Ovaj rad je licenciran pod Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International.

https://doi.org/10.17559/JF-2026030000031

Received: 6.5.2026.
Approved for publication: 27.7.2026.
Review article

DIGITAL TRANSFORMATION OF CULTURAL TOURISM: THE IMPACT OF SOCIAL PLATFORMS ON CONSUMER BEHAVIOUR AND MARKET COMPETITIVENESS

Adriana Radosavac[1], Oliver Momčilović[1]
[1] University Business Academy in Novi Sad, Faculty of Applied Management, Economics and Finance, Jevrejska 24, 11000 Belgrade, Serbia,
https://orcid.org/0000-0001-8639-6189, eMail: adriana.radosavac@mef.edu.rs
[1] University Business Academy in Novi Sad, Faculty of Applied Management, Economics and Finance, Jevrejska 24, 11000 Belgrade, Serbia,
https://orcid.org/0000-0002-2926-3475, eMail: oliver.momcilovic@mef.edu.rs

Abstract: This paper analyzes the transformative role of digital platforms and social media in modern business, with a special focus on the cultural tourism sector. In the era of digital expansion, platforms such as Facebook, Instagram, and YouTube have evolved from primarily communication channels to key instruments for the strategic positioning of tourist destinations. This paper explores the modalities in which digitalization contributes to the reduction of operating costs, optimization of business performance and strengthening of market competitiveness. Special emphasis is placed on redefining the role of tourists from a passive consumer to an active co-creator of values and a digital interpreter of cultural heritage. The paper points out the importance of synergy between technological innovations, such as augmented reality and micro-targeting, and the preservation of the authenticity of cultural goods. The long-term economic success and sustainability of cultural tourism directly depend on strategic flexibility and the ability to manage corporate reputation in a highly networked digital ecosystem, with the need to strike a balance between promotional objectives and the protection of the integrity of historical resources.

Keywords: cultural tourism, digital marketing, e-business, social media, sustainable development.

1. Introduction

Contemporary economic trends necessitate the unavoidable implementation of various solutions based on computer systems. Within the context of ubiquitous digital expansion, online interaction platforms have emerged as key segments of network infrastructure, playing an irreplaceable role in modern commercial activities. According to Viduka and Viduka (2014), "electronic business is not merely a technical process, but encompasses the collection and processing of vast amounts of information to create new value." The fundamental pillars of the digital market rest upon data, interactive exchange, and the execution of payment transactions.

Economic entities utilize networked technologies to carry out operational procedures, relying on progressive technical achievements to optimize performance. The application of such models significantly contributes to the reduction of expenditures in specific work phases. Digital procurement of goods is primarily aimed at minimizing financial outlays and resource consumption, while the distribution of articles through dedicated portals further accelerates the execution of commercial tasks. The affirmation of corporate

activity within cyberspace enables organizations to stimulate and elevate their creative potential, thereby ensuring stable and long-term success indicators.

The utilization of digital media in the context of the modern market defines the technological profile of an enterprise. Obradović et al. (2022) emphasize that "the application of virtual social networks enables tourist destinations to build a unique technological identity." Platforms incorporate innovative marketing strategies, serving as instruments for the enhancement and placement of organizational ventures. Through online exposure, the visibility of a locality can be evidently increased, while adequate planning generates favorable financial effects.

The primary purpose of market progress through the use of digital media is the strengthening of economic power through capital projects and the creation of new jobs. According to Aman and Papp-Váry (2022), these networks "eliminate geographical barriers and allow insufficiently affirmed cultural sites to become visible to a global audience." Such actions motivate the arrival of more numerous visitors and yield significant profit. The necessity of modernizing promotional methods stems from the permanent evolution of technical sciences, which requires a focused analysis of all the advantages provided by virtual communication channels.

2. Concept and Historical Overview of Social Networks

According to Boyd and Ellison (2008), "social network sites are defined as web-based services that allow individuals to:

- construct a public or semi-public profile within a bounded system,
- articulate a list of other users with whom they share a connection, and
- view and traverse their list of connections and those made by others within the system."

