Research Article

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Participation and Preferences in the Cultural Activities of Contemporary Society

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Abstract

This study explores patterns of cultural participation and preferences within contemporary society, focusing on how different factors influence engagement in various cultural activities. Using an electronic questionnaire distributed both online and offline, data were collected from a diverse sample on individuals' attendance at cultural venues, frequency of engagement in specific cultural events, motivations for participation, and reliance on digital platforms for discovering events. The findings reveal distinct demographic trends, with younger and educated individuals participating more actively in cultural activities, often guided by digital platforms. Gender-based differences were also observed, as women engaged more frequently in activities like theater attendance and searching for cultural discounts, while men reported higher annual expenditures on cultural events. Additionally, social media emerged as a critical tool for raising cultural awareness, particularly among younger demographics. The results highlight the importance of digital strategies in cultural promotion and suggest targeted approaches for cultural institutions aiming to broaden accessibility and inclusivity. These insights offer valuable implications for cultural managers and policymakers seeking to enhance community engagement and foster sustained cultural interest across diverse population segments. Future research should examine how socioeconomic factors like geographic accessibility and work schedules affect cultural participation and explore the impact of digital content, such as interactive previews and influencer collaborations, on engaging diverse demographics.

Keywords: *Cultural Activities, Contemporary Society, Gender-based*

1. Introduction

Cultural participation plays a pivotal role in shaping the social and personal experiences of individuals within contemporary society. As people engage in diverse cultural activities—from visiting museums and theaters to attending festivals and exploring historical sites—they cultivate a

sense of identity, foster social cohesion, and contribute to the vibrancy of their communities. In recent years, understanding the factors that influence cultural engagement has become increasingly important, particularly as globalization, technological advances, and social changes transform how people access and experience culture (Mihelj et al., 2019; Rahmawati et al., 2023; Skordoulis et al., 2024a).

Recent academic research has extensively explored participation in and preferences for cultural activities within contemporary society, highlighting the influence of various demographic and socioeconomic factors. A study by Falk and Katz-Gerro (2016) analyzed data from 24 European Union countries to identify common determinants of cultural participation. Their findings indicate that higher levels of education and income are positively associated with increased engagement in cultural activities such as visiting museums and attending performances. This suggests that socioeconomic status plays a significant role in shaping cultural engagement patterns.

The relationship between cultural participation and well-being has also been a focal point in recent studies. Murtin and Zanobetti (2024) conducted a comprehensive review examining how engagement in cultural activities impacts individuals' quality of life. Their research indicates that active involvement in cultural pursuits, including attending events and participating in artistic endeavors, is linked to enhanced subjective well-being. This underscores the potential of cultural engagement to contribute positively to mental health and overall life satisfaction.

Social mobility and its effect on cultural tastes have been investigated to understand how changes in socioeconomic status influence cultural preferences. Kallunki (2023) explored this dynamic in Finland, finding that individuals experiencing upward social mobility tend to adopt cultural practices aligned with their new social class. This supports the cultural mobility theory, which posits that cultural tastes are adaptable and can change with shifts in social standing, reflecting the fluid nature of cultural engagement in response to socioeconomic changes.

Cultural participation plays a significant role in fostering social cohesion and inclusivity. Sîrbu et al. (2021) used agent-based modeling to demonstrate how cultural events enhance social bonds and community engagement, providing a quantitative perspective on their societal benefits. Building on Bourdieu's concept of cultural capital, Katz-Gerro and Sullivan (2012) emphasized the need to distinguish between its various forms to understand how cultural participation shapes social stratification and opportunities. Additionally, the Council of Europe (2017) highlighted the role of cultural engagement as a tool for social inclusion, particularly for marginalized groups, advocating policies that promote widespread access to cultural activities to build cohesive and inclusive communities.

