

## Promoting the Musical Heritage of Egypt through Digital Platforms

Duaa Samir Ali Attia

*Tourism Studies Department, Faculty of Tourism and Hotels, Alexandria University, Egypt*

### ARTICLE INFO

**Received** 13 May 2024  
**Revised** 25 June 2024  
**Accepted** 29 October 2024

### JOURNAL ARTICLE



[10.21608/THALEXU.2024.336050.1137](https://doi.org/10.21608/THALEXU.2024.336050.1137)

### Keywords:

**Musical Heritage, Digital Platforms, Promoting Heritage, Folk Music**

### ABSTRACT

Music is an essential part of societies' identity across the globe; songs can reflect the nature of communities and their environment. There are six main domains of intangible heritage, including music as part of oral expressions, performing arts, and festive events. Thus, safeguarding and promoting musical heritage became a pivotal process in sustaining communities' identities.

On the other hand, the emergence of advanced technologies in cultural heritage has offered a great opportunity to document, preserve, present, and promote tangible and intangible heritage. One of these forms is digital platforms. The rise of digital platforms has had a notable impact on various industries; these platforms are typically perceived as an online marketplace created to bring together numerous participants in one place through an engaging interface. Consequently, organizing and presenting activities related to industries such as hospitality, airlines, movies, and music has become easier due to the rise of digital platforms.

This paper aims to investigate the impact of digital platforms that present musical content on the presentation and promotion of musical heritage in Egypt. Accordingly, a qualitative approach was employed to evaluate the level of awareness of musical heritage among Egyptians, and also to assess the usability of digital platforms in promoting heritage songs.

By examining the awareness level within the Egyptian community, the study will be able to provide insights into the future of preserving musical heritage and how it can be transmitted across generations. Further research will provide a wider scope by studying foreign groups. The findings revealed a lack of knowledge about heritage songs among respondents. Additionally, the study clarified that digital platforms are considered a popular source for searching for heritage songs. The study was concluded with recommendations to reinforce the existence of musical heritage on digital platforms.

### 1. Introduction

Music has always been a fundamental part of human civilizations around the world (Brandellero & Janssen, 2014; Grant, 2021; Gómez-Ullate, Sanz, & Palacios, 2022). Accordingly, UNESCO (2003) has announced that music represents a major form of intangible heritage that is continuously generated by communities across generations. In addition, oral expressions were transmitted between generations through songs and rhythms (UNESCO, 2003; Bakar, Osman, & Bachok, 2011; AbdelMegeed, 2018; Todorova Ekmecki, 2021). Therefore, musical heritage can contribute to the formation of the cultural

fabric of communities and also can reflect aspects of the local identities (Qiu & Zuo, 2023).

Musical heritage could be defined as lyrics, rhythms, and instruments that represent a significant historical and cultural value (Gómez-Ullate, Sanz, & Palacios, 2022). Also, Ben-Amos (1973) referred to musical heritage as a sort of artistic expression that is produced by traditional community members (Morgenstern, 2021). Moreover, Folk music is considered one type of musical heritage as it can express various practices in composed

words. For instance, social and cultural practices, weddings, funerals, birth, harvest, ascending the throne, etc. Furthermore, folk music is well known for its minor community. However, it may be considered neglected by the dominant society in most countries (Morgenstern, 2021). In addition, the International Folk Music Council which later became the International Council for Traditional Music (1955) clarified that folk music is a part of communities' oral traditions produced within the community and transmitted through generations (Pegg, 2001). Furthermore, musical heritage is orally transmitted across generations which makes it exposed to be reshaped according to the nature of the generation and its preferences (Okwilagwe, 2002).

On the other hand, the lack of documentation, preservation, presentation, and promotion efforts could make musical heritage more exposed to the danger of loss and the risk of endangerment (QCRC 2013; Grant, 2015). Thus, several studies have discussed that there is a broad number of innovative and digital tools that can be utilized in presenting and promoting intangible heritage. For instance, multimedia, online events, online games, mobile applications, and digital platforms (Barrett, 2018; Bogdanova et al., 2019; Todorova-Ekmekci, 2021). Besides, Technology can facilitate music production, recording, and storage (Morgenstern, 2021). One of those technological tools that may have a significant effect on heritage is "Digital platforms". In its Simplest meaning, these platforms are where online economic and social synergies and communication can be achieved (Schilirò, 2023). In addition, digital Platforms have the potential to build a powerful and trustworthy technical environment for application developers. For instance, the Play store for Android phones

and the App store for iPhones are considered a suitable platform for app developers seeking to offer products and services across various spheres (Asadullah, Faik, & Kankanhalli, 2018).

Most of the previous studies have focused on the impact of Social digital platforms like Facebook and Instagram in promoting tangible and intangible heritage as a whole. On the contrary, there is a lack of research that addresses the impact of digital platforms that present musical content like YouTube, Spotify, SoundCloud, Anghami, and others, on presenting and promoting musical heritage in Egypt.

Based on the above, the significance of this study lies in illuminating the impact of digital platforms in presenting and promoting musical heritage in Egypt. However, this study will specifically address the contemporary musical heritage associated with Egyptian folk culture. Additionally, it will focus on digital platforms that primarily showcase musical content and it will investigate the statistical correlation between the age of potential users and various attributes related to these platforms. The study focuses on examining the age variable, as it is closely related to usage patterns of digitalized tools, such as digital platforms. Accordingly, the study hypotheses can be stated as follows:

- The level of knowledge about musical heritage in Egypt is relatively limited.
- Digital platforms are considered the most popular source for searching for heritage songs.
- There is a significant correlation between age and the effectiveness of digital platforms for searching for heritage songs.

The study will be able to accurately answer the research questions by first, clarifying the main concepts of digital platforms, highlighting their attributes and types; Second, discussing the different forms of musical heritage in Egypt; Third, evaluating the level of

knowledge and awareness about musical heritage among different categories of Egyptian individuals through a questionnaire; finally investigating to what extent digital platforms can promote and present heritage songs in Egypt.

