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# مجلة العلاقات العامة

الشرق الأوسط



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دورية علمية محكمة بإشراف علمي من الجمعية المصرية للعلاقات العامة - السنة الحادية عشرة - العدد السابع والأربعون - ١٠ أكتوبر ٢٠٢٣ م

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## مجلة بحوث العلاقات العامة الشرق الأوسط

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#### التعريف بالمجلة:

مجلة بحوث العلاقات العامة الشرق الأوسط دورية علمية تنشر أبحاثاً متخصصة في العلاقات العامة وعلوم الإعلام والاتصال، بعد أن تقوم بتحكيمها من قِبَل عدد من الأساتذة المتخصصين في نفس المجال، بإشراف علمي من الجمعية المصرية للعلاقات العامة، أول جمعية علمية مصرية متخصصة في العلاقات العامة (عضو شبكة الجمعيات العلمية بأكاديمية البحث العلمي والتكنولوجيا بالقاهرة).

والمجلة ضمن مطبوعات الوكالة العربية للعلاقات العامة المتخصصة في التعليم والاستشارات العلمية والتدريب.

- المجلة معتمدة بتصريح من المجلس الأعلى لتنظيم الإعلام في مصر، ولها ترقيم دولي ورقم إيداع ومصنفة دولياً لنسختها المطبوعة والإلكترونية من أكاديمية البحث العلمي والتكنولوجيا بالقاهرة، كذلك مصنفة من لجنة الترقّيات العلمية تخصص الإعلام بالمجلس الأعلى للجامعات في مصر.
- المجلة فصلية تصدر كل ثلاثة أشهر خلال العام.
- تقبل المجلة نشر عروض الكتب والمؤتمرات وورش العمل والأحداث العلمية العربية والدولية.
- تقبل المجلة نشر إعلانات عن محركات بحث علمية أو دور نشر عربية أو أجنبية وفقاً لشروط خاصة يلتزم بها المعلن.
- يُقبل نشر البحوث الخاصة بالترقيات العلمية - وللباحثين المتقدمين لمناقشة رسائل الماجستير والدكتوراه.
- يُقبل نشر ملخصات الرسائل العلمية التي نوقشت، ويُقبل نشر عروض الكتب العلمية المتخصصة في العلاقات العامة والإعلام، كذلك المقالات العلمية المتخصصة من أساتذة التخصص من أعضاء هيئة التدريس.

#### قواعد النشر:

- أن يكون البحث أصيلاً ولم يسبق نشره.
- تقبل البحوث باللغات: (العربية - الإنجليزية - الفرنسية) على أن يُكتب ملخص باللغة الإنجليزية للبحث في حدود صفحة واحدة إذا كان مكتوباً باللغة العربية.
- أن يكون البحث في إطار الموضوعات التي تهتم بها المجلة في العلاقات العامة والإعلام والاتصالات التسويقية المتكاملة.
- تخضع البحوث العلمية المقدمة للمجلة للتحكيم ما لم تكن البحوث قد تم تقييمها من قِبَل اللجان والمجالس العلمية بالجهات الأكاديمية المعترف بها أو كانت جزءاً من رسالة أكاديمية نوقشت وتم منح صاحبها الدرجة العلمية.
- يُراعى اتباع الأسس العلمية الصحيحة في كتابة البحث العلمي ومراجعته، ويُراعى الكتابة بينط (١٤) Simplified Arabic والعناوين الرئيسية والفرعية Bold في البحوث العربية، ونوع الخط Times New Roman في البحوث الإنجليزية، وهوامش الصفحة من جميع الجهات (٢,٥٤)، ومسافة (١) بين السطور، أما عناوين الجداول (١١) بنوع خط Arial.
- يتم رصد المراجع في نهاية البحث وفقاً للمنهجية العلمية بأسلوب متسلسل وفقاً للإشارة إلى المرجع في متن البحث وفقاً لطريقة APA الأمريكية.
- يرسل الباحث نسخة إلكترونية من البحث بالبريد الإلكتروني بصيغة Word مصحوبة بسيرة ذاتية مختصرة عنه، وإرفاق ملخصين باللغتين العربية والإنجليزية للبحث.

- في حالة قبول البحث للنشر بالمجلة يتم إخطار الباحث بخطاب رسمي بقبول البحث للنشر. أما في حالة عدم قبول البحث للنشر فيتم إخطار الباحث بخطاب رسمي وإرسال جزء من رسوم نشر البحث له في أسرع وقت.
- إذا تطلب البحث إجراء تعديل بسيط فيلتزم الباحث بإعادة إرسال البحث معدلاً خلال ١٥ يوماً من استلام ملاحظات التعديل، وإذا حدث تأخير منه فسيتم تأجيل نشر البحث للعدد التالي، أما إذا كان التعديل جذرياً فيرسله الباحث بعد ٣٠ يوماً من إرسال الملاحظات له.
- يرسل الباحث مع البحث ما قيمته ٣٨٠٠٠ جنيه مصري للمصريين من داخل مصر، ومبلغ ٥٥٠\$ للمصريين المقيمين بالخارج والأجانب، مع تخفيض (٢٠٪) لمن يحمل عضوية الزمالة العلمية للجمعية المصرية للعلاقات العامة من المصريين والجنسيات الأخرى. وتخفيض (٢٥٪) من الرسوم لطلبة الماجستير والدكتوراه. ولأي عدد من المرات خلال العام. يتم بعدها إخضاع البحث للتحكيم من قِبل اللجنة العلمية.
- يتم رد نصف المبلغ للباحثين من داخل وخارج مصر في حالة رفض هيئة التحكيم البحث وإقرارهم بعدم صلاحيته للنشر بالمجلة.
- لا ترد الرسوم في حالة تراجع الباحث وسحبه للبحث من المجلة لتحكيمه ونشره في مجلة أخرى.
- لا يزيد عدد صفحات البحث عن (٤٠) صفحة A4- في حالة الزيادة تحتسب الصفحة بـ ٧٠ جنيهاً مصرياً للمصريين داخل مصر وللمقيمين بالخارج والأجانب ١٠\$.  
يُرسل للباحث عدد (٢) نسخة من المجلة بعد نشر بحثه، وعدد (٥) مستلة من البحث الخاص به.
- ملخص رسالة علمية (ماجستير) ٥٠٠ جنيهاً للمصريين ولغير المصريين ١٥٠\$.  
ملخص رسالة علمية (الدكتوراه) ٦٠٠ جنيهاً للمصريين ولغير المصريين ١٨٠\$. على ألا يزيد ملخص الرسالة عن ٨ صفحات.
- ويتم تقديم خصم (١٠٪) لمن يشترك في عضوية الجمعية المصرية للعلاقات العامة. ويتم إرسال عدد (١) نسخة من المجلة بعد النشر للباحث على عنوانه بالبريد الدولي.
- نشر عرض كتاب للمصريين ٧٠٠ جنيه ولغير المصريين ٣٠٠\$, ويتم إرسال عدد (١) نسخ من المجلة بعد النشر لصاحب الكتاب على عنوانه بالبريد الدولي السريع. ويتم تقديم خصم (١٠٪) لمن يشترك في عضوية زمالة الجمعية المصرية للعلاقات العامة.
- بالنسبة لنشر عروض تنظيم ورش العمل والندوات من داخل مصر ٦٠٠ جنيه، ومن خارج مصر ٣٥٠\$. بدون حد أقصى لعدد الصفحات.
- بالنسبة لنشر عروض المؤتمرات الدولية من داخل مصر ١٢٠٠ جنيهاً ومن خارج مصر ٤٥٠\$ بدون حد أقصى لعدد الصفحات.
- جميع الآراء والنتائج البحثية تعبر عن أصحاب البحوث المقدمة وليس للجمعية المصرية للعلاقات العامة أو الوكالة العربية للعلاقات العامة أي دخل بها.
- تُرسل المشاركات باسم رئيس مجلس إدارة المجلة على عنوان الوكالة العربية للعلاقات العامة - جمهورية مصر العربية - المنوفية - شبين الكوم - تقاطع شارع صيري أبو علم مع شارع الأمين، رمز بريدي: ٣٢١١١ - صندوق بريدي: ٦٦، والإيميل المعتمد من المجلة [jpr@epra.org.eg](mailto:jpr@epra.org.eg) أو [إيميل](mailto:imil@apr.agency) رئيس مجلس إدارة المجلة [ceo@apr.agency](mailto:ceo@apr.agency) بعد تسديد قيمة البحث وإرسال صورة الإيصال التي تفيد ذلك.

## الافتتاحية

منذ بداية إصدارها في أكتوبر - ديسمبر من عام ٢٠١٣م، يتواصل صدور أعداد المجلة بانتظام، ليصدر منها ستة وأربعون عددًا بانتظام، تضم بحوثًا ورؤى علمية متعددة لأساتذة ومتخصصين وباحثين من مختلف دول العالم.