Nikodijević (2016) points out that "digital platforms for socialization enable the implementation of a wide range of technological functionalities, while their essential foundation consists of transparent user displays that fundamentally unify and visualize lists of established contacts and friendships." Furthermore, Sundén (2003) emphasizes that "digital profiles are actually specific and personalized websites that serve the individual as a platform for the authentic representation of their own identity, thereby confirming their existence as a real and recognizable subject within the virtual space."

Contemporary communication trends are inevitably shaped by the expansion of social networks, which have become an indispensable instrument for information exchange. These services permeate all demographic groups, serving both private and professional purposes simultaneously, thanks to their intuitiveness. Scott and Davis (2003) argue that the "scientific approach to studying social structures and the processes of their interconnection emerged from the theoretical and methodological foundations of sociology, group psychology, and statistical models that allow for the precise measurement of these relationships."

The study of social ties represents a dominant paradigm in sociology today, as well as in other formal disciplines. For the purposes of this work, the focus is on several key definitions. According to Cvetković (2018), "an organized interactive system of individuals connected through direct or indirect contacts constitutes a social network, whereby the entire structure is based on specific and dynamic forms of social communication and action." Wasserman and Stanley (1994) state that it is a "complex social configuration built by a set of actors connected by sequences of dyadic relations

and various types of mutual communication, where such a perspective offers a rigorous framework for the empirical analysis of collective entities and theories explaining social patterns."

Every network implies the existence of actors and the ties between them, where subjects can be individuals, collectives, or entire organizations. It can be concluded that a virtual network always contains a social group, whereas the reverse relation is not necessarily true. Ramsey (2008) classifies the positive and negative aspects of these platforms:

- Advantages: efficiency, rapid data accessibility, portability, social presence, multimedia capabilities, facilitated networking, business applications, and up-to-dateness.
- Disadvantages: hyperproduction of networks, perceptions of unproductivity, security risks, privacy deficits, technology dependence, and the erosion of the boundary between professional and private life.

It is necessary to differentiate the term virtual network from the concept of social media. Rössler et al. (2017) state that "contemporary channels for interpersonal interaction are actually advanced computer systems integrated with software solutions specifically designed for user networking and synchronous digital communication." Kietzmann (2011) defines social media as "highly interactive digital technologies that facilitate the processes of creating and circulating ideas, knowledge, and personal expressions within virtual ecosystems, using computer mediation as the primary mode of functional content exchange."

Common elements, according to Obar and Wildman (2015), include "internet-based interactivity, the primary importance of user-generated content, and the facilitation of social expansion by connecting individual profiles." Nikodijević (2016) concludes that "various internet platforms did not achieve high levels of popularity immediately upon their inception, nor did they initially possess the comprehensive technical functionalities that we recognize today as standard characteristics of leading social networks." Success in the global market required time and continuous innovation.

2.1. Differentiation and Modalities of Social Platforms

Social structures in the digital era, as previously elaborated, represent agglomerations of individuals with varying degrees of organization, along with their reciprocal ties. Most commonly, these systems are viewed as collectives. The basis for such categorization lies in the existence of a cohesive factor that synthesizes individuals into a defined whole. According to Cvetković (2018), "social networks can be observed as: classical, digital, official, unofficial, system-based, spontaneous, internal, or external communities."

This classification suggests that network systems cannot be viewed uniformly; rather, they are multilayered phenomena ranging from traditional physical gatherings to complex algorithmic structures. Each category defines a specific space of interaction, whether within closed organizational frameworks or open public platforms that transcend geographical barriers. Cybernetic configurations involve the connection of actors within an immaterial medium and function as services that provide users with the capacity to shape a digital identity for the purpose of establishing contact with other members.

- Facebook: A global system that exerts a crucial influence on commercial flows and determines modern corporate success. It is a portal designed for

interpersonal communication via the network, established in early 2004. Acquisti and Gross (2006) state that "Facebook is a social network with the largest number of users and represents the most popular virtual social medium among online social networks. Facebook is recognized for two reasons: its permanent appeal to the younger population, and the extensiveness and precision of private data that confirm the high degree of the platform's credibility."