## 2. Literature Review

### 2.1 Digital Platforms - Concept and Characteristics -

The essence of digital platforms lies in their ability to easily provide and exchange information. Additionally, platforms have the potential to aggregate information from various sources and make it accessible to collaborators through efficient methods (Zutshi et al., 2019).

There is no specific definition for a digital platform, as previous literature has defined it according to different perspectives. The work of Asadullah, Faik, and Kankanhalli (2018) categorizes these studies into two sections. On one hand, some studies have referred to digital platforms as software development and production tools (Tiwana et al. 2010; Ghazawneh & Henfridsson, 2013; Spagnoletti et al. 2015). These studies discuss digital platforms as software systems through which multiple applications can be created (Kane et al. 2014; sadullah, Faik, & Kankanhalli, 2018). On the other hand, other studies have discussed digital platforms as networks through which producers, suppliers, and customers can sell and buy services and goods. This perspective defines digital platforms as a tool for commercial transactions (Pagani 2013; Koh & Fichman, 2014; Tan et al. 2015). Besides, Koh and Fichman (2014) have formulated one of the most relevant definition of a digital platform from the non-technical perspective as they referred to it as a network between two sides through which commercial transactions between suppliers and users can

be facilitated (Asadullah, Faik, & Kankanhalli, 2018).

The ability to reduce the cost of commercial transactions is considered one of the key factors behind the competitiveness of digital platforms. These commercial transactions may include various processes, ranging from information aggregation, distribution, contracting, evaluation, and monitoring (Pagani, 2013; Asadullah, Faik, & Kankanhalli, 2018).

Furthermore, the mechanism of digital platforms depends on the number of users. Therefore, the higher the number of users, the greater the value of this platform and also the higher the ability to solve issues related to these users. (Faraj et al. 2016; Asadullah, Faik, & Kankanhalli, 2018). Thus, the attractiveness of digital platforms is linked with the number of participants or users in them (Farrell & Klenperer, 2007). Also, digital platforms have a significant effect on unlocking opportunities for both producers and consumers as they offer a suitable environment for application developers to create tools that facilitate their work. Consequently, digital platforms rely on the trust between sellers or developers and buyers or users (Currier, 2018; Zutshi, Nodehi, Grilo, & Rizvanović, 2019).

Moreover, Goldfarb and Tucker (2019) argued that digital platforms can facilitate the search process by efficiently matching users' needs, and also reducing the costs of obtaining information; these features may be considered a result of the limited restrictions in digital platforms concerning adding items, products, or services, as they eliminate the role of gatekeepers (Zutshi et al, 2019; Schilirò, 2023). It is also important to note that a digital platform consists of four main parties: 1. The platform owner, who creates and develops it so that it can operate as a base for various mobile apps. For instance, google owns Google Play which includes many other

apps. 2. The service provider, is the one responsible for creating the interface of the mobile app that offers different services. 3. The producers, who aggregate and sell products or services through the digital platform. 4. The users, who buy products and services (Genzorová, Čorejová, & Stalmašková, 2018).

In addition, there are different types of digital platforms: (a) Government often design public access platforms to provide public services. (b) Non-profit platforms can offer the tools to facilitate the collecting and processing of donations. (c) Business platforms are digital environments where producers and consumers come together to make commercial transactions and they can all gain benefits. (d) Social platforms are where users can connect and reach other communities, and they also can share, and exchange information (Alstynne and Parker, 2007; Ismail et al.,2014; De Reuver, Sørensen, & Basole, 2018; Roued, Castenbrandt, & Revuelta-Eugercios, 2023).

According to Nielsen (2012) and Groth (2015), the potential of digital platforms can be evaluated by examining the usability of the platforms and determining the extent to which the app performs effectively for users. Usability can be assessed through the following attributes: Learnability which refers to the ability to learn how to use the platform's features easily; Effectiveness which refers to the context of the app and whether it contains all the required data or not; Utility which refers to whether the app functions properly or not and its ability to satisfy users' needs; Memorability which refers to the ability to memorize the steps of using each feature of the app without assistance; Satisfaction which refers to the level at which the users feel satisfied with using the app; Error rates, refer to the number of errors that might occur while using the app. The fewer errors, the more reliable the platform will be (Nielsen,2012;

Alzahrani, & Alturki, 2022; Hussein & Ahmed, 2022).

## 2.2 The Potential of Digital Platforms in Promoting Intangible Heritage

The growing recognition of the importance and value of cultural heritage across the world has increased the need to develop methods to protect, conserve, present, interpret, and promote all forms of heritage from tangible to intangible (UNESCO, 2003; Shimray, 2019; Hammou, Aboudou, & Makloul, 2020; Ibrahim,2022).

Intangible cultural heritage is considered a present reproduction of past lives, reflecting the core values, experiences, meanings, and cultures of different communities. Also, the domains of intangible cultural heritage, as proposed by UNESCO, are considered inclusive, as each domain encompasses broad clusters of intangible heritage. For instance, music, rhythms, songs, languages, poems, folk expressions, etc. can be included in the domain of oral traditions and expressions. Nevertheless, UNESCO has stated that each country has the authority to categorize intangible heritage according to its measures (Bakar, Osman, & Bachok, 2011). Similarly, oral inheritance is pivotal in transmitting folk culture through generations. Thus, Folk music and its inheritors represent the living heritage of communities (Guan, 2021).