وبما أن المجلة أول دورية علمية محكمة في بحوث العلاقات العامة بالوطن العربي والشرق الأوسط - وهي تصدر بإشراف علمي من الجمعية المصرية للعلاقات العامة (عضو شبكة الجمعيات العلمية بأكاديمية البحث العلمي والتكنولوجيا بالقاهرة) ضمن مطبوعات الوكالة العربية للعلاقات العامة - وجد فيها الأساتذة الراغبون في تقديم إنتاجهم للمجتمع العلمي بكافة مستوياته ضالته المنشودة للنشر على النطاق العربي، وبعض الدول الأجنبية التي تصل إليها المجلة من خلال مندوبيها في هذه الدول، وكذلك من خلال موقعها الإلكتروني، فقد نجحت المجلة في الحصول على معايير اعتماد معامل "أرسيف Arcif" المتوافقة مع المعايير العالمية والتي يبلغ عددها ٣١ معيارًا، وصنفت المجلة في عام ٢٠٢٣م ضمن الفئة "الأولى Q1" وهي الفئة الأعلى في تخصص الإعلام، والمجلة الأعلى على المستوى العربي للعام الثالث على التوالي في تخصص الإعلام والاتصال، بمعامل تأثير = ٢.٧٥٥٨، والثانية في الترتيب على مستوى جميع التخصصات العلمية من ضمن ١١٥٥ دورية علمية محكمة، كما تحصلت المجلة على معامل الاقتباس الدولي ICR لعام ٢٠٢١/٢٠٢٢م بقيمة = ١.٥٦٩.

كذلك تصدرت المجلة الدوريات العلمية المحكمة المتخصصة في التصنيف الأخير للمجلس الأعلى للجامعات في مصر، والذي اعتمدها في الدورة الحالية للجنة الترقية العلمية تخصص "الإعلام" وتقييمها بـ (٧) درجات من (٧). وأصبحت المجلة متاحة على قاعدة البيانات العربية الرقمية "معرفة"، وكذلك أصبحت المجلة ضمن قائمة المجالات العلمية المحكمة التي تصدر باللغة العربية المستوفية لمعايير الانضمام لقواعد البيانات العالمية، والتي تم مراجعتها من وحدة النشر بعمادة البحث العلمي بجامعة أم القرى.

والمجلة مفهرسة حاليًا ضمن قواعد البيانات الرقمية الدولية: (EBSCO HOST - دار المنظومة - العيبكان - معرفة - الوراق للنشر).

وفي هذا العدد الخاص - السابع والأربعين - من المجلة نقدم للباحثين في الدراسات الإعلامية والمهتمين بهذا المجال عددًا يضم بحوثًا ورؤى علمية للأساتذة والمشاركين والمساعدين وكذلك الباحثين أبحاثًا مقدمة للنشر العلمي بهدف تكوين رصيد للباحثين من أعضاء هيئة التدريس للتقدم للترقية، أو الباحثين لمناقشة الدكتوراه والماجستير.

ففي البداية وعلى صعيد البحوث الواردة بهذا العدد من المجلة، نجد بحوثًا باللغة الإنجليزية أولها تحت عنوان: "دور استراتيجيات الابتكار المستخدمة في وسائل التواصل الاجتماعي في دعم الشركات الصغيرة أثناء جائحة كوفيد -١٩: دراسة حالة"، وهو مقدم من: أ.م.د. ليلي حسن الصقر، من البحرين، من جامعة البحرين.

أما أ.م.د. إيمان محمد زهرة، من مصر، من جامعة القاهرة، فقدّمت دراسة باللغة الإنجليزية بعنوان: "العلاقات العامة وتكتيكات الحرب المستخدمة في الصراع الروسي الأوكراني".  
ومن جامعة أكتوبر للعلوم الحديثة والآداب MSA، قدّمت: د. نسرین ناصر الشربيني، من مصر، بحثاً آخر باللغة الإنجليزية بعنوان: "تسويق المحتوى الاستراتيجي الرقمي: دراسة تطبيقية من منظور نموذج PESO".  
أما البحوث باللغة العربية ومن جامعة مصر الدولية قدّم أ.د. رزق سعد عبد المعطي، من مصر، دراسة مقارنة بعنوان: "اتجاهات الإعلام الدولي الصحفي بمواقع التواصل الاجتماعي نحو المبادرات التنموية بالمملكة العربية السعودية ومصر".  
ومن كلية ليوا بأبو ظبي، قدّم كل من: أ.د. عبد الملك ردمان الدناني، من اليمن، د. عمر بن عمر، من تونس، د. خالد عبد الله درار، من السودان، دراسة استكشافية مشتركة بعنوان: "أوجه استخدامات تطبيق شات جي بي تي في المجال الإعلامي".  
وقدّم أ.م.د. السيد عبد الرحمن علي، من مصر، من جامعة السويس، دراسة نظرية بعنوان: "واقع الإعلام المتخصص: محلياً وعالمياً".  
ومن فلسطين، قدّم كل من: د. معين فتحي الكوع، من جامعة القدس، وحلا هاشم أبو حسن، من جامعة النجاح الوطنية، بحثاً مشتركاً بعنوان: "دور الإعلام العربي والإعلام الرقمي الأمني في توعية الجمهور في الوطن العربي بجرائم العملات الرقمية".  
وأخيراً من جامعة المنيا قدّمت د. دعاء فوزي عرابي، من مصر، بحثاً بعنوان: "دور تطبيقات الذكاء الاصطناعي في التأثير على القرار الشرائي: دراسة ميدانية على عينة من المتسوقين عبر الإنترنت".  
وهكذا فإن المجلة ترحب بالنشر فيها لمختلف الأجيال العلمية من جميع الدول. ومن المعلوم بالضرورة أن جيل الأساتذة وبحثهم لا تخضع للتحكيم طبقاً لقواعد النشر العلمي المتبعة في المجالات العلمية.  
أما البحوث المنشورة لأعضاء هيئة التدريس الراغبين في التقدم للترقي للدرجة الأعلى والطلاب المسجلين لدرجتي الدكتوراه والماجستير فتخضع جميعها للتحكيم من قِبَل الأساتذة المتخصصين.  
وجميع هذه البحوث والأوراق العلمية تعبر عن أصحابها دون تدخل من هيئة تحرير المجلة التي تحدد المحكمين وتقدم ملاحظاتهم إلى أصحاب البحوث الخاضعة للتحكيم لمراجعة التعديلات العلمية قبل النشر.

وأخيراً وليس آخراً ندعو الله أن يوفقنا لإثراء النشر العلمي في تخصص العلاقات العامة بشكل خاص والدراسات الإعلامية بشكل عام.

والله الموفق،

**رئيس تحرير المجلة**

أ.د. علي عجوة



**تسويق المحتوى الاستراتيجي الرقمي:  
دراسة تطبيقية من منظور نموذج PESO (\*)**

إعداد

**د. نسرین ناصر الشربینی (\*\*)**

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(\*) تم استلام البحث بتاريخ ٢٠ أغسطس ٢٠٢٣م، وقُبل للنشر في ٠٦ أكتوبر ٢٠٢٣م.  
(\*\*) مدرس العلاقات العامة والإعلان بقسم العلاقات العامة والإعلان في كلية الإعلام - جامعة أكتوبر للعلوم الحديثة والآداب MSA.



## تسويق المحتوى الاستراتيجي الرقمي: دراسة تطبيقية من منظور نموذج PESO

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### ملخص:

يعتبر نموذج (PESO) الوسائط المدفوعة والمكتسبة والمشاركة والمملوكة، من تصميم "جيني ديتريش"، إطار قناة إعلامية للعلاقات العامة الرقمية في عصر تزايد فيه تكامل قنوات وتخصصات الاتصالات التسويقية.

لقد تم دمج أنواع الوسائط الأربعة كاستراتيجية رباعية تعمل معا. ويستخدم النموذج لتقييم فعالية الاستراتيجيات الرقمية للمنظمات.

اعتمدت هذه الدراسة على تحليل المحتوى الكمي والنوعي، والمقابلات المتعمقة للتحقيق في كيفية استخدام المتحف القومي للحضارة المصرية (NMEC) لنموذج PESO كإطار لتسويق المحتوى الرقمي الناجح.

**اللمات الفاحدة:** تسويق المحتوى الرقمي، الاستراتيجية، المتحف القومي للحضارة المصرية،

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then validated via the intensive interviews with five members of the digital marketing team of the museum, and three external digital content marketing experts. Results have concluded that digital content marketing is indispensable form of marketing for any organization to continue. This type of marketing keeps the customers engaged with valuable, relevant, and entertaining content. This maintains customer loyalty and increases conversion.