- YouTube: This service is specialized for the distribution of video formats. Veselinović (2015) considers the platform to be "extremely suitable for promotion and wide application for marketing purposes. YouTube serves for sharing video material via the internet. It allows users active engagement in comments, uploading their own videos, and sharing content through many other social networks." According to the same source, "some YouTubers upload their personal clips, from which they generate income thanks to advertisements displayed during playback."
- Instagram: The expansive trend in visual communication is led by Instagram. Hu et al. (2014) define it as "a relatively new form of communication, where users can easily share their photos and thus frequently update their life events." Frommer (2010) adds that "Instagram is predominantly used via mobile phones rather than computers. The creation of photos and videos is mainly realized with the help of mobile phones, making automatic publishing easier through mobile applications."
- Twitter (X): The exchange of opinions on current issues is achieved through Twitter. Kwak et al. (2010) state that "Twitter provides microblogging services. Twitter users 'tweet' about any topic. What makes a tweet characteristic is that the text of each tweet is limited to 140 characters." Java et al. (2007) describe this service as "a new form of communication through which users can describe their current status in short messages distributed via instant messaging."
- LinkedIn: Represents a platform exclusively intended for professional networking. Its value is reflected in the facilitation of employment within specific economic sectors. LinkedIn satisfies the need for personal and professional promotion, where an individual uses digital space for the strategic positioning of their career.
- Photoblogs: These are based on the existence of a visual artifact. According to Veselinović (2015), "virtual social networks enable the downloading, uploading, and storage of digital photographs." Zarrella (2009) clarifies that "tags represent words assigned to some content that help it be described."

2.2. Digital Platforms as a Driver of Modern Business

Modern economic trends demand a high level of expertise and ethical resource management from organizations. Stanković et al. (2011) note that "a key factor in business success is an enterprise's ability to create new opportunities in a technologically and competitively increasingly demanding environment, while the primary drivers of a modern enterprise are a proactive mindset and action, as well as strategic flexibility." Svatošová (2012) asserts that "technological progress dictates the pace at which the corporate world changes, whereby these tools are integral parts of strategies that contribute to maintaining a stable market position."

According to Cvetković (2018), "virtual social networks represent new sources of online information that are initiated, created, circulated, and utilized by consumers themselves, with the intention of mutually exchanging data regarding products, services, brands, and their specificities. They encompass numerous and highly diverse internet media, such as discussion groups, blogs, websites, electronic mail (e-mail),

chat rooms, electronic forums, and web platforms." Forbes magazine, through reports from 2012, recorded that "over 90% of marketing sectors utilize these channels, while a significant percentage of companies record direct growth in sales and visibility after three years of active presence in cyberspace."

Profitability remains the primary driver for most economic units. Tadić (2015) emphasizes that "the business and economic success of an enterprise can be defined as its ability to achieve defined goals through the optimal use of resources. The basic indicators of an enterprise's business quality are reflected through economic success, based on which it is possible to distinguish three fundamental types of efficiency: technical, economic, and financial efficiency." In the tourism industry, Stojković (2013) presents "three basic arguments for utilizing virtual social networks: high targetability, measurability, and accessibility accompanied by low costs."

Vuković (2018) defines "six stages in the purchase decision-making process: need recognition, information search, information processing, evaluation of alternatives, purchase, and post-purchase evaluation."

Hennig-Thurau et al. (2010) observe that "virtual social networks enable clients to take a more active role as market participants, thereby becoming accessible to almost anyone, anywhere, and at any time."

Malthouse et al. (2013) believe that the relationship between the user and the enterprise is no longer limited to a passive role, as the rapid development of social networking platforms allows users to more easily articulate and distribute their opinions to a wider audience. Horn et al. (2015) highlight "three different perspectives for observing the impact of virtual social networks on corporate reputation: from the viewpoints of employees, clients, and the enterprise itself." Aula (2010) proposes nine methods for the strategic preservation of reputation, emphasizing that "the ability to perceive and avoid risks is of essential importance for every enterprise."

2.3. The Role and Significance of Cultural Tourism

The analysis of the role of cultural tourism is inseparable from the examination of the digital platform mediation occurring within this segment. This travel modality generates the strongest growth in traffic and foreign exchange inflow, simultaneously stimulating the evolution of macroeconomic parameters at all levels. Tomka (1998) states that "cultural tourism is a way to satisfy the cultural tourism needs of tourists, where a cultural tourism need is the requirement for a change of temporary residence, a brief change in lifestyle, and the need to encounter new and different spaces." This assertion implies that the motive is not exclusively spatial dislocation, but a deeper aspiration toward transforming personal daily life through contact with unfamiliar customs and traditions. The traveller does not merely seek a vacation, but the temporary adoption of a different identity and a rhythm of life that fundamentally differs from their primary social environment.