Studies have shown that visual media is the most common tool used to listen to music. In contrast, on-site performances are less popular as they require arrangements and additional procedures to take. Consequently, presenting oral heritage through innovative and digital tools is considered a key element in preserving and maintaining it through generations. Moreover, digital tools have a crucial effect on making musical heritage accessible to a broader audience across the world (Todorova-Ekmekci, 2021). For example, advanced

technological methods could be employed to safeguard and document traditional musical and dance performances using facial expression modeling and vocal tract modeling technologies (Alivizatou-Barakou et al., 2017). Additionally, the rapid evolution of digital technologies has profoundly affected the preservation and documentation processes (Cornevilli et al., 2020). Digital platforms can also serve as bridge between the audience and cultural heritage, resulting in more effective heritage promotion (Corallo et al., 2019; Avcı & Akyol, 2023).

Furthermore, the impact of employing digital platforms in cultural heritage is evident in enriching the audience's experience and creating interactive presentations of heritage, whether tangible like historical sites and artifacts, or intangible like forms of traditions, customs, and music. Etc (Avcı & Akyol, 2023). Besides, digital platforms could positively affect folk music by providing the ability to store and record traditional songs and music and preserve them from loss (Okwilagwe, 2002).

Therefore, creating broad categories of cultural heritage and making them accessible to everyone is considered the essence of digital platforms (Liang et al., 2021; Avcı & Akyol, 2023). Furthermore, the key factor in promoting heritage through digital platforms is the user acceptance of these platforms. Based on this, determining the target segment and creating a virtual community will enhance the impact of digital platforms in promoting heritage (Hammou, Aboudou, & Makloul, 2020; Ibrahim, 2022).

In this regard, it is essential to refer to the international project of the European Commission titled "i-Treasures" which was launched in 2013 as a digital platform containing traditional songs, rhythms, dances, and craftsmanship. All these forms of

intangible heritage are accessible to the public through the platform (Visual Computing Lab, 2013).

### 2.3 The Musical Heritage in Egypt

Music is considered a vital component of intangible heritage in any civilization, It reflects cultural diversity found in different societies. In the case of Egypt, music plays a significant role in the cultural appeal of each region of the country (AbdelMegeed, 2018; Pryer, 2018; Martínez-Rodríguez et al., 2022). Thus, promoting musical heritage can be one of the key measures to safeguard it from disappearing.

There are different forms of music in Egypt, beginning from the musical heritage of ancient Egyptian civilization, as depicted in scenes from ancient temples, prove that music played a significant role in daily life (Arisha, 2022). During the Ottoman and Mamluk eras, songs became a means of expressing political opinions, especially towards the sultan. In modern history, music has continued to perform as a way to express social and political thoughts. In addition, folk music is a powerful medium for conveying the feelings and thoughts of the communities, each community in Egypt has its unique type of folk music. AbdelMegeed (2018) discussed that these types are: Baladi music, Swahili music, Bedouin music, Saidi Music, and Nubian music.

Based on the previous classification of AbdelMegeed (2018), the following table (1) outlines the different types of folk music in Egypt, their places of origin, and a brief description of each. Moreover, several pioneering musicians from modern history shaped the industry of folk music; the study will mention examples of those musicians associated with each type in the table.

**Table (1) Types of Folk Music in Egypt**

The type of music	The origin	Description	Examples of famous musicians
Baladi Music	Delta Region	<ul style="list-style-type: none"> <li>Baladi music is known for its cheerful rhythms (Abdelazim, 2021). This type of music includes various topics from history, famous characters, religious chanting, and <i>mulid</i> songs (Peterson, 2008).</li> </ul>	<ul style="list-style-type: none"> <li>Zakaria El-Hegawy, who is considered one of the founders of folk arts in Egypt. He was the first one to introduce folk epics to radio and television screens.</li> <li>Badria Elsayed is one of the figures of folk songs in Egypt as she got her fame during the 50s and 60s and recorded many <i>mawawyls</i> (Egypt State Information Service, 2024).</li> </ul>
Swahili /Coastal Music	Suez Canal Region	<ul style="list-style-type: none"> <li>“<i>Alsohbagia</i>” is a term that represents the songs from the cities of Suez, Port Said, and Ismailia. <i>Al-semsemia</i>, a string instrument, is the most well-known musical instrument in this region. Also, <i>Aldamma</i> is a musical tradition where singers gather and improvise rhythms and songs using <i>Al-semsemia</i> (Egypt State Information Service, 2024; Gandharvaloka, 2024).</li> <li>Folkloric music from Matrouh, Siwa Oasis, Sallum, and Alexandria can also be included in this category, Future studies could shed light on the music from these areas.</li> </ul>	<ul style="list-style-type: none"> <li>El-Rayes Zakaria, who founded “Al-Tanboura” band, which main aim is to preserve the musical heritage of Port said (Egypt State Information Service, 2024).</li> </ul>
Bedouin Music	Sinai Peninsula	<ul style="list-style-type: none"> <li>This type of music mainly originated from the indigenous communities of Sinai. In addition, there are three different forms of Bedouin singing: <i>Sheteow</i>, <i>Magroda</i>, and <i>Genewa</i> (Egypt State Information Service, 2024).</li> <li>In addition, <i>tarabin</i> and <i>mazina</i> tribes have special kinds of folk songs using various musical instruments like <i>rebab</i> which is considered a bowed string musical instrument, and also <i>ney</i> which is a traditional type of flute. They also used basic instruments like bottles and spoons (UNDP, 2023; Smithsonian Folkways Recordings, 2024).</li> </ul>	<ul style="list-style-type: none"> <li>Hemeid Ibrahim, is considered the most popular singer among Bedouins, he is also the main singer in Al-Arish band, that showcases the artistic heritage of north Sinai (Smithsonian Folkways Recordings, 2024).</li> </ul>
Saidi music	Upper Egypt Region	<ul style="list-style-type: none"> <li>Upper Egypt is rich in its musical heritage. It is famous for performing <i>Al-Sirah Al-Hilaliyyah</i> or <i>Al-Hilaliyyah epic</i>, which represents the journey of <i>bani hital</i> from the Sinai Peninsula to Egypt and northern Africa (Morsi, 2005; Omar, 2022). Besides, upper Egypt is known for praising poems of the prophet Mohammad (<i>Al madeeh</i>, or <i>Inchad</i> poems). Also, <i>mawawyls</i> which are a narrative melody of Arabic poems, are considered the most popular type of music in upper Egypt (Fahmy, 2005; Smithsonian Folkways Recordings, 2024).</li> </ul>	<ul style="list-style-type: none"> <li>Shawky El-Qenawy is a famous singer from upper Egypt, he has many albums that contain various parts of the Al-Sirah Al-Hilaliyyah and other <i>mawawyls</i> from southern Egypt. Ahmed al-Tuni is a Sufi chanter from southern Egypt who was known as the sultan of Sufi chanters in Egypt (Fahmy, 2005; Egypt State Information Service, 2024).</li> <li>In addition, El-Rayes Hefny is a well-known folk singer from Upper Egypt who wrote many remarkable songs that were popular in the 1960s and 1970s. El-Rayes Metqal is one of the distinguished folk singers from Luxor, Metqal has a lot of songs related to <i>Al-Sirah Al-Hilaliyyah</i> and other folk songs using <i>rebab</i> and also <i>ney</i>, later he sang some of his folk rhythms using European musical instruments (Fahmy, 2005; Egypt State Information Service, 2024).</li> </ul>
Nubian music	Nubia	<ul style="list-style-type: none"> <li>Nubian singing was used as a tool to preserve the Nubian language and protect it from vanishing (Egypt State Information Service, 2024).</li> <li>Moreover, traditional nubian songs provide a clear vision of old Nubia before the displacement. Thus, music plays a significant role in preserving heritage (Kaddal, 2021).</li> </ul>	<ul style="list-style-type: none"> <li>Ali Kobana, Kobana is credited with establishing the first Nubian band in Egypt (Fahmy, 2005; Egypt State Information Service, 2024).</li> <li>Ahmad Mounib and Muhammad Mounir (Kaddal, 2021).</li> <li>There are a number of Nubian bands whose members were raised in Alexandria, the most famous one of which is The High Dam Nubian Band (Kaddal, 2021).</li> </ul>