### Recommendations for Action for NMEC:

NMEC publishes relevant and authentic content via its various digital platforms. It focuses on presenting the different workshops with limited interference of historical information. It is recommended that more compelling video storytelling be incorporated into its digital content to boost the potential for sustainability. NMEC places a high value on the number and regularity of posts especially on Facebook, and Instagram. However, following the investigation, it is recommended that more focus to be placed on the technique of video storytelling. Unlike other platforms, LinkedIn does not gain the same regularity as the others. It is recommended to post on LinkedIn the newsletters that are published quarterly on the website. Another recommendation for expanding the content marketing strategy is the use of paid advertising in the form of native advertising or influencer advertising. It is highly recommended to provide the web address in posts of social media platforms to increase landing and conversion. It is also suggested to have a more interactive website; an integration of AI technologies should be implemented, such as chatbots to facilitate the acquisition of information.

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Yin, 2020) who assured that educational activities are an indispensable product that should be offered by museums.

The content of NMEC is in an ongoing process of modification according to what customers need. NMEC is very responsive to the informational needs of the customers which contributes greatly to the engagement. As reflected in (Järvinen & Taiminen, 2016; & Johnston, 2017), being an active listener and monitor enables the company to produce valuable and relevant content.

The importance of websites has not been ignored by NMEC. Still under reconstruction for the integration of virtual tour, the website of NMEC is a rich platform that exhibit a good deal of the museum's collection online, showing visitors a hint of what to expect to view in reality and become actual visitors as reflected in (Richards, 2010) who acknowledged such opportunity of adding a digital self to the reality of museums.

NMEC does not currently employ paid media, focusing on the owned media that in turn would result in earned and shared media. This have been supported by (Koroleva & Smolskaya, 2021) who claimed that although museums have the budget for paid advertising, they have the opportunity for successful creation of a community around the museum through the owned media.

NMEC have caught a wide scope in earned media. With the outstanding activities, events, workshops, and seminars, NMEC is continuously featured over different news, influencers, bloggers', and public figures platforms and harvesting high reach and engagement. The importance of earned media has been highlighted by (O'Neil, and Eisenmann, 2017) who found out in his study that earned media earns more trust from the audiences' end. The content of the earned media will definitely outstand, because according to (Heino, 2021) the earned content is usually unique and witty. This was obviously apparent in the Pharaohs' Golden Parade that received a wide coverage worldwide.

Aside with the earned media, stands the shared media where NMEC prominently brightens up. NMEC has received many shares through visitors, public figures, and in-museum stores for their actual visits or for the events held in the museum. The achieved shares have been out there in Facebook, Twitter, Instagram, LinkedIn, YouTube, and TikTok which in turn receive high audience engagement. These shares are of utmost importance as they go viral reaching millions of people at a time. Auler, & Huberty, (2019) have declared that the company should put together interesting high-quality information to get the chance of sharing its content.

## **Conclusion:**

This study examines the use of PESO Model as framework for successful strategic digital content marketing in the National Museum of Egyptian Civilization (NMEC). The researcher has used quantitative and qualitative content analysis to analyze the content of the website, mobile app, and social media platforms for the paid, earned, shared, and owned media. The results are



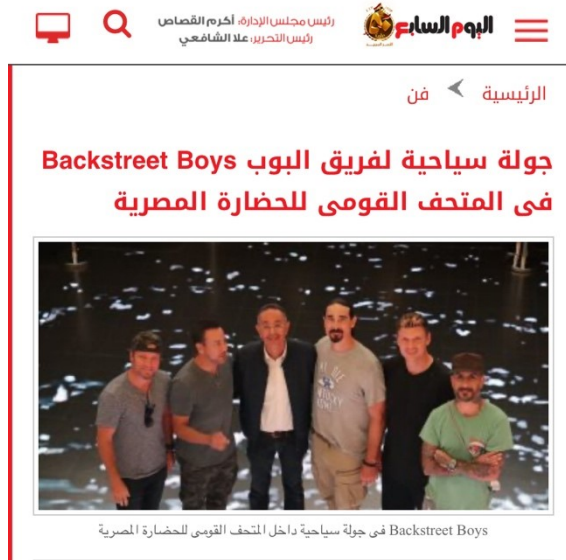


Figure 14: Screenshot for Media Coverage of Backstreet Boys Visit to NMEC

Figures 10 & 11 present a screenshot for public figures visit to NMEC. Figures 12, 13, & 14 present examples for media coverages (earned media) for the visits of those public figures to NMEC. These visits definitely grab the attention of the public due to their social status and influence, and also grab the attention of the media as they are newsworthy events. This illustrates how the visits of public figures are translated into earned media. CME3: “*public figures are catalysts of media attention.*”

## Discussion:

The digital content marketing of the National Museum of Egyptian Civilization (NMEC) has been analyzed in accordance with the PESO Model including the four types of media: paid, earned, shared, and owned. Each type of media has been analyzed quantitatively and qualitatively to assess the integration of the different elements and platforms for maximum marketing benefit.

It has been detected throughout the analysis that NMEC have well-utilized its owned digital media platforms for exceptional content marketing. The objectives of NMEC are to educate people and inform them about Egyptian culture and heritage within an entertaining context. This is achieved by the regularly published content that creates a kind of brand journalism. The content has focused on informing people about the history of Egypt, and on announcing workshops, seminars, and events. The importance of regularity has been supported by (Kadriu, 2019) which keeps the audience engaged. The regularly organized workshops and events have escalated interest in the museum. This can be found across all digital media platforms of NMEC and would definitely contribute to visitors' attraction as indicated by (Hooper-Greenhill, 2013; &



Figure 10: Screenshot of Facebook Post by NMEC for Pep Guardiola in the Museum



Figure 11: Screenshot of Facebook Post by NMEC for Backstreet Boys Boy Band in the Museum



Figure 12: Screenshot for Media Coverage for the Visit of Queen of Spain for NMEC



Figure 13: Screenshot for Media Coverage for the Visit of Guardiola to NMEC



Figure 8 & 9: Screenshot for an Example for Earned Media

Figure 8 & 9 present two examples for earned media; *FilGoal.com* is a digital platform for covering soccer news, however, it deviated once from its main focus to cover *The Pharaoh's Golden Parade*. Also, the website *foodtodayeg.com* has covered the event of “*Tabliet Masr*” held by NMEC. The strategic events of NMEC render storytelling scope which seize the attention of the world, generate earned media throughout different platforms, and arouse curiosity about the museum offerings. The different activities held by NMEC position the museum as a global cultural entity that deserves exploration. The resonance of the earned media for these events significantly shares in online and offline engagement.

NMEC is continuously welcoming a number of public figures either through independent visits or planned visits organized by the Egyptian General Authority for Tourism Promotion. Those figures have great impact on achieving earned media; they have the ability to draw the attention of the public and media outlets, contributing to high levels of exposure of the museum.

ME: “visits by public figures are very common in NMEC. Some figures come on their own and others come through the Egyptian General Authority for Tourism Promotion.”

CC2: “people are encouraged to visit the museum when they see their favorite singer or athlete there.”

Table 4 shows the distribution of the purpose of the content in posts across all PESO categories. The results reveal that NMEC concentrates foremost on two fundamental purposes of content: awareness and brand journalism. In owned media, particularly NMEC’s social media platforms and website provide these purposes. Furtherly, influencer marketing represents a prominent part in earned media. These results propose that NMEC has focused primarily on storytelling as well as educational content to increase familiarity and engagement, coinciding with its mission and vision of presenting the tangible and intangible Egyptian cultural heritage to the whole world.

*Table 5: Frequency of Content Theme Among PESO Categories*

Content Theme	Owned	Earned	Shared	Paid	<i>Total</i>
Exhibit Promotion	22.8%	8.6%	4.9%	0.0%	36.4%
Behind-the-Scenes	0.3%	0.0%	0.9%	0.0%	1.2%
Historical Insights	13.9%	0.9%	2.5%	0.0%	17.3%
Community Engagement	2.5%	9.9%	16.0%	0.0%	28.4%
Workshops/courses	7.4%	0.0%	0.0%	0.0%	7.4%
Other	8.0%	0.9%	0.3%	0.0%	9.3%

Table 5 shows the percentage of frequencies of the content theme for posts. The dominating theme is the Exhibit promotion which focuses on posting about events and collections across the owned, earned, and shared media. Historical insights have gained a good deal as well as workshops in owned media.

The results in Table 5 demonstrates NMEC’s focus on exhibit promotion as a prominent theme which coincides with the mission of NMEC to display its exhibits and events. The emphasis also on the historical insights affirms the commitment of NMEC in presenting educational content about the Egyptian civilizations throughout the ages. In addition, the theme of community engagement in the earned and shared media suggests that NMEC is vigorously engaging with its audiences and boosting a sense of belonging through its cultural initiatives. These themes of content of NMEC contemplate its strategy of storytelling, and mission to connect, educate, and engaged with audiences.

**4. Earned Media Generated via NMEC:**

The Pharaohs’ Golden Parade has marked the inauguration of NMEC. Earned publicity has reached its highest levels contributing to an influx of visits once the museum opened its doors for visitors.