Hadžić et al. (2005) emphasize that "the cultural tourism of a specific area is based on the wealth of cultural assets. These represent an important, and in some cases, a decisive factor in the destination choice made by tourists." This stance suggests that tangible and intangible heritage act as a magnetic element that differentiates regions in the global market. Cultural heritage is not merely a backdrop, but a strategic resource that directly influences the traveller’s decision-making process, making a specific locality competitive solely on the basis of its historical or artistic uniqueness.

The World Tourism Organization (UNWTO) elaborates on this phenomenon, viewing it as "movement motivated by education, art, visits to historical monuments, and folklore festivals" (Trends, 2005). According to Božić and Tomić (2016), "cultural tourism strives to achieve numerous goals in line with sustainable development, such as: the conservation of cultural resources, continuous interpretation of resources, authentic tourist experiences, and the stimulation of reciprocal benefits for cultural resources and the local community." The authors link economic gain with the ethics of preservation, whereby tourism becomes a tool for heritage conservation rather than its exploitation. Through the reinvestment of visitor spending, the revitalization of old structures and traditions is made possible, creating a closed loop in which profit serves to protect authenticity, while simultaneously raising the quality of life for the local population as the bearers of that cultural code.

Modern trends are exceptionally complex, and Štetić et al. (2014) observe that "contemporary tourism represents a complex phenomenon closely linked to space and movement within that space, creating a series of interconnected relationships and influences between tourists and service providers, while simultaneously having broader economic, social, technological, and environmental consequences for the area and all those who participate in that space in daily life and business." This definition points to the multidimensionality of a sector that permeates all layers of society. Tourism is not an isolated economic activity, but a social catalyst that changes the technological capacity of regions and redefines the relationship between guest and host.

According to the systematization offered by Csapó (2012), this branch is differentiated into:

- Heritage: architectural monuments, museums, and intangible heritage;
- Thematic routes: gastronomic, spiritual, and historical paths;
- Urban tourism: cultural capitals and creative urban spaces;
- Religious tourism: pilgrimages and tours of sacral objects;
- Creative tourism: active participation in artistic processes.

Živković (2009) argues that "tourist resources become cultural-tourist resources through planned shaping, and a cultural product is created through the process of presentation and interpretation. No place, landmark, or event is a tourist resource in itself unless the tourism system designates, creates, and elevates it to the status of a potential attraction." The author underscores the importance of marketing management in "animating" objects. A static monument becomes a tourist value only when meaning is breathed into it through a carefully crafted narrative attractive to the modern traveller.

The modern traveller does not desire passivity, but integration into the local ambience. Stanković et al. (2020) emphasize that "the tourist is no longer satisfied with simple statistical data or museum exhibits. When in a city, they search for new experiences and sensations, and in rural areas, instead of hotels, they stay in local households to encounter the real life of the home and the entire local community." This paradigm shift requires new forms of animation, where the focus is on emotion and participation.

Defining the cultural tourist also presents a challenge. Csapó (2012) believes that "this type of tourist participates in cultural tourism due to adequate cultural motivation, to become acquainted with different and distant social and landscape values of a local culture." The conscious intent that drives the actor is emphasized. For the territory of Serbia, this form of development, according to Lukić and Petrović (2020), "has

exceptional potential, especially in the Lower Danube region, where it is necessary to continue with digital modernization and the strategic shaping of the offer."

3. Results and Discussion

The process of globalization and the rapid development of information and communication technologies (ICT) have fundamentally altered the consumption patterns of culture and travel. Social networks have ceased to be exclusively channels for private communication and have become primary tools for redefining cultural tourism. There is a clear symbiosis between digital platforms and cultural heritage, with a focus on shifting visitor paradigms, marketing strategies, and sustainability challenges.