Crossick and Kaszynska's (2016) report, "The AHRC Cultural Value Project", highlights the intrinsic and extrinsic values of arts and culture, examining how participation fosters personal growth, social cohesion, and economic benefits. They argue that cultural participation is not only about individual enjoyment but also serves as a vital means of community building, empowering individuals to explore their identities and enhance their sense of belonging. This comprehensive study emphasizes the wide-ranging impact of culture on society, suggesting that cultural activities should be accessible to foster a more inclusive and cohesive society. Demartini, Marchegiani, and Marchiori (2020), in their study of Matera as the European Capital of Culture, explore how significant cultural events drive local engagement and participation. They illustrate how cultural designation can transform a city, encouraging local residents and visitors to take part in activities that might otherwise be overlooked. Their work demonstrates that when a city receives recognition for its cultural heritage, it not only boosts tourism but also inspires local pride and active community involvement. This finding underscores the potential of culture-led initiatives in regional and community development.

Ismail and Nadarajah (2016) examine young people's perceptions of urban heritage, finding that many are interested in heritage buildings but often feel disconnected due to limited representation of contemporary interests. Their research highlights the importance of tailoring heritage experiences to be relatable and relevant for younger audiences, suggesting that more interactive and modernized

presentations of heritage could improve engagement. This aligns with Smyth's (2016) findings from the "Growing Up in Ireland" study, which shows that incorporating art and cultural education into young people's lives can significantly enrich their cultural awareness and encourage lifelong engagement.

Additionally, complexities of managing cultural heritage and creative arts in modern society are also important. Significance of Greece's cultural resources, including archaeological sites, festivals, museums, and local traditions, are significant to both national identity and tourism (Douros & Kaldis, 2024). Cultural policies and digital advancements enhance public engagement, shaping preferences and participation in cultural activities. Also, the need for strategic planning, stakeholder collaboration, and educational initiatives are important to preserve heritage while encouraging contemporary cultural expression (Douros et al., 2023).

Collectively, these studies emphasize the multifaceted value of cultural participation—from personal and social growth to health and economic benefits. They suggest that fostering cultural engagement requires innovative approaches, particularly in digital outreach, to sustain interest across different age groups and demographic segments. These studies provide a comprehensive understanding of the multifaceted nature of cultural participation and preferences in contemporary society, highlighting the interplay between individual engagement, social dynamics, and policy implications.

This research investigates the evolving dynamics of cultural participation in contemporary society, providing critical insights into how demographic, technological, and socioeconomic factors shape engagement. As globalization and digital transformation redefine the accessibility and experience of cultural activities, understanding these trends is essential for creating strategies that foster inclusivity, accessibility, and active participation. This is achieved by identifying barriers to participation, such as financial constraints or lack of digital literacy, and exploring the motivators, such as social media influence and the intrinsic value of cultural experiences.

The expected contributions of this research are multifaceted. It aims to inform policymakers and cultural institutions about effective ways to broaden access and inclusivity in cultural events, leveraging digital platforms to reach diverse demographics, especially younger and educated audiences. The findings can guide the development of tailored strategies to address specific needs, such as increasing affordability, enhancing the appeal of lesser-engaged activities, and utilizing technology for innovative cultural experiences. Furthermore, this research contributes to academic discourse by examining the interplay between cultural participation, social cohesion, and tourism development, ultimately aiming to promote culturally enriched and connected communities while preserving heritage.

2. Research Methodology

This research was conducted using a quantitative approach, with data collected through an electronic questionnaire designed to assess individuals' participation and preferences for cultural activities within contemporary society. The questionnaire was distributed both online and offline, allowing for a diverse sample that included participants with varying access to digital platforms.

The electronic questionnaire consisted of multiple sections, each focusing on different aspects of cultural engagement, such as the frequency of attending cultural venues (e.g., museums, theaters, and art galleries), preferences for types of cultural activities, and the influence of factors like age, education, and socioeconomic status on cultural participation. Additionally, respondents were asked about their motivations for attending cultural events, their use of social media and online platforms to discover cultural events, and any financial considerations, such as the impact of offers and discounts on their cultural participation. This research took place in third quarter of 2024 and total participants were 398.