ME: *“The Pharaohs’ Golden Parade has attracted the attention of the whole world, which contributed to a great resonance for NMEC’s inauguration.”*

CC2: *“People come from all around the world to see the museum, walk, and take pictures at the parade’s site.”*

The events and seminars held in the museum have greatly contributed to the generation of earned media. For example, the initiative of *“Tabliet Masr”* for promoting Egyptian culinary culture with the participation of different popular restaurants. The initiative started 19 February 2023 and ended 12 July 2023.

### 3. Content Marketing Strategies Applied in the PESO Model of NMEC:

*Table 3: Frequency of Content Forms Among PESO Categories*

Form of Content	Owned	Earned	Shared	Paid	<i>Total</i>
Written post, blogs, articles, guides, and more	39.8%	9.6%	15.4%	0.0%	64.8%
Links to external content	6.2%	2.8%	2.8%	0.0%	11.7%
Images	42.0%	7.4%	18.8%	0.0%	68.2%
Videos	10.2%	12.3%	4.3%	0.0%	26.9%
Video stories	0.0%	0.0%	0.3%	0.0%	0.3%
Live videos	1.5%	0.0%	1.2%	0.0%	2.8%
Infographics	0.3%	0.0%	0.0%	0.0%	0.3%
Testimonials and review	1.2%	2.5%	0.6%	0.0%	4.3%
Announcements	15.1%	1.9%	0.9%	0.0%	17.9%
Holiday	0.3%	0.0%	0.0%	0.0%	0.3%
Other	0.3%	0.0%	0.0%	0.0%	0.3%

Table 3 represents the frequencies of the different forms of content among the different media of the PESO Model. Results have shown that images have the highest share 42% aside by the written posts 39.8%, followed by announcements 15.1% in owned media. The highest share in the earned media is for the videos followed by the written posts. As for the shared media, the images aside by the written posts have the highest percentages.

NMEC is strongly emphasizing on images as a main visual content, throughout the PESO categories. In owned media, this appears in the form of announcements about upcoming or running events, workshops, or shows, as well as the educational content that is mainly associated with images. Written content, in the form of posts and articles, is common as well, manifesting an obligation towards tooling up content that is informative and educational. In earned and shared media, users utilize images to demonstrate their presence in the museum or to circulate information. In both owned and earned media, the existence of videos sheds light on their significance in audience engagement. These results propose that NMEC holds a balanced content strategy which plays on different forms of media to boost its digital involvement and reach out to distinct audience who is concerned with history and Egyptian civilization.

*Table 4: Frequency of Content Purpose Among PESO Categories*

Purpose of Content	Owned	Earned	Shared	Paid	<i>Total</i>
Awareness	37.3%	14.5%	20.4%	0.0%	72.2%
Website traffic	0.0%	0.0%	0.6%	0.0%	0.6%
Engagement	6.8%	0.0%	0.9%	0.0%	7.7%
Brand ambassador programs	9.9%	0.0%	0.0%	0.0%	9.9%
Link building	4.9%	0.0%	0.3%	0.0%	5.2%
Community service	5.9%	0.0%	0.0%	0.0%	5.9%
Co-branding	4.0%	0.3%	0.9%	0.0%	5.2%
Brand journalism	38.6%	11.1%	7.7%	0.0%	57.4%
Influencer marketing	1.2%	12.0%	1.9%	0.0%	15.1%
Other	0.3%	0.0%	0.0%	0.0%	0.3%

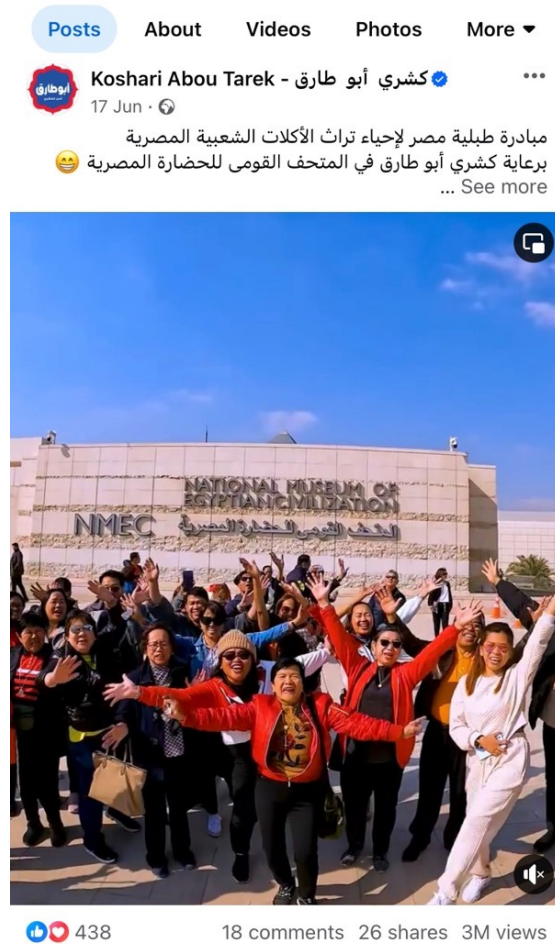


Figure 7: Screenshot of an Example of Shared Media

Figure 7 presents a screenshot of an example of shared media posted by *Koshari Abou Tarek* about its participation in the event of “*Tabliet Masr*” hosted by NMEC. The number of views is 3M which indicates that it has captured wide attention and interest of audiences. Consequently, the event created a buzz and achieved media coverages (earned media) as shown in Figure 6.

The importance of shared and earned media has been amplified by the content marketing experts (CME).

CME 2: “*Both of earned and shared media are interrelated. Sharing content that is outstanding and original would go viral and create a buzz that will consequently grab the media attention (earned media), resulting in wider exposure.*”

Regarding the earned media, NMEC's content have gained a wide media coverage, influencer and blogger marketing, as well as testimonials of celebrities on the different digital media platforms. Among these earned media, different news outlets whether traditional like newspapers or printed magazines, or digital like news websites or social media platforms. The content creator (CC) in NMEC has assured this success.

CC1: "Everyday there is a least one news story about NMEC either in news digital platforms or traditional media, this is in addition to the testimonials from different public figures who visit the museum."

The type of content in earned media is always accompanied by photos or videos from the museum with the purpose of creating awareness, brand journalism, or influencer marketing. The influencer Relations have gained the highest frequency with 56.1% followed by the media relations with 36.4%. Coverages are also obtained because of the continuous events and workshops that are held on daily basis in the museum.



Figure 6: Screenshot for an Example of Earned Media

As for the shared media, people usually share their experience in the museum through private social media accounts. This is done to encourage others to visit the museum through private social with 36% and organic social with 28%. The most used social media platform sharing content is Instagram with 10.8% of the whole analyzed sample, followed by Facebook with 9%.

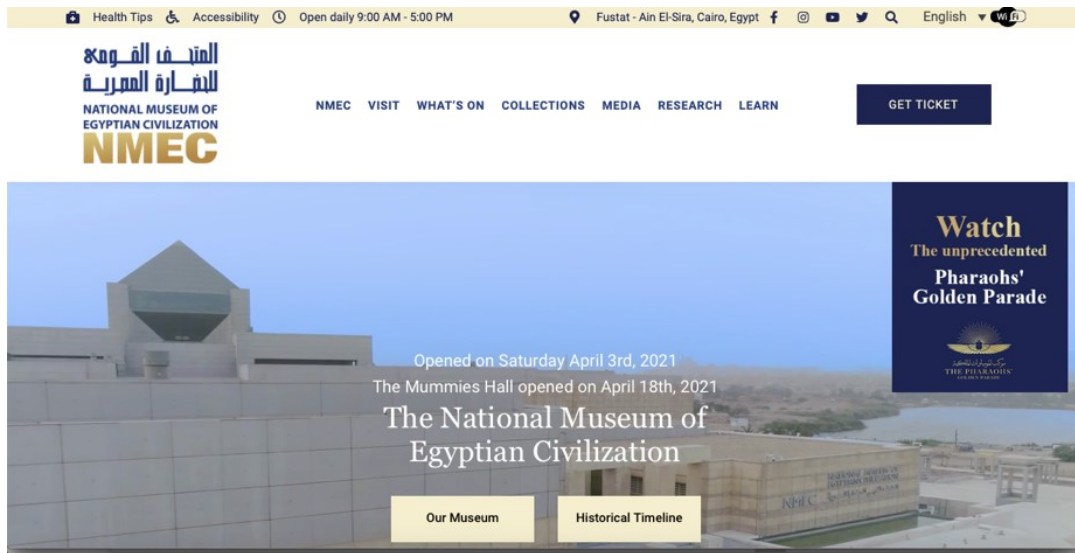


Figure 4: Screenshot of the Website of NMEC

Mobile App of NMEC: the launch screen of the mobile app of NMEC intends to generate leads, as it asks users to create an account or continue as a guest. On the one hand, the user interface (UI) is characterized by simplicity and incompleteness. It is constructed via the same color palette of the website: beige, navy, and white. The number of tabs as well as the information provided is limited. It has *collection* tab, *tickets booking* tab, *facilities* tab, *museum map* tab, and a tab for the science educators called *behind the scenes*. Regarding the user experience (UX), the app is user friendly and accessible. Due to the limitedness of information, the navigation time is relatively short.