The paradigm shift is evident in the transition from a passive observer to an active co-creator. The traditional model of cultural tourism implied a vertical hierarchy, whereas social networks introduced the concept of "value co-creation." As Munar and Jacobsen (2014) state, "sharing experiences on social networks represents a form of social capital and a way in which tourists construct their identity through visual narratives from their travels." Visitors are now active interpreters of destinations. The modern traveller seeks so-called Instagrammable locations, which has compelled institutions to adapt their spaces. According to research by Richards (2018), "cultural tourism has shifted from the consumption of locations toward the consumption of creative experiences and lifestyles."

Digital marketing and strategic management are becoming crucial in an era of information overload. ICT has become "imperative for the strategic management and marketing of tourist destinations, enabling real-time interaction with consumers" (Buhalis & Law, 2008). Social networks facilitate the development of sophisticated storytelling. The key to success lies in evoking emotions, where influencer marketing translates the abstract values of UNESCO-protected sites into a language accessible to younger generations.

Furthermore, the information search process has fundamentally changed. Xiang and Gretzel (2010) point out that social media acts as a "primary source of information that significantly influences the decision-making process, with search engine algorithms favouring user-generated content." This contributes to the reduction of promotional costs but requires a permanent online presence. Technological innovations, such as Augmented Reality (AR), make cultural tourism attractive to a technologically savvy audience, while platforms enable small communities to communicate directly with the global market.

Ethical challenges and sustainability remain in focus despite numerous advantages. Official UNESCO reports (2022) warn that "digital platforms must be used as a tool for managing visitor flows to prevent the degradation of cultural assets." There is a danger that a focus on the "perfect photograph" may degrade the substantial understanding of the historical context. Social networks have irreversibly transformed cultural tourism into a dynamic ecosystem. They enable the democratization of culture, but future success will be measured by the ability to preserve authenticity and the balance between digital innovation and the unique encounter with history.

4. Conclusion

The contemporary development of digital platforms and social networks has not only upgraded existing marketing tools but has fundamentally redefined the ontology of

cultural tourism. In today's highly networked economy, cultural assets no longer function as static monuments of the past; instead, they serve as dynamic resources whose value is continuously co-created through digital interaction between visitors and the destination.

The key results of the work point to several significant conclusions:

- Symbiosis of Technology and Identity: Social networks, such as Facebook, Instagram, and YouTube, have become the primary channels through which the modern traveller articulates their own identity. Virtual presence and the sharing of experiences have become inseparable parts of the tourist experience, transforming the passive observer into an active interpreter and promoter of cultural heritage.
- Economic Efficiency and Market Positioning: The implementation of digital solutions correlates directly with increased financial efficiency and competitiveness. The ability of organizations to utilize micro-targeting, real-time data analysis, and innovative storytelling enables small localities—such as those in the Lower Danube region—to achieve global visibility and access markets that were previously geographically and economically inaccessible.
- The Imperative of Sustainability and Authenticity: Despite the benefits of information democratization, digital expansion brings risks in the form of excessive commercialization and resource degradation. Future development must rest on strategic management that utilizes technology as an instrument for preserving authenticity and controlling tourist flows, ensuring that digital interpretation does not override the essential educational value of the cultural asset.

Success in the field of cultural tourism in the digital age does not depend solely on technological equipment, but on strategic flexibility and the ability of the system to evoke authentic emotions in the virtual space. Balancing innovative algorithmic solutions with the preservation of the unique physical encounter with history remains the fundamental challenge for all stakeholders in the tourism and cultural sectors.

5. Literatura

Acquisti, A., & Gross, R. (2006). Imagined communities: Awareness, information sharing, and privacy on the Facebook. In International workshop on privacy enhancing technologies. Berlin, Heidelberg: Springer.

Aman, E. E., & Papp-Váry, Á. (2022). A digitális marketing, mint a fenntartható turizmus ösztönzője: Szisztematikus szakirodalmi áttekintés. Multidiszciplináris kihívások, sokszínű válaszok - Gazdálkodás- és Szervezéstudományi folyóirat, (2), 3-33.
Aula, P. (2010). Social media, reputation risk and ambient publicity management. Strategy & leadership, 38(6), 43-49.

Boyd, D. M., & Ellison, N. B. (2007). Social network sites: Definition, history, and scholarship. Journal of computer-mediated Communication, 13(1), 210-230.

Božić, S., & Tomić, N. (2016). Developing the cultural route evaluation model (CREM) and its application on the Trail of Roman Emperors, Serbia. Tourism management perspectives, 17, 26-35.