The distribution strategy aimed to maximize reach and inclusivity by targeting both online users, through social media and email invitations, and offline participants through in-person

distribution at cultural venues and community centers. This dual approach allowed the research to gather a broad spectrum of responses, reflecting a comprehensive view of cultural engagement patterns among different demographic groups within Greece. The study's sample is mainly young and educated individuals, which may bias its representativeness. This focus could overlook the cultural participation of older adults and those with less education, limiting generalizability. Digital distribution methods also risk excluding people with limited tech access. Future research should aim for a more diverse sample, covering varied ages, education levels, and resource access, for a fuller picture of cultural engagement.

The data collected from the completed questionnaires was then analyzed with SPSS to identify trends, patterns, and correlations between demographic factors and cultural preferences, providing insights into how various social and economic elements shape individuals' participation in cultural activities.

Table 1. Reliability Statistics

Frequency of Engagement in Cultural Activities		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,848	,857	11

Cultural Activities and Influencing Factors		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,851	,853	9

The questionnaire contained two sectors, the first ones examined the frequency of engagement in cultural and the second one cultural activities and influencing factors. The Cronbach's Alpha value of the first section was 0.848 and the second section was 0.851. These values strongly support the conclusion that the items in the questionnaire are reliable, while indicating a high level of confidence in the consistency of the responses.

3. Research Results

Table 2. Frequency of responders participating in cultural activities

	Never		Rarely		A few times a year		Often		Very often	
	Count	Row Valid N %	Count	Row Valid N %	Count	Row Valid N %	Count	Row Valid N %	Count	Row Valid N %
How often do you visit museums?	22	5,5%	201	50,5%	141	35,4%	28	7,0%	6	1,5%
How often do you visit art galleries?	151	37,9%	187	47,0%	49	12,3%	10	2,5%	1	0,3%
How often do you visit theaters?	45	11,3%	155	38,9%	128	32,2%	54	13,6%	16	4,0%
How often do you participate in cultural festivals?	93	23,4%	128	32,2%	99	24,9%	55	13,8%	23	5,8%
How often do you visit archaeological sites?	20	5,0%	173	43,5%	142	35,7%	49	12,3%	14	3,5%
How often do you go to the cinema?	8	2,0%	87	21,9%	151	37,9%	106	26,6%	46	11,6%
How often do you participate in or attend cultural events, traditional dances, etc.?	66	16,6%	132	33,2%	111	27,9%	60	15,1%	29	7,3%
How often do you go on cultural trips?	92	23,1%	156	39,2%	82	20,6%	45	11,3%	23	5,8%
How often do you attend performances at the opera / lyric theater?	267	67,1%	85	21,4%	28	7,0%	15	3,8%	3	0,8%
How often do you get informed about cultural events through advertisements on social networks or online platforms?	39	9,8%	83	20,9%	107	26,9%	92	23,1%	77	19,3%
How often do you search for offers and discounts for cultural activities?	66	16,6%	80	20,1%	101	25,4%	92	23,1%	59	14,8%

The analysis of cultural participation reveals varying levels of engagement across activities, with cinema emerging as the most popular, as 64.5% of respondents attend at least a few times a year. Theater attendance is moderately high, with 45.8% participating occasionally or often. Cultural festivals and events like traditional dances also attract some interest, with a smaller but notable percentage engaging "often." However, activities such as museum visits, art gallery attendance, and archaeological site exploration are less frequent, with the majority attending "rarely" or a few times a year. Opera and lyric theater have the lowest participation, with 67.1% "never" attending, underscoring limited interest in these cultural forms.

Digital platforms play an increasingly important role in cultural awareness, with 70% of respondents using social media to stay informed about events at least occasionally. Price sensitivity is evident, as many actively seek offers or discounts on cultural activities. These findings highlight the need for strategies to enhance accessibility, affordability, and inclusivity, particularly for less popular activities like opera or art galleries. Understanding these patterns can help cultural institutions and policymakers develop targeted initiatives to broaden participation and better cater to diverse preferences.