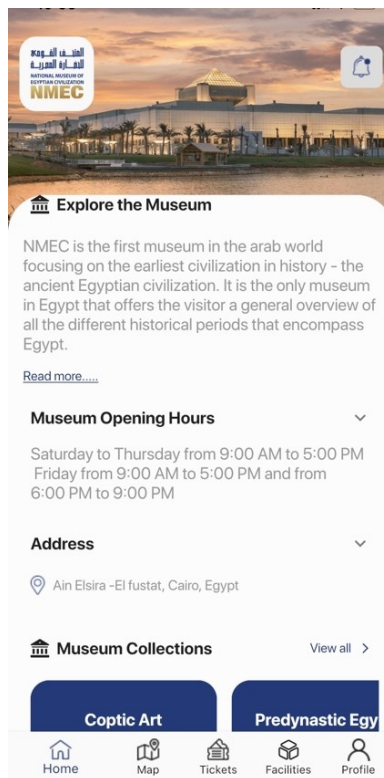


Figure 5: Screenshot of the Mobile App of NMEC



background information about the museum, and the sponsors. The *Visit* tab includes instructions for planning a visit, the map of the museum, the facilities, and information for visitors with special needs. The *What's on* tab includes information about the upcoming events, conferences, cultural activities, and news. The *Collections* tab includes photos from each hall to provide an insight about the collection of archeological pieces in the museum. The *Media* tab includes videos and photos of the different events taking place inside the museum, in addition to the quarterly published newsletters that include an overview of the different events. The *Research* tab includes information about the in-museum library, research publications, and the laboratory that can be used by scientists from different universities. The last tab is the *Learn* tab which includes information about the different learning and educational centers.

As for the user experience (UX), all views on different devices have short loading time, user friendly and accessible. The user can easily plan a visit and book the ticket even for visitors outside Egypt. For visitors, the website provides the user with an insight about collection expected to view in the museum, the different workshops, and events that will be held for better visit planning. For researchers, the website provides an insight about the available laboratories and research facilities in the fields of archeology and biotechnology.

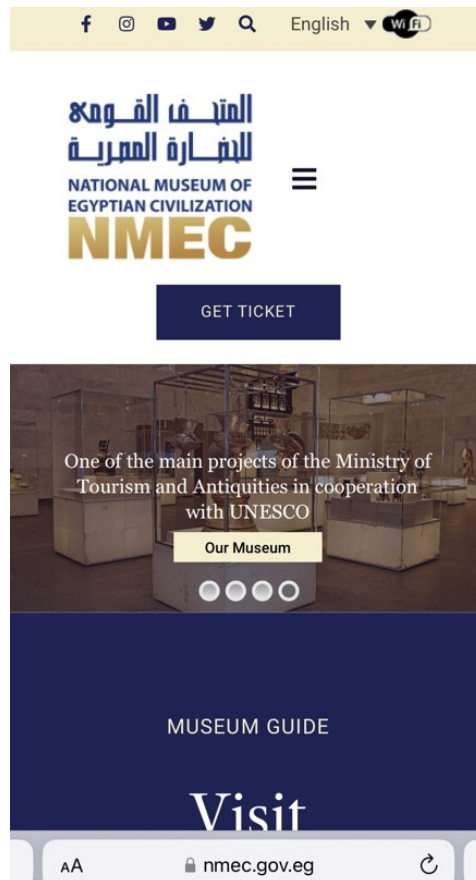


Figure 3: Screenshot of the Mobile Version of the Website

CC1: *“The historical information is sent from the archeological department to the content creation department, and then it is formulated in an easy way to be more appealing to the audience.”*

ME: *“we change our strategy according to results of the monthly monitoring of KPIs.”*

NMEC’s content strategy revolves around presenting historical information in an interesting and simple way that makes the audiences yearn to knowledge; thus, keeping both local and international audiences engaged. This also suggests the audience-centric approach in the content creation strategy.

The Instagram account of NMEC has 10.3K followers. It is characterized by the prevailing of reels that communicate the same information posted on Facebook.

CC2: *“audiences are very attracted to reels.”*

The Twitter (X) account of NMEC has 1,937 followers. All tweets are presenting news about events, seminars, and workshops that were held in the museum in Arabic and English. It does not include tweets about upcoming events. Still a number of posts is retweets from the ministry of tourism and antiquities.

LinkedIn of NMEC has 924 followers. The total number of posts is five posts only. The account appears to be inactive as there is no evidence of regularity; the most recent post goes back to May 2023. NMEC posts content on LinkedIn that is relevant to the context of the platform; for example, a post announcing a scientific laboratory workshop, another one an experiment day using Augmented Reality. Although the content is relevant to the professional and academic nature of the platform, it fails to engage the audiences. This would pertain to the very limited content.

The YouTube channel of NMEC has 529 subscribers with a total number of 26 videos. The channel is concerned only with the concerts and events that take place in the museum. A regularity problem exists in the YouTube channel as well which consequently affects the audience engagement.

CC2: *“all concerts held on the museum premises are posted on NMEC YouTube channel.”*

Website of NMEC: the website is responsive; the web design is optimized for the user device. The content on the website is presented in two languages: Arabic and English. The website is under reconstruction as indicated by the General Manager of the NMEC, as the virtual tour is being implemented. Regarding the user interface (UI), the website is simple and dynamic; the interface has a color palate of beige, navy, and white. The homepage includes animated content exhibiting the different halls inside the museum and external view of the museum, visit planning and ticket purchase, visit timings, address, and a tab for watching The Pharaohs’ Golden Parade of the Royal Mummies. Thus, providing content encouraging conversion. The website homepage includes seven tabs (NMEC, Visit, What’s on, Collections, Media, Research, Learn). The *NMEC* tab includes information about the mission and vision,

the marketing team. Therefore, the museum defrays the printing cost only of the printed materials. Figure 2 presents a screenshot for the in-door promotional screens.

As for the owned media, NMEC owns seven digital media platforms through which it communicates about its collection, activities, and events. It owns a website, mobile app, and social media platforms including Facebook page, Instagram, Twitter, LinkedIn, and YouTube channel as confirmed by NMEC marketing executive (ME).

ME: *“NMEC uses Facebook, Twitter, Instagram, YouTube, LinkedIn, website, and a mobile app.”*

The visual content has the highest percentage among other forms of owned media with 39.4%; however, the brand journalism still accompanies the visual content with 31.2% which focuses on the content that is seeking brand trust and recognition. This is obvious in the content related to workshops, events and seminars.

*Table 2: Frequency of Posts in Social Media Platforms in Each PESO Category*

	Paid	Earned	Shared	Owned
Facebook	0%	0.6%	9.0%	30.2%
Instagram	0%	6.8%	10.8%	11.4%
Twitter	0%	8.0%	4.9%	10.2%
YouTube	0%	4.9%	0.0%	1.5%
LinkedIn	0%	0.0%	0.0%	1.5%

Table 2 shows the frequency of posts in social media platforms in each PESO category. Within the selected time period, the percentage of posts is 30.2 in Facebook, followed by 11.4% in Instagram, 10.2% in Twitter, 1.5% in YouTube and LinkedIn.

Social Media Platforms of NMEC: the Facebook page of NMEC (124k followers) has the largest number of posts among the other owned social media platforms. It is obvious that there is regularity in posting and updates. At least one post is published every day.

CC1: *“there is a post every day on Facebook and Instagram.”*

The Facebook page is overwhelmed with information on different workshop, events, and seminars. In addition, announcements about different activities other than the historical exhibition exist, such as news about the shopping mall and food court available in the museum. Interfering posts about historical information also exist in four languages: Arabic, English, French and German, which proves the commitment of the museum to reach wide, diverse, and multilingual audiences.

CC2: *“each Friday we post a historical information about an artifact, summarized in one sentence in four different languages.”*

achieve its objectives of visitor-centrism is to have a content that corresponds the customers’ expectations and to present the museum as a cultural hub.

CC1: *“We test the content strategy by watching the level of engagement, to present the museum content with a customer tailored structure.”*

CC2: *“We are in a fierce competition among other museums worldwide; each one is trying to outstand among the enormous count of museums. Therefore, we should provide the content that will grab the attention and keep the audience yearned.”*

Table 1: Frequency of PESO Category

Paid	Frequency	Earned	Frequency	Shared	Frequency	Owned	Frequency
Social Media Ads	0	Blogger Relations	3%	Media Sharing Sites	4.30%	Brand Journalism	31.20%
Boosted Content	0	Influencer Relations	56.10%	Private Social	9.70%	Customer Stories	0.30%
Fan Acquisition	0	Investor Relations	1.50%	Media Sharing Sites	6.50%	Employee Stories	0.30%
Lead Generation	0	Link Building	1.50%	Organic Social	28%	Videos/Webinars	11.10%
Sponsored Content	0	Media Relations	36.40%	Private Social	36%	Visual Content	39.40%
Paid Publishing	0	Word of Mouth	1.50%	Reviews	17%	Audio/Podcasts	0.30%
						Content Marketing	17.40%

**2. The PESO Model in NMEC’s Digital Content Marketing Strategy**

Table 1 shows that NMEC has employed three elements only of the PESO Model; it used the earned, shared, and owned media. On configuring the different digital media platforms, no paid advertising or content has been detected which conforms with NMEC marketing executive (ME) assertion.