*On Author Elaboration based on the prior literature*

Regarding the issue of safeguarding musical heritage in Egypt, there are limited governmental and nongovernmental efforts. However, the first attempt to preserve

traditional music was back in 1932 when the first conference of Arabic music was presented to perform different kinds of folkloric music and record them. These recordings weren't transformed into any digital format. So, they are not accessible to many. After 1935, numerous Arab conferences were organized in Egypt, however; they had little impact on the preservation and promotion of musical heritage (Madian, 2005).

On the local level, Abdelrahman Alabnudi, a famous folkloric poet, contributed to preserving the poems of *Al-Sirah Al-Hilaliyyah* by recording and documenting the *mawawyls* that were sung by various singers all over Egypt. For thirty years, he managed to document the majority of the poems, and his significant efforts prevented the loss of these *mawawyls* (Egypt State Information Service, 2024). In 1987, the Smithsonian Institution founded Folkways Recordings, a non-profit institution aimed at collecting valuable musical recordings and music from different countries and regions worldwide. It also provides support to various artists who want to learn more about the music industry. Folkways recordings institution contains various categories of music in Egypt. For instance, music from southern Sinai, upper Egypt, delta, *mawawyls*, and *rebab* rhythms (Smithsonian Folkways Recordings, 2024).

It is essential to acknowledge the efforts of the Egyptian archives of folk life and folk traditions in documenting oral expressions closely related to music, as well as the Center for Documentation of Cultural and Natural Heritage (CULTNAT), which aims to document, preserve, and promote cultural heritage through digital technologies. CULTNAT also promotes traditional music through events and festivals hosted by the Bibliotheca Alexandrina. It is Pivotal to note that in 2002, CULTNAT established a database that is specialized in Egyptian

Musical heritage, aiming to provide a valuable source for musicians and students at musical institutions. In addition, the Ministry of Culture launched a project titled "Atlas of Egyptian Folklore" which includes various classifications of folkloric expressions and musical instruments (CULTNAT,2002; Egyptian Archives of Folk Life and Folk Traditions,2010).

### 3. Methodology

The study adopted a quantitative approach based on a descriptive-analytical methodology to investigate the effectiveness of digital platforms in safeguarding and promoting musical heritage in Egypt. In addition, the study employed the questionnaire method to collect the required data to answer the research questions. The questionnaire was distributed online among a convenient sample of Egyptian individuals from different age categories to analyze their perspectives while using digital platforms to listen to musical heritage. The characteristics of the sample were based on individuals with a strong educational background, ensuring they could easily understand the questionnaire. Additionally, the sample included individuals from different age groups to examine the age variable, as well as those who had traveled to regions with a rich musical heritage. The questionnaire was conducted from September to November 2024. The total received responses were 200, only 193 of them were analyzed with a validity percent of 96.5 % due to missing data. In this regard, the choice of the sample was based on a convenience sampling technique as it depends on selecting the respondents according to the ease of access, it is also known as a less time-consuming technique (Golzar, Noor, & Tajik, 2022).

The questionnaire was designed based on the previous studies of (Ion, Andrei, & Armășelu,

2023; Nielsen, 2012; Groth & Haslwanter, 2015), these prior studies explored the features that may affect the use of digital platforms. Since there was a lack of studies that explored the impact of digital platforms on heritage, the questionnaire examined the features of digital platforms that are specialized in presenting musical content in Egypt. Like, YouTube, Spotify, Anghami, Apple iTunes, and SoundCloud. Thus, the questionnaire was divided into three main sections: (a) The demographic characteristics, (b) The level of awareness about musical heritage in Egypt, (c) The different attributes that determine the usability of digital platforms which are: Learnability, effectiveness, memorability, utility, satisfaction, error rates, and time. The following section clarifies the main findings of the study.