Buhalis, D., & Law, R. (2008). Progress in information technology and tourism management: 20 years on and 10 years after the Internet - The state of eTourism research. Tourism management, 29(4), 609-623.
Citaristi, I. (2022). World tourism organization - UNWTO. The Europa Directory of International Organizations 2022. Routledge.

Csapo, J. (2012). The role and importance of cultural tourism in modern tourism industry. Strategies for tourism industry-micro and macro perspectives, 10, 201-212.

Cvetković, M. V. (2018). Istraživanje društvenih mreža u funkciji marketinga u turizmu (Doktorska disertacija). Beograd: Univerzitet Singidunum / Univerzitet u Beogradu.

Frommer, D. (2010). Here's how to use Instagram. Business Insider, 11, 1-23.

Hadžić, O., Stojaković, G., Herman-Milinković, K., Vranić, T., & Ivanović, I. (2005). Kulturni turizam. Novi Sad: PMF, Departman za geografiju, turizam i hotelijerstvo.

Hennig-Thurau, T., Malthouse, E. C., Friege, C., Gensler, S., Lobschat, L., Rangaswamy, A., & Skiera, B. (2010). The impact of new media on customer relationships. Journal of service research, 13(3), 311-330.

Horn, I. S., Taros, T., Dirkes, S., Hüer, L., Rose, M., Tietmeyer, R., & Constantinides, E. (2015). Business reputation and social media: A primer on threats and responses. Journal of direct, data and digital marketing practice, 16(3), 193-208.

Hu, Y., Manikonda, L., & Kambhampati, S. (2014). What we instagram: A first analysis of instagram photo content and user types. Proceedings of the international AAAI conference on web and social media. 8(1), 595-598.

Java, A., Song, X., Finin, T., & Tseng, B. (2007). Why we twitter: understanding microblogging usage and communities. Proceedings of the 9th WebKDD and 1st SNA-KDD workshop on Web mining and social network analysis. ACM.

Kietzmann, J. H., & Hermkens, K. (2011). Social media? Get serious! Understanding the functional building blocks of social media. Business Horizons, 54(3), 241-251.

Kwak, H., Lee, C., Park, H., & Moon, S. (2010). What is Twitter, a social network or a news media?. Proceedings of the 19th international conference on World wide web, 591-600.

Lukić, D., & Petrović, M. D. (2020). Uloga objekata geonasleđa u turizmu Podunavlja Srbije. Beograd: Geografski institut „Jovan Cvijić" SANU.

Maksin, M., Nenković-Riznić, M., Milijić, S., & Ristić, V. (2017). The impacts of spatial planning on the sustainable territorial development of the Rhine-Danube Trans-European Transport Corridor through Serbia. European Planning Studies, 25(2), 278–297.

Malthouse, E. C., Haenlein, M., Skiera, B., Wege, E., & Zhang, M. (2013). Managing customer relationships in the social media era: Introducing the social CRM house. Journal of Interactive Marketing, 27(4), 270-280.

Munar, A. M., & Jacobsen, J. K. S. (2014). Motivations for sharing tourism experiences through social media. Tourism management, 43, 46-54.
Nikodijević, A. A. (2016). Uticaj virtuelnih društvenih mreža u funkciji efektivnosti timskog rada u organizacijama (Doktorska disertacija). Beograd: Univerzitet u Beogradu.

Obar, J. A., & Wildman, S. (2015). Social media definition and the governance challenge: An introduction to the special issue. Telecommunications policy, 39(9), 745-750.

Obradović, M., Savić, I., Mandić, D., Obradović, A., & Kljajić, M. (2022). The Impact of Social Media Presence on Tourism Destination Competitiveness: The Case of Serbia. Beograd: Univerzitet Singidunum.

Ramsey, P. T. (2008). Social Networking Services: Library Collaboration 2.0?. Chapel Hill, North Carolina.

Richards, G. (2018). Cultural tourism: A review of recent research. Tourism Recreation Research, 43(3), 271-285.

Rössler, P., Hoffner, C., & van Zoonen, L. (2017). Wiley International Encyclopedia of Media Effects. John Wiley & Sons Inc.

Scott, W. R., & Davis, G. F. (2015). Organizations and organizing: Rational, natural and open systems perspectives. Routledge.