ME: *“NMEC is a governmental institution, so it is difficult to ask the government to pay for a foreign establishment; that why we don’t have sponsored advertisements on digital platforms.”*



Figure 2: Screenshot for Traditional Indoor Advertising in Sphinx International Airport

NMEC uses paid traditional media represented in in-door promotional materials in the Egyptian airports. This is a cooperation initiative between the Ministry of Tourism and Antiquities represented in NMEC and the Ministry of Civil Aviation represented in Sphinx international airport. Promotional videos are broadcasted inside the airport, as well as promotional prints such as banners, flyers and brochures with a QR code for an easy access for the museum. The production of these promotional materials is done internally in NMEC through



visuals, and information, and user experience (UX) in terms of accessibility, comfort, and easiness.

**In-depth Interview Guide:** two interview guides were used by the researcher for conducting the in-depth interviews. The first interview guide designed to conduct interviews with the digital media team of the museum. The second interview guide designed to conduct interviews with the external content marketing experts.

The code book, qualitative content analysis guide, and the interview guides were examined by a number of university professors to assure their external validity.

### **Data Collection:**

Within the selected three-month timeframe, the researcher analyzed a total of 324 posts: 129 in Facebook, 90 in Twitter, 79 in Instagram, five in LinkedIn, and 21 in YouTube within all categories of the PESO Model. The data was statistically analyzed and tabulated using Microsoft Excel. The researcher also qualitatively analyzed the content of the website and the mobile App and interviewed five members of the digital marketing team in NMEC, and three external digital content marketing experts.

### **Results:**

The study used the PESO Model to analyze the digital content of the National Museum of Egyptian Civilization (NMEC) in which 324 posts, distributed among the four media (paid, earned, shared, and owned), are analyzed quantitatively and qualitatively. This section presents the results of the study organized according to the outlined research questions.

#### **1. NMEC Objectives and the Implemented Content Strategy**

NMEC objectives are mainly focusing on the visit experience; it is not about the historical information that visitors would gain, but it is about the valuable time they will spend in the museum. NMEC is seeking to make visitors enjoy their visit through learning and entertainment. The marketing executive of NMEC confirms this vision. For example:

ME: *“Our objective in NMEC is to keep the museum away from being a source of dull historical information; instead, we want visitors to enjoy their visit.”*

ME: *“Our main focus is culture, heritage, education, and entertainment. We seek that the visitor enjoy the whole experience.”*

Content marketing experts (CME) have acknowledged the role of social media in providing the content that help establishing the organization. For example:

CME1: *“Employing social media enabled marketing experts to discover new ways to reach and influence prospective clients.”*

The content creators (CC) of NMEC have agreed on harmonizing the customer needs with the content is of utmost importance. The approach of NMEC to

For the purpose of this research, the four categories of the PESO Model are used as a framework to examine the digital content marketing strategy of the National Museum of Egyptian Civilization (NMEC).

### **Research Methodology:**

This study intends to examine how the National Museum of Egyptian Civilization (NMEC) employed the PESO model to build its digital content marketing strategy. The study uses quantitative and qualitative research methodologies to dig into way National Museum of Egyptian Civilization (NMEC) creates a strategic digital content. To effectively explore the case of National Museum of Egyptian Civilization (NMEC), the researcher uses the quantitative research methodology of content analysis to analyze the social media platforms of the museum which are Facebook, Instagram, Twitter, YouTube, and LinkedIn. The unit of analysis is the post. The study population comprises all posts in the different social media platforms (Facebook, Instagram, Twitter, YouTube, TikTok, and LinkedIn) mentioning the National Museum of Egyptian Civilization (NMEC) in English or المتحف القومي للحضارة المصرية in Arabic. Although the TikTok includes thousands of shared videos about NMEC, it is excluded from the study sample as NMEC does not have an owned account on this platform which will be resulting in data imbalance that will consequently impact the statistical analysis. The timeframe of the study is three months starting from 1<sup>st</sup> of June 2023 to 31<sup>st</sup> of August 2023 to provide an updated and substantial insight about the nature of content presented within these platforms. This is applied for all media types: paid, earned, shared, and owned. The researcher uses qualitative content analysis for analyzing the website, and the mobile App. The researcher also uses the qualitative research methodology of in-depth interviews with the museum's digital media team including marketing executive, graphic designer, photographer, editor, and content creators. In-depth interviews are also conducted with external content marketing experts. The researcher uses purposive sample as the interviewees are chosen according to their qualifications and knowledge in the field of digital content marketing.

### **Research Instruments:**

**Quantitative Content Analysis Code Book:** the research uses a coding sheet to analyze the content of the NMEC social media platforms. The code book consisted of five codes of analysis including the type of digital platform, its PESO category, type of content, purpose of content, theme of content, and engagement metrics.

**Qualitative Content Analysis Guide:** the researcher uses a content analysis guide upon which the website, and mobile app are analyzed. The analysis is based on two main categories: user interface (UI) in terms of design, use of

Huberty, 2019). All content created and distributed primarily through independent editorial media channels and by consumers without direct engagement from the company (Kadriu, 2019).

**Shared media** relates to company content that is voluntarily shared by other users via social media and is commented on and discussed there. Companies have very little influence on this, users can comment on events and take a stand on them. Similar to earned media, this form of media must also be “earned” (Auler & Huberty, 2019).

As earned media, the shared media is also about the distribution of different content (images, videos, etc.). However, this is only about social media and forums. Because just like on social media, companies can also start discussions on forums to trigger interactions. This means that when users on different social media channels and various forums share, discuss or otherwise interact with the content of a company, this is called shared media (Kadriu, 2019).

**Owned Media** describes the last media type in the PESO model, which shows high relevance with regard to content marketing. Because here it is up to the companies to decide which content they want to publish, via which channel and at what time, free of charge (Kadriu, 2019). These are all media that a company owns and also controls and monitors independently. it includes publishing content on the company's own platforms, such as its own website, newsletter, podcasts, corporate blog or social media channels. The different media types do not just exist side by side, they interact with each other. Paid media can push owned media channels and shared media. Earned media can increase the success of content perception in owned media. This is called "converged media" (Auler & Huberty, 2019; Kadriu, 2019).