#### 4. Results

##### 4.1 Demographic Characteristics

**Table (2) Age**

		Frequency	%Percent
<b>Age</b>	less than 18	8	4.1
	18 -30	102	52.8
	31-50	68	35.2
	51-70	7	3.6
	above 70	8	4.1
	Total	193	100

**Table (3) Gender**

		Frequency	%Percent
<b>Gender</b>	Male	51	26.4
	Female	142	73.6
	Total	193	100

Based on the findings from tables (2) and (3), which illustrate the demographic data of the respondents, the majority of the sample were women representing 73.6%. The ages of the respondents fell into five main categories, with nearly 53 % in the 18-30 age group and around 35% in the 31-50 age group.

##### 4.2 The Most Popular Digital Platforms for Music Listening

**Table (4) The Most Preferred Musical Digital Platforms**

<b>YouTube</b>		
	Frequency	Percent
No	51	26.4
Yes	142	73.6
Total	193	100
<b>Spotify</b>		
	Frequency	Percent
No	138	71.5
Yes	55	28.5
Total	193	100
<b>Soundcloud</b>		
	Frequency	Percent
No	147	76.2
Yes	46	23.8
Total	193	100
<b>Anghami</b>		
	Frequency	Percent
No	142	73.6
Yes	51	26.4
Total	193	100
<b>Apple I tune</b>		
	Frequency	Percent
No	185	95.9
Yes	8	4.1
Total	193	100

As previously mentioned in the methodology section, the study was focused on the digital platforms that present musical content. Thus, the questionnaire contained a question to identify which are the most preferred musical digital platforms, as illustrated in Table (4). YouTube is considered the most popular musical platform among the respondents, with 73.6% indicating it as their favored platform. Spotify was the second choice for the sample, with nearly 29%, then Anghami with almost 26 %, SoundCloud with 23%. As for Apple iTunes, it is considered the least popular platform.



### 4.3 The level of awareness of the types of musical heritage in Egypt

**Table (5) the level of awareness of the types of musical heritage in Egypt**

<b>Baladi/Chaaby Music</b>		
	Frequency	Percent
No	143	70
Yes	50	25.9
Total	193	100
<b>Bedouin Music</b>		
	Frequency	Percent
No	145	75.1
Yes	48	24.9
Total	193	100
<b>Swahili Music</b>		
	Frequency	Percent
No	114	59.1
Yes	79	40.9
Total	193	100
<b>Saidi Music</b>		
	Frequency	Percent
No	91	47.2
Yes	102	52.8
Total	193	100
<b>Nubian Music</b>		
	Frequency	Percent
No	157	81.3
Yes	36	18.7
Total	193	100

The findings of this section revealed that there is limited awareness of the different types of musical heritage in Egypt. The most popular type among the respondents was the Saidi music that is attached to the upper Egypt region, almost 53% of the sample declared that

they are aware of the value of this type of music in heritage. This was followed by Swahili music, preferred by nearly 41 % of the sample. Then, baladi and Chaaby music with almost 26 %, followed by Bedouin music with 24.9%. Finally, Nubian music was noted as the least-known type of music among respondents.

### 4.4 Primary Sources for Listening to Musical Heritage

**Table (6) Main Sources for Listening to Musical Heritage**

<b>Main Sources for Listening to Musical Heritage</b>		
	Frequency	Percent
Place of origin	40	20.7
Digital platforms	67	34.7
Television	67	34.7
Radio	19	9.8
Total	193	100.0

According to Table (6) the most well-known sources where the respondents first encountered to any of the previously mentioned types of musical heritage, are both digital platforms with television, both with nearly the same percentage of 34.7. Respondents who listened to musical heritage at its place of origin were estimated to be around 20.7% of the total sample.

### 4.5 Measuring the Usability Attributes of Digital Platforms

**Table (7) Usability of Digital Platforms**

<b>Attributes</b>			<b>Mean</b>	<b>Std. Deviation</b>	<b>Sig.</b>
<b>Learnability</b>					
	Frequency	Percent			
Strongly disagree	12	6.2			
Disagree	8	4.1			
Neutral	20	10.4			
Agree	133	68.9			
Strongly agree	20	10.4			

<b>Effectiveness</b>			<b>Mean</b>	<b>Std. Deviation</b>	<b>Sig.</b>
	Frequency	Percent	3.1295	.95678	.000
Strongly disagree	12	6.2			
Disagree	37	19.2			
Neutral	62	32.1			
Agree	78	40.4			
Strongly agree	4	2.1			
<b>Memorability</b>			<b>Mean</b>	<b>Std. Deviation</b>	<b>Sig.</b>
	Frequency	Percent	3.6218	1.00879	.000
Strongly disagree	16	8.3			
Disagree	8	4.1			
Neutral	28	14.5			
Agree	122	63.2			
Strongly agree	19	9.8			
<b>Satisfaction</b>			<b>Mean</b>	<b>Std. Deviation</b>	<b>Sig.</b>
	Frequency	Percent	3.6373	.63168	.000
Strongly disagree	0	0			
Disagree	8	4.1			
Neutral	62	32.1			
Agree	115	59.6			
Strongly agree	8	4.1			
<b>Error Rates</b>			<b>Mean</b>	<b>Std. Deviation</b>	<b>Sig.</b>
	Frequency	Percent	2.6995	.73799	.000
Strongly disagree	4	2.1			
Disagree	74	38.3			
Neutral	95	49.2			
Agree	16	8.3			
Strongly agree	4	2.1			
<b>Time</b>			<b>Mean</b>	<b>Std. Deviation</b>	<b>Sig.</b>
	Frequency	Percent	2.3005	1.27592	.000
Every day	56	29.0			
a few times a week	79	40.9			
Once a week	26	13.5			
Once every two weeks	8	4.1			
Once a month	24	12.4			
Total Sample (n)	193	100			