In summary, the majority of respondents engage with cultural activities like museums, theaters, and cultural festivals infrequently, typically "rarely" or "a few times a year." Cinema stands out as a more popular and frequently engaged activity, while art galleries and opera show low engagement. The findings also highlight the significant role of social media in raising awareness of cultural events and a noticeable interest in seeking discounts, which may reflect price sensitivity.

Table 3. Factors influencing participation to cultural activities

	Not at all		Slightly		Moderately		Significantly		Very significantly	
	Count	Row Valid N %	Count	Row Valid N %	Count	Row Valid N %	Count	Row Valid N %	Count	Row Valid N %
How much has technology influenced your experience in cultural activities?	37	9,3%	95	23,9%	113	28,4%	121	30,4%	32	8,0%
How important do you consider it to be for you to visit cultural venues and events?	10	2,5%	40	10,1%	108	27,1%	154	38,7%	86	21,6%
How important is it for you to participate in cultural events?	19	4,8%	61	15,3%	115	28,9%	126	31,7%	77	19,3%
How enjoyable is the experience for you when you visit a museum or an art gallery?	15	3,8%	43	10,8%	105	26,4%	129	32,4%	106	26,6%
How much do you believe that cultural activities enhance social cohesion?	8	2,0%	47	11,8%	79	19,8%	144	36,2%	120	30,2%
How much do you believe that cultural events contribute to the tourism development of an area?	13	3,3%	38	9,5%	60	15,1%	128	32,2%	159	39,9%
How much does the advertisement and promotion of a cultural event influence your decision to participate?	48	12,1%	80	20,1%	101	25,4%	126	31,7%	43	10,8%
How much does the display of the variety of cultural activities on social media affect your decision to visit them?	26	6,5%	88	22,1%	116	29,1%	107	26,9%	61	15,3%

The analysis highlights the influence of technology, social media, and advertising on cultural participation, as well as the perceived importance and enjoyment of cultural activities. Technology plays a significant role in shaping cultural experiences for most respondents, with nearly 59% acknowledging its moderate to significant impact. Similarly, social media and advertising are influential, with many respondents considering them important drivers of cultural engagement, though their impact varies among individuals. Cultural events and venues are highly valued, with the majority rating their importance as significant or very significant, indicating that cultural spaces and

experiences hold substantial personal and societal meaning.

Cultural activities are widely regarded as enhancing social cohesion and fostering community ties, with most respondents attributing significant or very significant value to their role in building stronger communities. Museums and art galleries provide enjoyable experiences for the majority, reinforcing their positive contribution to cultural engagement. Additionally, cultural events are perceived as key contributors to tourism development, with over 70% of respondents recognizing their significant or very significant role. These findings underscore the need for continued investment in cultural promotion and the strategic use of technology and social media to broaden participation and strengthen the impact of cultural activities on society.

In conclusion, the analysis highlights the growing role of technology and media in shaping cultural participation, with technology being seen as a key factor in enhancing cultural experiences. Social media and advertising are important, but not dominant, factors influencing decisions to attend cultural events. Respondents value cultural activities for contributing to social cohesion and tourism development and for the enjoyment provided by museums and art galleries.

Table 4. Annual amount spent for cultural activities

How much money do you spend annually on cultural activities and events?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	61	15,3	15,3	15,3
	Less than €50	119	29,9	29,9	45,2
	From €50 to €100	108	27,1	27,1	72,4
	From €100 to €200	76	19,1	19,1	91,5
	More than €200	34	8,5	8,5	100,0
	Total	398	100,0	100,0	

Table 4 provides information on how much respondents spend annually on cultural activities and events. Here are the key conclusions:

The majority Spend Less Than €50: The largest group of respondents (29.9%) spend less than €50 annually on cultural activities and events. This shows that a significant portion of respondents have very low annual expenditures on cultural activities, with a conservative spending pattern.