Stanković, Lj., Đukić, S., Mladenović, I., & Popović, A. (2011). Unapređenje poslovne konkurentnosti preduzeća zasnovano na inovacijama. Ekonomske teme, 49(4), 559-580.

Stanković, S., Đukić, A., & Antonić, B. (2020). Turističko odmaralište po meri kulture i tradicije: Kreiranje etno-sela "Golubački grad". 16. Letnja škola urbanizma, Prolom Banja, 115-124.

Stojković, M. (2013). Primena društvenih mreža u turizmu i ugostiteljstvu. Bor: TMC Tourism Management and Consulting.

Sundén, J. (2002). Material virtualities: Approaching online textual embodiment (Doktorska disertacija). Linköpings universitet.

Sung, H. (2024). UNESCO World Culture Report. In Encyclopedia of quality of life and well-being research. Cham: Springer International Publishing.

Svatošová, V. (2012). Social media such as the phenomenon of modern business. Journal of Marketing Development and Competitiveness, 6(4), 62-84.

Štetić, S., Cvijanović, D., & Šimičević, D. (2014). Posebni oblici turizma Dunavskog regiona Srbije. Beograd: Institut za ekonomiku poljoprivrede.

Tadić, J. (2015). Modeliranje upravljanja performansama organizacije preduzeća u funkciji optimizacije ekonomskog uspeha. Subotica: Ekonomski fakultet.

Tomka, D. (1998). Kultura kroz prostor, vreme i turizam. Novi Sad: PMF, Institut za geografiju.

Trends, T. M. (2005). World Overview & Tourism Topics. Madrid: UNWTO.

Veselinović, T. (2015). Koncept digitalnih komunikacija u okviru marketinških aktivnosti poslovnih sistema. Beograd: Univerzitet Singidunum / Fakultet MEF.

Viduka, B., & Viduka, D. (2014). Prednosti korišćenja elektronskog poslovanja u preduzetničkim organizacijama. Sinteza 2014 - Impact of the Internet on Business Activities.

Vuković, S. (2018). Ponašanje potrošača. Noema: Journal for Humanities and Social Thought, 3(5), 113-136.

Wasserman, S., & Faust, K. (1994). Social Network Analysis: Methods and Applications. Cambridge University Press.

Xiang, Z., & Gretzel, U. (2010). Role of social media in online travel information search. Tourism management, 31(2), 179-188.

Zarrella, D. (2009). The social media marketing book. O'Reilly Media, Inc.

Živković, R. (2009). Ponašanje i zaštita potrošača u turizmu. Beograd: Univerzitet Singidunum.

DIGITALNA TRANSFORMACIJA KULTURNOG TURIZMA: UTJECAJ DRUŠTVENIH PLATFORMI NA PONAŠANJE POTROŠAČA I TRŽIŠNU KONKURENTNOST

Sažetak: Rad analizira transformacijsku ulogu digitalnih platformi i društvenih medija u suvremenom poslovanju, s posebnim naglaskom na sektor kulturnog turizma. U eri digitalne ekspanzije, platforme poput Facebooka, Instagrama i YouTubea evoluirale su od prvenstveno komunikacijskih kanala u ključne instrumente za strateško pozicioniranje turističkih destinacija. Rad istražuje modalitete kojima digitalizacija doprinosi smanjenju operativnih troškova, optimizaciji poslovnih rezultata i jačanju tržišne konkurentnosti. Poseban naglasak stavlja se na definiranje uloge turista od pasivnih potrošača do aktivnih sukreatora vrijednosti i digitalnih interpretatora kulturne baštine. Rad ukazuje na važnost sinergije između tehnoloških inovacija, poput proširene stvarnosti i mikrotargetiranja, te očuvanja autentičnosti kulturnih dobara. Zaključuje se da dugoročni ekonomski uspjeh i održivost u kulturnom turizmu izravno ovise o strateškoj fleksibilnosti i sposobnosti upravljanja korporativnim ugledom u visoko umreženom digitalnom ekosustavu, uz nužnost uspostavljanja ravnoteže između promotivnih ciljeva i zaštite integriteta povijesnih resursa.

Ključne riječi: digitalni marketing, društvene mreže, e-poslovanje, kulturni turizam, održivi razvoj.