Regarding the attributes that determine the usability of digital platforms in Table (7), the questionnaire assessed the respondents on six main attributes. The results revealed that around 69% of the sample can easily learn how to use the platform. Additionally, almost 40% agreed that the digital platforms they use often contain all the required heritage songs they are looking for, while 32% were neutral on this matter. This indicates that the effectiveness of digital platforms is considered to be low, as they do not always contain all the required songs

Moreover, 63% clarified that they can memorize the steps of using each feature of

digital platforms without assistance. Nearly 60% of the respondents feel satisfied with the platform's features. Meanwhile, assessing the probability of error rates, revealed that about half of the sample is neutral about encountering errors while using the digital platform. This suggests that most of the time, digital platforms function properly while listening to heritage songs. As for the last feature, time, the majority of the sample 40% are using digital platforms for listening to music a few times a week, and almost 30% are used to playing songs on these platforms every day.

The Std. deviation reflects the variation in responses across different attributes, with the highest standard deviations observed in time, memorability, effectiveness, and learnability. In contrast, moderate standard deviations were found in the responses related to error rates and satisfaction.

It is important to note that the P-value is calculated using the Shapiro-Wilk test. According to the P-value, the data are not normally distributed. However, the data are ordinal, they do not require a normal distribution.

**Table (8) Correlations between Digital Platforms' Attributes and Age**

Spearman's rho		Learnability	Effectiveness	Memorability	Satisfaction	Error rates	Time
Age	Correlation Coefficient	-.370**	-.112	-.108	-.167*	.030	.265**
	Sig. (2-tailed)	.000	.121	.136	.020	.678	.000
	N	193	193	193	193	193	193

“\*\*\*” refers to a significant correlation at the level of 0.01.

“\*” refers to a significant correlation at the level of 0.05.

In this section, the study tested the correlation between the six main attributes that determine the usability of digital platforms by using the Spearman Rank Correlation which measures the relationship between variables, which is considered an ideal test for ordinal data that are not normally distributed (Schober, Boer, & Schwarte, 2018). The findings indicate the correlations between age and the main attributes of digital platforms, and also the statistical significance of each correlation.

The analysis shows that there is a moderate inverse relationship of -0.370 between age and factor one “Learnability”, which suggests that, the ability to learn how the digital platform works will decrease in elder users, in particular, people from 51 to 70 years and above. Moreover, there is a weak inverse correlation of -0.167 between age and the level of satisfaction with using digital platforms, this indicates that the users may be less satisfied with the features and the content of the platform when they are above 50 years old, however, it is not a strong relationship. On the contrary, there is also a moderate positive correlation of 0.265 between age and time

spent on musical digital platforms, the older the user, the more time he might spend on digital platforms. Furthermore, all the previous correlations are considered statistically significant. On the other hand, the correlations between age and other factors like “Effectiveness, Memorability, and Error rates” are not statistically significant, which suggests that these factors are not affected by the variable of age.

## 5. Discussion

According to previous debates, a clear interpretation of the results will be discussed throughout this section to examine the research hypotheses. The results revealed that some types of musical heritage are well-known to Egyptians, such as *Saidi* music, represented by *Mawawyls* and *Inchad*. Additionally, *Swahili* music, represented by songs and rhythms from the Suez Canal cities, is also perceived to be relatively popular. Conversely, *Chaaby/Baladi* music, Bedouin, and Nubian music are perceived as less well-known types. Therefore, the study accepts the first hypothesis:” The level of knowledge about

musical heritage in Egypt is relatively limited”.

Regarding the second hypothesis, “Digital platforms are considered the most popular source in searching for heritage songs”, digital platforms, alongside television, are the most commonly used sources for listening to music. However, the place of origin of the musical heritage is recognized as a less reliable source. Despite this, the place of origin of music may still be regarded as the primary source of information for travelers who prefer community-based tourism activities. Based on the previous, the second hypothesis is considered accepted.

As for the third hypothesis, “There is a significant correlation between age and the effectiveness of digital platforms for searching for heritage songs.”, the results partially supported this hypothesis by revealing that learnability, the level of satisfaction, and time spent on digital platforms could be affected by the users’ age. On the contrary, there was no statistical evidence or significant correlation that other attributes of digital platforms like effectiveness, error rates, and memorability, could be significantly impacted by age.

The lack of significant relationships could be attributed to the age diversity of ages and sample size. Furthermore, the nature of the questions may not have been sufficient to capture the correlation between variables.

On the other hand, previously mentioned results are aligned with the other studies which state that learnability is a demonstrative feature that can tremendously affect the usability of digital platforms (Ion, Andrei, & Armășelu, 2023). Unexpectedly, the results indicated that the memorability feature of digital platforms is not affected by age, in contrast to the findings of Rosales and Fernández-Ardèvol (2020).

Further research with a larger sample size, less divergence in age, and an inclusion of other

variables such as educational level and cultural background could provide new insight into this study.

## 6. Conclusion and Recommendations

In conclusion, the study has presented a brief explanation of digital platforms and how they can positively affect the promotion of musical heritage. Moreover, different types of musical heritage in Egypt were clarified. The empirical part discussed that there is a lack of awareness among Egyptians about different types of heritage songs. In addition, digital platforms were identified as the most frequently used source for exploring musical heritage. Thus, proposing recommendations to support the use of digital platforms in promoting musical heritage is essential. Such an approach could help ensure the continuity and sustainability of this heritage across generations, as technological tools and digital platforms can easily transmit this type of heritage to various spots around the world. In this regard, the study recommends the following actions to promote musical heritage through digital platforms in Egypt:

- Firstly: Documenting all types of musical heritage in Egypt is essential for preserving them from loss or vanishing, this can be achieved by identifying and recording heritage songs and rhythms from various regions across Egypt. Public authorities, community associations, folk musical band, and non-governmental structures could collaborate to implement this initiative.
- Secondly: Public authorities could establish verified accounts on musical digital platforms with the aim of uploading a wide collection of heritage songs and rhythms categorized by region of origin. These accounts should be actively promoted by the Egyptian Tourism Promotion Board domestically and internationally.