Significant Proportion Spend Up to €100: Following closely, 27.1% of respondents spend between €50 and €100 annually. Combined with those spending less than €50, a total of 57% of respondents spend under €100 per year on cultural activities, indicating that the majority are low spenders.

Moderate Spending Between €100 and €200: A smaller portion (19.1%) of respondents report spending between €100 and €200 annually. These respondents reflect a moderate spending group, possibly engaging in more cultural activities or attending higher-cost events.

Limited High Expenditure: Only 8.5% of respondents spend more than €200 on cultural activities each year. This indicates that high expenditures on cultural activities are relatively uncommon, with only a small minority investing larger amounts in cultural events.

No Financial Participation: About 15.3% of respondents report spending nothing at all on cultural activities. This suggests that a significant group either does not engage in paid cultural activities, prefers free cultural events, or may lack interest in participating in such activities altogether.

Overall Conclusions: The majority of respondents are conservative in their spending on cultural activities, with 29.9% spending less than €50 and a total of 57% spending less than €100 annually. A smaller group (19.1%) spends moderately, between €100 and €200, while only 8.5% spend more than €200. Additionally, 15.3% of respondents report no expenditure on cultural activities, indicating a segment that may not engage in paid cultural events. These findings suggest a pattern of generally low financial engagement with cultural activities among most respondents.

Table 5. Gender Distribution

Sex					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Women	230	57,8	57,8	57,8
	Men	165	41,5	41,5	99,2
	Other	3	,8	,8	100,0
	Total	398	100,0	100,0	

The gender distribution of the sample shows that a majority of respondents are women, accounting for 57.8% of the total. Men represent 41.5%, while a small fraction (0.8%) identify as other.

Table 6. Age Distribution

Ages					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	17 or less	6	1,5	1,5	1,5
	18-20	185	46,5	46,5	48,0
	21-29	131	32,9	32,9	80,9
	30-39	24	6,0	6,0	86,9
	40-49	31	7,8	7,8	94,7
	50-59	17	4,3	4,3	99,0
	60 or more	4	1,0	1,0	100,0
	Total	398	100,0	100,0	

The sample is primarily composed of young adults, with most respondents aged 18-29, making up nearly 80% of the total. Older age groups are much less represented, with only 18.1% of respondents aged 30 or older. Additionally, only a small fraction (1.5%) are under 17. Although the sample covers a wide age range, the focus is clearly on younger individuals, meaning the findings may reflect the perspectives of young adults more than those of older age groups.

Table 7. Educational Distribution

Education					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Basic education	1	,3	,3	,3
	High school	185	46,5	46,5	46,7
	Institute of Vocational Training	8	2,0	2,0	48,7
	Undergraduate	143	35,9	35,9	84,7
	Postgraduate (Master's)	46	11,6	11,6	96,2
	Doctorate (PhD)	15	3,8	3,8	100,0
	Total	398	100,0	100,0	

The education level of the sample shows that the majority of respondents have a high school or undergraduate education. Specifically, 46.5% completed high school, and 35.9% hold an undergraduate degree, making up over 80% of the sample. Smaller portions have postgraduate qualifications, with 11.6% holding a Master's degree and 3.8% a Doctorate (PhD). Very few respondents have only basic education (0.3%) or vocational training (2%). This distribution indicates that the sample is well-educated, with most participants having at least a high school or undergraduate level of education.

