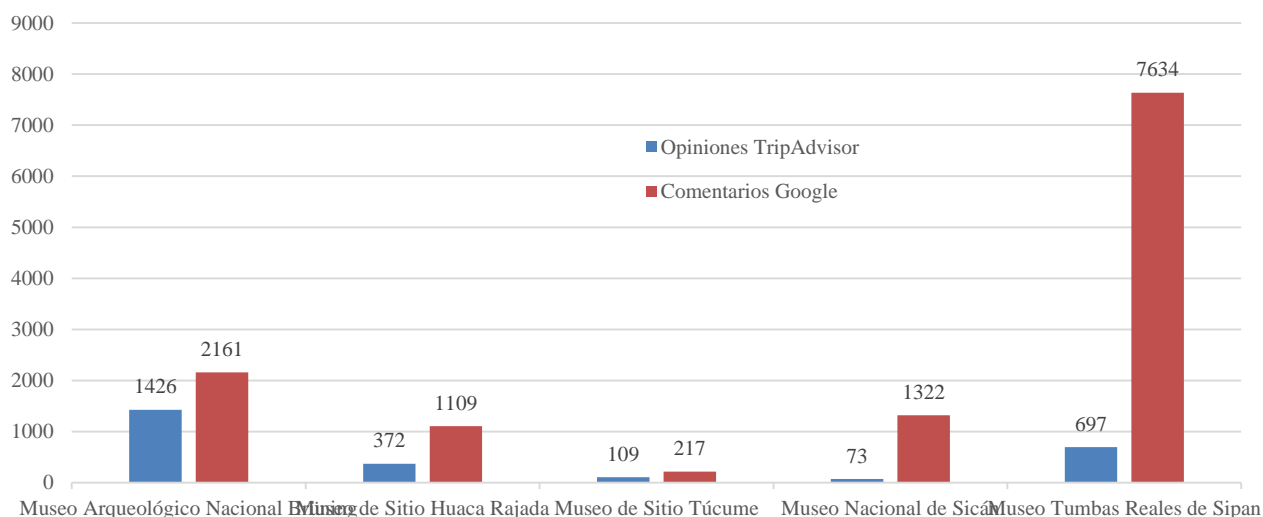


Figure 8. Comparison of opinions and comments on the Museums of the Lambayeque region, according to the web platforms Google and TripAdvisor

Finally, the scores given to museums in the Lambayeque region on the digital platforms Google and TripAdvisor were examined, where the rating scale ranges from 1 (minimum rating) to 5 (excellence rating). The results show that the Museo Nacional Sicán obtained an average score of 4.5 on Google and 4.0 on TripAdvisor.

Similarly, the Museo Arqueológico Nacional Brüning presents equivalent figures on both platforms, reflecting a perception comparable to that of the museum under study. For its part, the Museo Tumbas Reales de Sipán stands out with the highest ratings: 4.7 on Google and 5.0 on TripAdvisor, which reinforces its position as the museum with the best digital reputation in the region. Overall, the accumulated Google scores for the five museums analysed amount to 22.9, which gives an overall average of 4.6 points, evidencing a high level of appreciation by visitors (Figure 9).

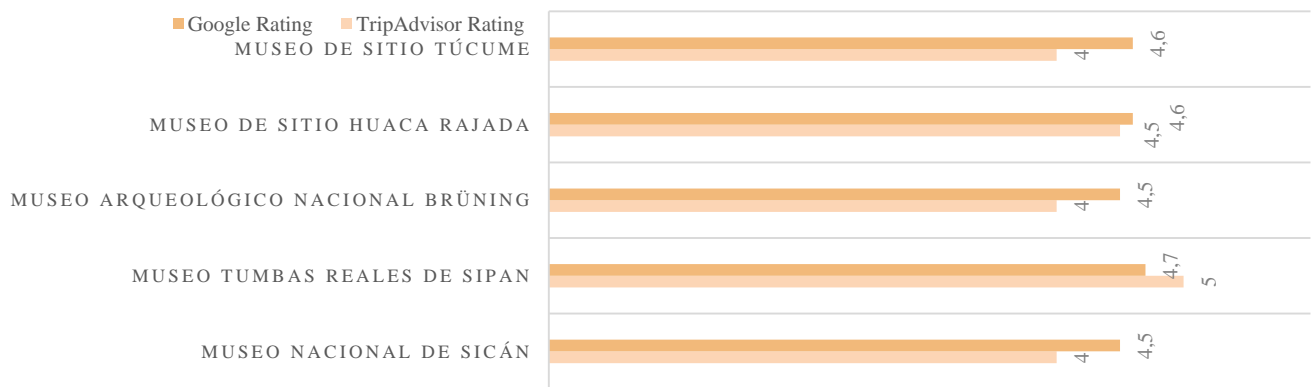


Figure 9. Comparison of ratings of museums in the Lambayeque region, according to Google and Tripadvisor web platforms

DISCUSSION

This section examines and discusses the findings of the study, the purpose of which was to analyse the online reputation of the Museo Nacional Sicán and establish comparisons with other museums that make up the cultural tourism offer in the Lambayeque region, using as a basis the data available on the digital platforms TripAdvisor and Google. The role played by these platforms in the construction of public perceptions is also discussed, highlighting their impact on the visibility and positioning of museums in different cultural contexts. This discussion is articulated in terms of three specific objectives.