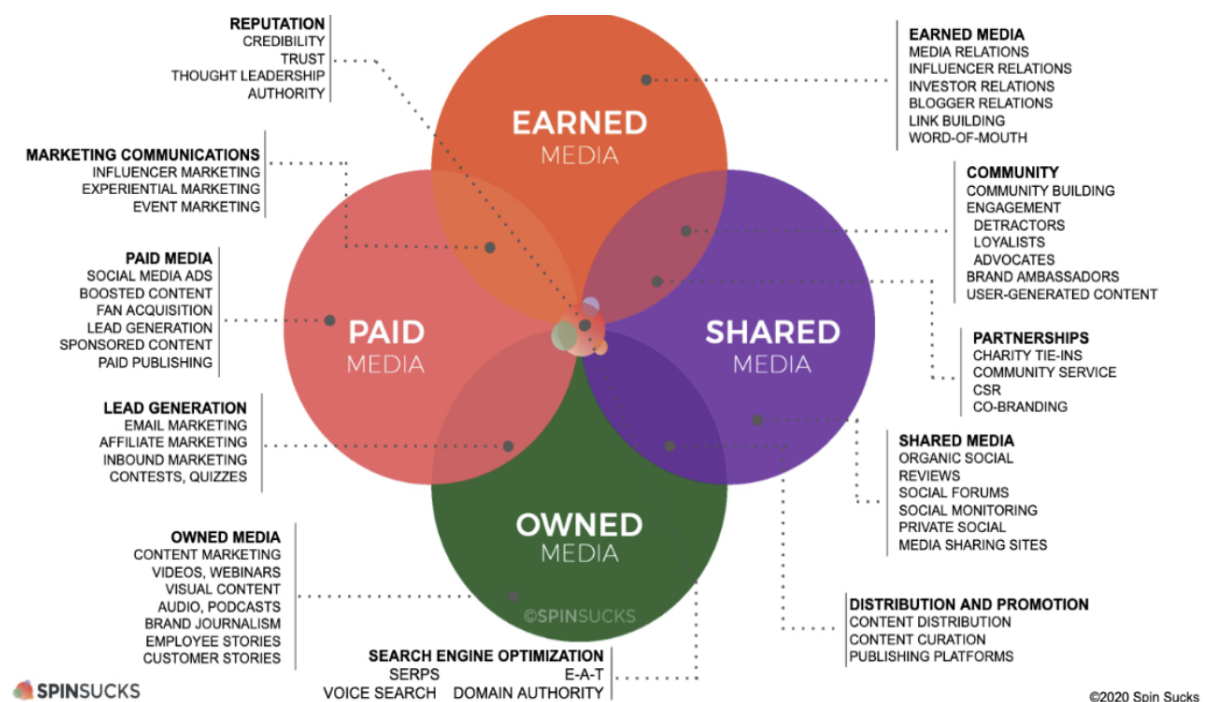


Figure 1: The PESO Model

Source: <http://spinsucks.com/the-peso-model/>

## **Theoretical Framework:**

### **The PESO Model:**

The PESO model is an abbreviation of paid -, earned -, shared - and owned media. It was first developed by Public Relations and marketing expert Gini Dietrich in 2014, to encourage Public Relations professionals to switch from depending on traditional media buying in print, radio, broadcast, and digital. Content marketing, inbound marketing, and social media marketing have all been gaining traction, and the PESO model has become a common way for companies to plan out their marketing communication strategies. Basically, it is a way to spread content and messages across different channels. The PESO model makes it easier to fill in gaps in a company's current marketing plan and make sure all marketing opportunities are identified (Mansika, 2018).

Brands can choose from among these media types to publicize, advertise, or promote their campaigns; they are not restricted to just one type of media. Additionally, it is claimed that successfully utilizing more than one type of media has a greater impact than successfully utilizing just one type of media (Dietrich, 2014).

In the digital age, the traditional communication process (sender, message, channel, receiver) is no longer up to date because the basic conditions have changed. Traditional media companies no longer have the sole monopoly on "broadcasting". Thanks to digital production and distribution options via social networks, practically anyone can become a news sender. Consumers are senders and receivers at the same time, the same applies to media companies such as publishers and newspapers. In 2009, a new media model emerged that better captures the different media types in the digital age, the so-called PESO model. It is the most comprehensive model for displaying the media and channels for content promotion. It was first used by Nokia in 2008 for media planning and presented to a larger public by Forrester in 2009, but still as a "PEO" model. The "Shared/Social" channel was later added Gini Dietrich in 2014 (Dietrich, 2023). The acronym PESO stands for Paid, Earned, Shared and Owned Media. Each of these four media types uses different online marketing tools. The selection of the appropriate channels is made depending on the target group and the marketing goals (Auler & Huberty, 2019).

**Paid media** refers to the placement of content on media and platforms for which a company has to pay, such as banners, display advertising, Pay Per Click (PPC), advertorials and sponsorships. It also includes non-digital media such as TV advertising, print advertising, outdoor advertising, etc. (Auler & Huberty, 2019). Wherever money flows to get more reach, one speaks of paid media.

**Earned media** is content about a company that is published voluntarily on platforms by others without payment, for example as an article in a topic portal, blog or online newspaper. Being able to publish a guest article on a third-party website and seeding content is also part of earned media. A company must "earn" the dissemination of its content by journalists or bloggers (Auler &





## **Problem Statement:**

Museums and other cultural organizations have been turning more and more to digital platforms and content marketing techniques in recent years to increase their exposure and interaction with a variety of audiences. However, there is a knowledge gap in our understanding of the content marketing strategies used by organizations, and the underlying factors for such strategies. Since the PESO model has become a well-established paradigm for allocating marketing resources among various media outlets. It is of utmost importance to fill the current gap of knowledge in this realm of content marketing and discover the PESO model's advantages with a special focus on museums and tourism.

## **Importance of the Study:**

The importance of this study lies in 1) its prospective for improving marketing strategies, provide support and promote cultural institutions in a digital age. 2) It demonstrates practical inclusion for both the cultural sector and the field of content marketing on a broader scale.

## **Objectives of the Study:**

This research aims at examining how the National Museum of Egyptian Civilization (NMEC) used the PESO model as a framework for its strategic digital content marketing as it intends to:

1. Explore how NMEC utilizes the paid, earned, shared, and owned media.
2. Analyze the digital strategies employed by NMEC.
3. Contribute to the knowledge base of the practical use of the PESO Model in museums.
4. Provide recommendations for NMEC for optimizing the use of the PESO Model as a framework for strategic digital content marketing.

## **Research Questions:**

Since this study intends to explore the implementation of the PESO model within the context on museums and tourism, the research questions are mainly focusing on providing insights into the strategies and the effectiveness of this implementation.

1. To what extent NMEC objectives coincide with the implemented strategy?
2. How are the elements of the PESO model integrated into the NMEC digital content marketing strategy?
3. What are the main content marketing strategies applied within each element of the PESO model to promote the NMEC exhibitions, activities, and cultural offerings?
4. How does NMEC generate earned media?

good basis for the further expansion of the content marketing strategy in order to achieve the company's content marketing goals (customer loyalty, brand awareness, traffic increase, lead generation, conversion) in the long term. Credibility has been detected also in the survey results. Kadriu (2019) asserted that credibility usually results in user trust, and trust is in turn generated by regularity, among other things. This means that the company also has strengths with regard to the regularity of publications, since a large number of articles are published every day, including articles that correspond to content marketing. In addition, the majority would like to see entertaining storytelling content – that means quality over quantity. The effectiveness of the PESO Model in the digital context was also confirmed by M. Lahandi Baskoro (2020). The study of Baskoro (2020) used the PESO Model as framework for analyzing the thematic context of the digital content created for a visual communication design study program to induce and increase the number of enrolled students. One sample from each category of the PESO Model was analyzed. The study concluded that the PESO Model acts as a facilitator for determining the digital media for getting a higher impact and reach. Heino (2021) asserted in his study on the brewing industry in Finland, that according to the conclusion framed by the first three PESO models, companies should include the role of their own media more effectively in the planning of marketing communication. The company should also take responsibility for sharing the content itself and give up the idea that it would be possible to reach all stakeholders with one message. The fourth conclusion summarizes the answer to the research question, according to which the message that reaches earned media is characterized by surprising, unique, topical, inventive and witty, and one that is difficult for competitors to credibly copy. The fifth conclusion concerns the differences between the messages presented in the material. According to it, the cost or size of the operation does not automatically correlate with the amount of earned media achieved.

In conclusion, the reviewed literature has highlighted the importance of the PESO Model in the context of corporate communication and **Public Relations**. The studies highlighted the growing influence of digital and social media, as well as the crucial role that shared and social media play in promoting two-way communication and strengthening stakeholder engagement. In particular, social media has become an essential element of strategic communication. Importantly, their predictions indicated that shared and owned media would continue to grow in importance, but that earned media would remain dominant due to its inherent credibility and trust through reviews and opinions. The significance of producing messages that are unexpected, one-of-a-kind, timely, imaginative, and tough for competitors to credibly imitate in order to achieve success in earned media has also been largely emphasized.



## Literature Review:

The importance of the PESO model to Public Relations and corporate communication practitioners have been highlighted through the study of Macnamara, Lwin, Adi, and Zerfass (2016). The researchers surveyed 1200 PR and corporate communication practitioners from China, Singapore, Australia, India, Malaysia, Hongkong, Vietnam, Thailand, and other countries. Results have shown that traditional media has been rated to continue as the most important media, followed by the digital and social media that they call the “big movers.” This is demonstrated in shared and owned media which facilitate the two-way communication, contributing to dialogue maintenance and better communication between the company and its stakeholders which is essential for PR best practice. Social media was also highlighted as extremely important in strategic communication. The researchers forecasted that the shared and owned media would come to top of PESO, as it will be the focus of institutions to start with their own media outlets demonstrated in the different social media platforms. Nevertheless, the earned media is of dominant importance due to the degree of credibility it provides to others in the form of reviews and opinions. In practice, the PESO model has been used by researchers to provide an overview of its validity. A different perspective by which the PESO Model was used was presented in a study by O'Neil, and Eisenmann (2017). The researchers used the model as a framework for examining the perceived source credibility in the Paid, Earned, Shared, and Owned classification of sources. Upon exposure to information in the different respective sources, respondents have indicated higher level of trust for information of reviews or reports (earned media) and lower level of trust for information of native advertising (paid media). The study by Xie, Neil, and Schauster (2018) explored how paid, earned, shared, and owned media spaces are defined and applied among advertising and PR agencies in the US and China. Although both Chinese and American respondents provided definitions of the four media domains, looking at suggested examples of emerging practices, Chinese managers traditionally fail to apply the PESO model (paid, earned, shared and owned media) and do not think that PESO categories can be applied in China's media environment. “I don't believe we have a clear classification system for all these media types, we tend to offer everything that customers need,” said a Chinese advertising executive (Xie, Neil, & Schauster, 2018). It can be concluded that many people who dominate the media types that make up the “PESO” model, but even those who are experts in their field have difficulty in making this distinction when it is put into practice. Kadriu (2019) examined the effectiveness of the PESO Model as used by the automotive company Daimler AG (Mercedes-Benz). The researcher surveyed the target audience to evaluate the content marketing strategy of Mercedes-Benz in terms of the different KPIs. The evaluation of the survey shows that the company's content marketing to date has strengths in terms of a large reach on different channels worldwide and thus offers a very