Table 8. Manova test - Tukey HSD

Multiple Comparisons							
Tukey HSD							
Dependent Variable	(I) What is your gender?	(J) What is your gender?	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
How often do you visit museums?	Woman	Man	,0871	,07850	,509	-,0976	,2718
		Other	-,4826	,44715	,527	-1,5346	,5693
	Man	Woman	-,0871	,07850	,509	-,2718	,0976
		Other	-,5697	,44828	,413	-1,6243	,4849
	Other	Woman	,4826	,44715	,527	-,5693	1,5346
		Man	,5697	,44828	,413	-,4849	1,6243
How often do you visit theatres?	Woman	Man	,4892*	,09827	,000	,2580	,7204
		Other	,1377	,55973	,967	-1,1791	1,4545
	Man	Woman	-,4892*	,09827	,000	-,7204	-,2580
		Other	-,3515	,56115	,806	-1,6717	,9686
	Other	Woman	-,1377	,55973	,967	-1,4545	1,1791
		Man	,3515	,56115	,806	-,9686	1,6717
How often do you look for offers and discounts for cultural activities?	Woman	Man	,4449*	,13114	,002	,1364	,7534
		Other	-,1551	,74694	,977	-1,9123	1,6022
	Man	Woman	-,4449*	,13114	,002	-,7534	-,1364
		Other	-,6000	,74883	,702	-2,3617	1,1617
	Other	Woman	,1551	,74694	,977	-1,6022	1,9123
		Man	,6000	,74883	,702	-1,1617	2,3617
How often do you find out about cultural events through advertisements on social networks or online platforms?	Woman	Man	,8743*	,11904	,000	,5943	1,1544
		Other	-1,4348	,67803	,088	-3,0299	,1603
	Man	Woman	-,8743*	,11904	,000	-1,1544	-,5943
		Other	-2,3091*	,67975	,002	-3,9083	-,7099
	Other	Woman	1,4348	,67803	,088	-,1603	3,0299
		Man	2,3091*	,67975	,002	,7099	3,9083
How much money do you spend annually on cultural activities and events?	Woman	Man	-,4781*	,11800	,000	-,7557	-,2005
		Other	-,7812	,67210	,476	-2,3623	,8000
	Man	Woman	,4781*	,11800	,000	,2005	,7557
		Other	-,3030	,67380	,895	-1,8882	1,2821
	Other	Woman	,7812	,67210	,476	-,8000	2,3623
		Man	,3030	,67380	,895	-1,2821	1,8882
Based on observed means. The error term is Mean Square(Error) = 1,338.							
*. The mean difference is significant at the ,05 level.							

The One-way MANOVA - Tukey HSD test results provide detailed insights into gender-based differences in cultural engagement behaviors. Each dependent variable was analyzed for significant mean differences across the gender groups women, men, and those identifying as other to see if their cultural behaviors differ significantly.

For the frequency of museum visits, there were no significant differences found among the gender groups. The mean difference between women and men was 0.0871 with a significance value of 0.509 ($p > 0.05$), indicating that women and men visit museums at similar rates. Similarly, the mean difference between women and those identifying as other was -0.4826 with a significance of 0.527 ($p > 0.05$), and between men and other was -0.5697 with a significance of 0.413 ($p > 0.05$). These values suggest that museum visit frequency does not significantly differ by gender.

In terms of theatre attendance, significant gender differences were identified. Women reported attending theatres more often than men, with a mean difference of 0.4892 and a significance value of 0.000 ($p < 0.05$), indicating a statistically significant difference. Comparatively, the mean difference between women and those identifying as other was 0.1377 with a significance value of 0.967 ($p > 0.05$), and between men and "Other," the mean difference was -0.3515 with a significance of 0.806 ($p > 0.05$). These results highlight that women attend theatres significantly more frequently than men,

while no significant differences were observed between either women and other or men and other in theatre attendance.

Regarding the frequency of searching for offers and discounts related to cultural activities, women again showed a statistically significant difference compared to men. The mean difference was 0.4449 with a significance of 0.002 ($p < 0.05$), indicating that women actively seek out offers and discounts more often than men. However, the mean difference between women and other was -0.1551 with a significance of 0.977 ($p > 0.05$), and between men and "Other," the mean difference was -0.6000 with a significance of 0.702 ($p > 0.05$). These values show no significant differences between the other group and either women or men in seeking discounts for cultural activities.