- Thirdly: A collaborative framework between app developers, governmental, and non-governmental associations could serve as a foundation for creating a specialized digital platform dedicated for promoting the musical heritage of Egypt. The proposed platform could also provide an event calendar for upcoming folk festivals and concerts by different folk bands performing heritage songs across the country, with the option for reservations.

## References

- Abdelazim, A. (2021). 'Men Don't Cry Over Women': Expressions of Love and Grief in Egyptian Popular Music. *Anthropology of the Middle East*, 16(2), 57-74.
- AbdelMegeed, S. (2018). *Egypt's Rich Musical Heritage, approaches and challenges*.
- Alivizatou-Barakou, M., Kitsikidis, A., Tsalakanidou, F., Dimitropoulos, K., Giannis, C., Nikolopoulos, S, & Grammalidis, N. (2017). Intangible cultural heritage and new technologies: challenges and opportunities for cultural preservation and development. *Mixed reality and gamification for cultural heritage*, 129-158.
- Alzahrani, A., Gay, V., & Alturki, R. (2022). The Evaluation of the Usability in Mobile Applications. *Proceedings of the 40th International Business Information Management Association (IBIMA), Seville, Spain*, 23-24. Networks? A Framework and Research Agenda," *MIS Quarterly* (38:1), pp. 275–304
- Arisha, N. A. (2022). Musical Identity: Reflecting The Egyptian History through Architecture and Interior Design of South Temples. *International Design Journal*, 12(1), 179-190.
- Asadullah, A., Faik, I., & Kankanhalli, A. (2018). Digital platforms: A review and future directions.
- Avcı, A. B., & Akyol, G. (2023). The role of digital technologies in enhancing heritage tourism.
- Bakar, A. A., Osman, M. M., & Bachok, S. (2011, November). Intangible Cultural Heritage: Understanding and Manifestation. In *International Conference on Universal Design in Built Environment* (Vol. 22, p. 23).
- Barrett, W. D. P. (2018). *The Phenomenalisation of Heritage: Digital Interactions Through Mobile Devices with Tangible and Intangible Heritage*. University of Exeter (United Kingdom).
- Ben-Amos, D. (1973). A history of folklore studies: Why do we need it?. *Journal of the Folklore Institute*, 10(1/2), 113-124
- Bogdanova, L. V. (2019). Development of Creativity as The Basic Competence in the Postindustrial Digital Society. In *Culture and Education: Social Transformations and Multicultural Communication* (pp. 405-411)
- Brandellero, A., & Janssen, S. (2014). Popular music as cultural heritage: scoping out the field of practice. *International journal of heritage studies*, 20(3), 224-240
- Corallo, A., Fortunato, L., Renna, C., Sarcinella, M. L., Spennato, A., & De Blasi, C. (2019, December). Mobile app for promoting cultural heritage: Geostatistic and textual analysis. In *IMEKO International Conference on Metrology for Archaeology and Cultural Heritage, MetroArchaeo* (pp. 194-201).
- Cornevilli, F., De Santo, M., Dragoni, M., Gallo, L., & Troiano, A. (2020, November). DatabencArt and EDUBBA: digital infrastructures for cataloguing and sharing cultural heritage content. In *IOP Conference Series: Materials Science and Engineering* (Vol. 949, No. 1, p. 012073). IOP Publishing.
- Coulter, N. R. (2011). Assessing Music Shift: Adapting EGIDS for a Papua New Guinea Community. *Language Documentation and Description* 10:61–81.

- CULTNAT (2002). Retrieved from <https://www.cultnat.org/ProjectDetails>
- Currier, J. (2018). The network effects manual: 13 Different network effects (and counting). Retrieved from < <https://www.nfx.com/post/network-effects-manual> >
- De Reuver, M., Sørensen, C., & Basole, R. C. (2018). The digital platform: a research agenda. *Journal of information technology*, 33(2), 124-135.
- Egypt State Information Service (2024), Retrieved from <https://www.sis.gov.eg/?lang=ar>
- Egyptian Archives of Folk Life and Folk Traditions (2010). Retrieved from [https://www.nfaeg.org/egypt\\_folk\\_dances/News\\_Details.aspx?ArticleID=93](https://www.nfaeg.org/egypt_folk_dances/News_Details.aspx?ArticleID=93)
- Fahmy, L. (2005). Egyptian Music: tradition and 'New Tradition'. *Museum International*, 57(1-2), 49-54.
- Faraj, S., von Krogh, G., Monteiro, E., & Lakhani, K. R. (2016). Special section introduction—Online community as space for knowledge flows. *Information systems research*, 27(4), 668-684.
- Farrell, J., & Klemperer, P. (2007). Coordination and lock-in: competition with switching costs and network effects. *Handbook of Industrial Organization*, 3. [https://doi.org/10.1016/S1573-448X\(06\)03031-7](https://doi.org/10.1016/S1573-448X(06)03031-7)
- Genzorová, T., Čorejová, T., & Stalmašeková, N. (2018, September). Comparing the use of digital platforms in tourism. In *CBU International Conference Proceedings* (Vol. 6, pp. 152-155). ISE Research Institute.
- Ghazawneh, A., & Henfridsson, O. (2013). Balancing platform control and external contribution in third-party development: The boundary resources model. *Information Systems Journal* (23:2), pp. 173–192.
- Goldfarb, A., & Tucker, C. (2019). Digital economics. *Journal of economic literature*, 57(1), 3-43.
- Golzar, J., Noor, S., & Tajik, O. (2022). Convenience sampling. *International Journal of Education & Language Studies*, 1(2), 72-77.
- Gómez-Ullate, M., Sanz, J. B., & Palacios, M. R. (2022). Music and Musical Heritage as Factors for Rural Development: Searching for Good Practices. In *Challenges and New Opportunities for Tourism in Inland Territories: Ecocultural Resources and Sustainable Initiatives* (pp. 207-222). IGI Global.
- Grant, C. (2015). Endangered musical heritage as a wicked problem. *International Journal of Heritage Studies*, 21(7), 629-641.
- Grant, M. J. (2021). *Auld Lang Syne: A song and its culture*. Open Book Publishers.
- Groth, A., & Haslwanter, D. (2015). Perceived usability, attractiveness and intuitiveness of responsive mobile tourism websites: a user experience study. In *Information and Communication Technologies in Tourism 2015: Proceedings of the International Conference in Lugano, Switzerland, February 3-6, 2015* (pp. 593-606). Springer International Publishing.
- Guan, Z. (2021, February). Digital rescue protection of representative inheritors of intangible cultural heritage in the information age. In *Journal of Physics: Conference Series* (Vol. 1744, No. 4, p. 042124). IOP Publishing.
- Hammou, I., Aboudou, S. & Makloul, Y. (2020). Social Media and Intangible Cultural Heritage for Digital Marketing Communication: Case of Marrakech Crafts.
- Gandharvaloka (2024), Retrieved from <https://www.gandharvaloka.ca/semsemia/2024>
- UNDP (2023), Retrieved from <https://www.undp.org/> 2023
- Hussein, S., & Ahmed, E. (2022). Mobile application for tourism: the case of Egypt. *International Journal of Customer*