Regarding the first objective, focused on the analysis of the impact of the digital environment of Google and TripAdvisor on the Museo Nacional Sicán, it was found that both platforms exert a significant influence on the online reputation of the museum, promoting the dissemination of key information such as location, history, activities, photos, ratings and user comments. This result is consistent with Gil et al. (2017), who argue that digital reviews favour tourism decision-making by replacing traditional criteria such as institutional notoriety or previous experience. Through these platforms, tourists 2.0 have access to detailed information that guides their choice, which increases the flow of both local and international visitors. In this line, Fernández-Hernández et al. (2020) state that heritage institutions must adapt to the technological and communicative changes of the public, integrating their physical and virtual presence to remain competitive. The strategic management of relevant content, therefore, becomes a crucial element for strengthening digital reputation.

With regard to the second objective, aimed at evaluating the perception of users of the Museo Nacional Sicán on Google and TripAdvisor, the results reveal notable differences between the two platforms. While Google concentrates on 1,322 opinions, TripAdvisor registers only 73, suggesting a greater participation in the former. Average ratings also vary: 4.5 on Google and 4.0 on TripAdvisor. This difference could be due to the characteristics of the users of each platform; Google tends to receive more spontaneous reviews from local visitors, while TripAdvisor captures more elaborate reviews from cultural tourists. Nevertheless, both platforms reflect a generally positive perception of the museum. According to Alam et al. (2024), Google Review tends to outperform TripAdvisor in volume and reach, as evidenced in their netnographic study of Sharia hotels. Similarly, O'Rourke et al. (2007) highlight the popularity of Google as a search engine, which may explain its increased use as a source for museum enquiries. As for the third objective, which compared the positioning of the Museo Nacional Sicán with other museums in Lambayeque, the data show that, although the museum has a positive rating on both platforms, it ranks third on Google and fourth on TripAdvisor in terms of number of reviews. In contrast, the Museo Tumbas Reales de Sipán leads the ranking with 7,634 reviews on Google and 967 on TripAdvisor, which shows its higher level of digital visibility. Furthermore, the analysis of the scores reveals that the Museo Nacional Sicán shares similar ratings with the Museo Arqueológico Nacional Brüning, although it is surpassed by the Museo Tumbas Reales de Sipán, which obtains the highest scores on both platforms. These findings reflect the need to enhance the digital communication strategies of the Museo Nacional Sicán to strengthen its positioning in the regional tourism-cultural sphere.

In addition, descriptive statistics with measures of central tendency showed that, on Google, the five museums analysed reached an average of 2,489 comments, while the average rating was 4.6. These results suggest a high degree of satisfaction among visitors and an active participation of the public in the digital construction of the museums' image. The frequency and quality of the ratings indicate that museums are managing to capture the interest of users and consolidate a significant digital presence, a key element in a highly competitive and digitised cultural environment.

In agreement with Stoleriu et al. (2019) and Rossi (2024), there are not enough studies that explain why certain opinions are more influential than others, nor how many reviews are necessary to change consumer choice. Agostino et al. (2021) highlight that online reviews represent a key factor in tourism decision-making, especially in terms of the selection of cultural places to visit. These findings reinforce the relevance of proper digital reputation management, as it directly influences the competitiveness of destinations. Consequently, although the Sicán National Museum maintains a favourable image, it still faces the challenge of reaching the level of visibility and recognition of other museums such as the Royal Tombs of Sipán. It is essential to implement digital strategies aimed at increasing its presence and attractiveness on review platforms, considering the diversity of audiences and their symbolic and emotional expectations. This study presents some methodological limitations that should be acknowledged. Firstly, the sample was restricted to five museums in Lambayeque with updated data on Google and TripAdvisor, which limits the generalisability of the findings. In addition, the exclusive use of public reviews may generate self-review bias, as users with extreme opinions tend to participate more. Duplication of

opinions per user and authenticity of reviews were also not controlled for. To overcome these limitations, we suggest expanding the sample, incorporating complementary qualitative techniques, and exploring new emerging digital platforms.

Despite these limitations, the present study offers a valuable contribution to the field of cultural studies applied to tourism, as it is one of the first to systematically analyse the online reputation of the Museo Nacional Sicán. It is framed as an exploratory research focused on museums in Lambayeque and proposes the extension of future research to a representative sample of Peruvian museums of national relevance. Furthermore, this research establishes a solid basis for understanding the importance of institutional image management, promoting a culture of digital responsibility among cultural managers, and highlighting the strategic role of online reputation in the valorisation of heritage and the cultural sustainability of the territory.

CONCLUSION

Online reputation plays a crucial role in shaping the visibility and symbolic relevance of cultural institutions in digital environments. This study analysed the digital positioning of the Museo Nacional Sicán by examining user interactions on platforms such as TripAdvisor and Google, considering key indicators including ratings, comments, images and overall evaluations. The research findings demonstrate the value of user-generated content in the perception of cultural heritage and provide a foundation for developing strategic digital communication practices tailored to the contemporary dynamics of cultural tourism. The results confirm that the Museo Nacional Sicán enjoys a favourable online reputation across both platforms, although it maintains lower digital visibility compared to institutions such as the Museo Tumbas Reales de Sipán. This gap reveals the need to strengthen the museum's digital strategies, particularly in terms of content creation, interaction with users, and diversification of communication channels.

Enhancing its online presence would allow the museum to expand its symbolic reach, attract new audiences, and position itself more competitively within the regional and national cultural tourism offer.

From a theoretical perspective, this research contributes to the understanding of how digital platforms function as spaces for the symbolic legitimisation of heritage, revealing the importance of online reputation in the social construction of cultural value. From a practical standpoint, the findings provide actionable insights for cultural managers, highlighting the need to integrate digital reputation management into institutional planning. Future studies are encouraged to expand the sample, adopt mixed methods and explore the socio-cultural variables that mediate online engagement with museum spaces in Peru.

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