A significant difference was also noted in how frequently respondents find out about cultural events through advertisements on social networks or online platforms. Women reported higher engagement in discovering cultural events online than men, with a mean difference of 0.8743 and a significance of 0.000 ($p < 0.05$). Additionally, there was a statistically significant difference between men and those identifying as "Other," with a mean difference of -2.3091 and a significance of 0.002 ($p < 0.05$), suggesting that other respondents utilize online advertisements to find out about events more frequently than men. The mean difference between women and other was 1.4348, but with a significance of 0.088 ($p > 0.05$), indicating no significant difference between these two groups in this behavior.

Finally, in terms of annual spending on cultural activities, men reported spending significantly more than women, with a mean difference of -0.4781 and a significance of 0.000 ($p < 0.05$). However, no significant spending differences were found between women and those identifying as other (mean difference = -0.7812, $p = 0.476$) or between men and other (mean difference = -0.3030, $p = 0.895$). This finding highlight that while men tend to spend more on cultural activities annually, those identifying as other report spending levels comparable to both men and women.

The key barriers to cultural participation include the digital divide, financial constraints, demographic imbalances, geographic inaccessibility, outdated offerings, and limited inclusivity. To address these issues, solutions include promoting offline and online strategies, offering tiered or subsidized pricing, and expanding free events to ensure affordability. Inclusivity can be improved with programs tailored for older adults and gender-neutral initiatives, while mobile cultural units and better transportation can enhance accessibility in rural areas. Modernizing offerings through interactive technologies and featuring contemporary art can attract younger audiences. Additionally, leveraging influencers, creating engaging digital content, and implementing policy reforms to support diverse programming can foster broader cultural engagement and inclusivity.

In conclusion, these results reveal distinct gender-based patterns in cultural engagement. Women engage more frequently than men in activities like theatre attendance and actively seeking offers and discounts for cultural events. They are also more likely to find out about cultural events through online platforms than men, as are those identifying as other. However, men show a greater financial investment in cultural activities, spending more annually than women. The group identifying as other relies heavily on online sources for event information and reports spending habits on cultural activities that do not significantly differ from either men or women. These findings underscore the diversity in cultural behaviors and spending across gender identities, with notable differences in engagement methods and spending priorities.

4. Conclusion

The study's findings provide critical contributions to our understanding of cultural engagement, revealing how demographic factors such as age, education, and gender influence cultural participation and preferences. The results indicate that younger, educated individuals tend to engage more actively in cultural activities and that social media plays a crucial role in how they discover and access these events. This highlights the growing importance of digital channels in promoting cultural events, suggesting that institutions seeking to expand their audience should prioritize online

engagement strategies and leverage social media to reach younger audiences effectively.

From a managerial perspective, these insights have valuable implications for cultural organizations aiming to attract a broader, more engaged audience. Cultural institutions can benefit from implementing targeted digital marketing strategies that emphasize accessibility and interactivity, focusing on platforms commonly used by younger and educated demographics. Offering discounts or promotions online can also attract price-sensitive groups, encouraging more frequent participation in cultural events (Papageorgiou et al., 2022) Additionally, understanding the diverse preferences among different demographic groups can aid managers in curating culturally relevant and appealing programs that foster sustained engagement. The role of cultural management in bridging cultural and historical heritage with modern societal engagement, ensuring accessibility, inclusivity, and long-term sustainability (Douros & Kaldis, 2024; Skordoulis et al., 2024b).

The study's limitations include a young, educated sample, digital distribution biases, and a lack of focus on geographic and economic barriers. Future research should aim to diversify its sample and examine how geographic, economic, and digital factors influence cultural engagement across different populations. Additionally, exploring the impact of specific digital content, such as video promotions and interactive event previews, could provide valuable insights for cultural marketing. Investigating collaborations between cultural institutions and influencers or digital creators may also uncover innovative ways to expand audiences. By delving deeper into digital strategies, future studies can offer actionable recommendations to help cultural institutions create more inclusive and engaged communities in today's dynamic cultural landscape.

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