Social media technology is being used progressively by many museums across the world to attract audiences outside their physical boundaries. In fact, social media offers museums more chances to create online communities on their own websites as well as on well-known worldwide networks like Facebook or Twitter, which may allow them to expand their cultural outreach beyond national boundaries (Grincheva, 2011). As a successful content marketing approach, museums offer cultural programs to provide information and expertise with both current and future visitors. In this content marketing approach, the major objective is to increase the number of visitors through promoting the creation of cultural material for either the promotion of temporary new exhibits or a new space of exhibition (Mateos Rusillo, 2013). The most alluring aspect of the cultural program is how it transforms advertising into content. Its goal is to spark visitors' interest in the exhibits and artwork, which will definitely boost the number of people who visit the museum (Yin, 2020). Offering educational activities is among products that the museum should provide. When the museums evolve into organizations that gather, consider, and communicate information on exhibits, then their role in education expands (Hooper-Greenhill, 2013). Public visits, specialized conferences for professionals and specialists, and seminars for children and families are all examples of educational activities (Yin, 2020). 'Mobile Museum' is a valuable vehicle that would enable the transmission of educational exhibits and museum content to rural areas that lack cultural resources (Yin, 2020).

Websites for museums have a noticeable role for attracting visitors. It can also exhibit the museum online and welcome virtual visitors who could (or might not) become actual visitors, adding a digital self to the reality of museums (Richards, 2010). Marketing for museums and the Internet are under the category of mass media and industries of content. To become an essential part of the society they exist in, modern museums have taken on new initiatives, become active, and shared them with the public. By establishing museum content strategies, museums ally themselves with the media. They produce and disseminate content that may be communicated through media (Richani, Papaioannou, & Banou, 2016).

Koroleva & Smolskaya (2021) claimed that there are large museums that have a budget for advertising, they have the opportunity to place social advertising, but for most museums, the use of paid ads is either not typical, or is used for major events that do not occur so often. In their study on the social platforms of the Museum of Cadiz, they found that Cadiz is a successful case for the successful creation of a community around the museum and participatory techniques through regular high-quality and diverse content and social behavior in social networks.



that the company should be responsive to the informational needs of its customers to be able to create relevant and valuable content. This is only achieved via active listening that is practically carried out through constant monitoring of social media and assemblage of customer feedback.

Social media has paved the way for the digital content marketing. Due to the content marketing nature of unobtrusiveness, it is possible to have non-promotional content and interactions about a certain topic in content communities on social media. This content features the brand as a contemplated leader alongside acquiring comprehension of the target audience. Simultaneously, an increase in electronic word-of-mouth and engagement would result from brand group supporters. Storytelling also results among users and brands due to the opportunity provided by content community. The firm can also produce content that personalizes its brands and engages with the target audience through the demonstration of understanding of audiences' problems and needs. Likewise, a co-creation of a story can be done by users that emphasizes a positive brand perception (Johnston, 2017).

### **Strategic Content Marketing of Museums:**

According to the UNESCO regional classification, the number of museums worldwide as of March 2021 is 103,842 in 202 countries (Statista, 2023). The role of museums is to educate society, in addition to collecting, preservation, research, and exhibiting artefacts. Their function in the tourist industry as destinations for vacations and cultural outings is likewise becoming more and more important. This demonstrates how closely connected to their socioeconomic surroundings today's museums are, and how crucial a role the many marketing initiatives play in this connection (Yin, 2020).

Today, marketing is an essential element that must be used effectively in museum management. This seems to be a need, not a choice. Different strategies of museum marketing have been devised and used since the 20th century (Hooper-Greenhill, 2013), based on the demands of museums whether general and specific. The requirement to draw in visitors and progressively expand the flow of visitors (Gilmore, & Rentschler, 2002), as well as the enhancement of visitors' engagement and involvement, appears to be a consistent criterion. Marketing publicizes the museum's development and operation, as well as the culture dissemination (Yin, 2020). As a result, the main goals for using marketing strategies are to attract the public and maximise the functions of museums (Han and Hyun, 2017). Given this premise, top-notch products and services should be offered by the museum, such as: guided tours, cultural activities, exhibitions, lectures, and others, to achieve public engagement, and improve repeated visit rates in order to fulfil their mission and responsibility to the **P**ublic (Anton, Camarero, and Garrido, 2018).

cocreation and text circulation. This viewpoint focuses on enhancing Public Relations thought processes rather than completely replacing one with another.

### **Digital Content Marketing:**

Content marketing is the process of producing and disseminating pertinent and value material to attract, acquire, and relate to a well-defined and understood target audience. This is to create customer engagement and loyalty to the brand, and generate profit (Lou & Xie, 2021). This concept places a focus on the significance of producing and disseminating valuable, pertinent material that allows for user interaction (Lopes & Casais, 2022).

In order to start a content marketing strategy, the perspective of the communication process must be altered. Alternative to sending advertising messages, businesses use an inbound strategy where the customers are constantly looking for the brand because it offers them with compelling content that informs and engages them (Halligan & Shah, 2010; Holliman & Rowley, 2014).

Nosrati et al. (2013) defined content marketing as a format of marketing that entails developing and sharing content aiming at acquiring customers. It started to be employed in dissemination of information about a brand and helping in the development of its reputation. Nosrati et al. (2013) also acknowledged that the start of the content marketing goes back to 1895 when John Deere used it in his magazine *'The Furrow'* to educate farmers about making more profit through using a certain brand of tractors. Moving to 1900, *'Michelin'*, the tires brand, adopted the concept of content marketing when it offered information for drivers about maintenance of vehicles and different tips for traveling (Nosrati et al. 2013). As for more recent examples, through its magazine *'Brick Kicks'*, *'Lego'* associated the toys with educational and pedagogical content, highlighting the concept of Edu-fun (Lopes & Casais, 2022).

These brands attempt to engage the customers, build their trust, and create a long-term relationship with them (Hollebeek & Macky, 2019). There is a variety of content that can be published, such as, articles, blogs, photos, case studies, videos, and so on (Holliman & Rowley, 2014). Still this content should be attractive, interactive, and interesting enough to achieve high engagement and attachment (Lopes & Casais, 2022). Within this context, Järvinen & Taiminen (2016) determined that in order to produce a content of high quality, you must bear that it is an ongoing process of learning in which the content goes into constant evaluation that eventually generates the target audience attachment and engagement. First of all, customer needs should be met by the content design. In order to produce content of a high quality, it is essential to provide customers with value instead of just promoting the services and products of the company. Rather than focusing on products, perfect content offers customers with advice, and helps them in problem-solving. The content should provide customers with information on topics in which the organization specializes, without even mentioning the company or its products. Therefore, it is of utmost importance



## Strategic Digital Content Marketing: The PESO Model in Practice

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### Abstract

The PESO model (paid, earned, shared, and owned media), by Gini Dietrich, is a media channel framework for digital Public Relations in an age of increasing integration across marketing communications channels and disciplines. The four media types have been converged as a four-media strategy working together. The model is used to evaluate the effectiveness of the organizational digital strategies. This study used quantitative and qualitative content analysis, and in-depth interviews to investigate how the National Museum of Egyptian Civilization (NMEC) used the PESO model as a framework for a successful digital content marketing.

**Keywords:** PESO Model, Digital Content Marketing, National Museum of Egyptian Civilization (NMEC).

### Introduction:

As the communication phenomenon changes, communication channels are constantly changing. Brands are also adapted to change in today's competition conditions and seek a new communication channel in order to differentiate from their competitors.

Marketing is one of the business sectors that has been affected most by the era of digitalization. Up until the middle of the 1990s, the product was the major emphasis of all marketing initiatives (Webster, 1992); however, nowadays, in order to be successful over the long term, this focus has been purposefully pushed back to allow way for pertinent and worthwhile content. Many businesses already understood that a long-term reassessment of the marketing strategy was required since commercials that were previously shown on digital platforms were viewed as obtrusive. This led to the fundamental idea of integrating content marketing into company strategy. It was acknowledged that going forward, consumers should be provided with material that incentivizes them to notice advertising once more and actively engage with it (Kadriu, 2019).

In an effort to find in it a successful replacement for the conventional digital advertising measures, there are rising trends that are making the topic of content marketing a buzzword in every marketing department.

According to Magda Pieczka (2019), the PESO model of communication is a good place to start when conducting research in Public Relations to get a deeper knowledge of how the public is formed in connection to the processes of

# **Strategic Digital Content Marketing: The PESO Model in Practice (\*)**

***Dr. Nesrin N. ElSherbini (\*\*)***

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