- Relationship Marketing and Management (IJCRMM)*, 13(1), 1-29.
- Ibrahim, S. (2022). Promoting Cultural Heritage through Diverse Digital Marketing Channels. *History Research*. Vol. 10, No. 1, pp. 54-58. doi: 10.11648/j.history.20221001.16
  - Ion, R. G., Andrei, G., & Armășelu, Ș. M. (2023). Study On The Use Of Digital Platforms. In *International Conference of Management and Industrial Engineering* (Vol. 11, pp. 123-130).
  - Ismail, S. (2014). *Exponential organizations: Why new organizations are ten times better, faster, and cheaper than yours (and what to do about it)*. Diversion Books.
  - Kaddal, F. (2021). Lamenting Old Nubia through Music: Between Past and Present, Egypt and the Diaspora. *Égypte/Monde arabe*, 173-185.
  - Kane, G. C., Alavi, M., Labianca, G., & Borgatti, S. P. (2014). "What's Different About Social Media
  - Koh, T. K., & Fichman, M. (2014). Multi-Homing Users' Preferences for Two-Sided Exchange Networks, *MIS Quarterly* (38:4), pp. 977-996
  - Liang, X., Lu, Y., & Martin, J. (2021). A Review of the Role of Social Media for the Cultural Heritage Sustainability. In *Sustainability* (Vol. 13, Issue 3). <https://doi.org/10.3390/su13031055>
  - Madian, A. (2005) Innovation and Sustainable Development"- The Protection and Promotion of Egypt's Musical Heritage, *Bibliotheca Alexandrina UNCTAD / ICTSD / BA Regional Arab Dialogue "Intellectual Property Rights (IPRs)*.
  - Martínez-Rodríguez, M., Hernández-de la Cruz, J. M., Aso, B., & Ciriza, C. D. (2022). Musical Heritage as a Means of Sustainable Development: Perceptions in students studying for a degree in primary education. *Sustainability*, 14(10), 6138.
  - Morgenstern, U. (2021). In defence of the term and concept of traditional music. *Musicologist*, 5(1), 1-30.
  - Morsi, A. (2005). Research and preservation projects on intangible heritage. *Museum International*, 57(1-2), 61-66.
  - Nielsen, J. (2012). Usability 101: Introduction to Usability, Nielsen Norman Group 01/04/2021, .
  - Okwilagwe, A.O (2002). African Traditional Music and the concept of Copy right law. In *Music in Africa. Facts and Illusions*. 105-112 Ibadan: Stirking Horden Publisher (Nig) Ltd.
  - Omar, H. (2022). Gender Representation in Arabian Sirahs1: An Analysis of the Narrations of "Sīrat al-Amīrah Dhāt al-Himmah2" in Egypt. *Advances in Applied Sociology*, 12(5), 165-188
  - Pagani, M. (2013). Digital Business Strategy and Value Creation: Framing the Dynamic Cycle of Control Points, *MIS Quarterly* (37:2), pp. 617-632
  - Pegg, C. (2001). Folk music. *Grove music online*.
  - Peterson, J. (2008). Sampling Folklore: the 're-popularization' of Sufi inshad in Egyptian dance music. *Arab Media and Society*, 4.
  - Pryer, A. (2018). Musical heritage as a cultural and global concept. In *Music as Heritage* (pp. 19-41). Routledge. Published by Blackwell Publishing, 9600 Garsington Road, Oxford, OX4 2DQ (UK) and 350 Main Street, Malden, MA 02148 (USA)
  - Qiu, Q., & Zuo, Y. (2023). "Intangible cultural heritage" label in destination marketing toolkits: Does it work and how?. *Journal of Hospitality and Tourism Management*, 56, 272-283
  - Rosales, A., & Fernández-Ardèvol, M. (2020). Ageism in the era of digital platforms. *Convergence*, 26(5-6), 1074-1087
  - Roued, H., Castenbrandt, H., & Revuelta-Eugercios, B. A. (2023). Search, save and

- share: family historians' engagement practices with digital platforms. *Archival Science*, 23(2), 187-206.
- Schilirò, D. (2023). Digital platforms and digital transformation. Department of Economics University of Messina, Munich Personal RePEc Archive.
  - Schober, P., Boer, C., & Schwarte, L. A. (2018). Correlation coefficients: appropriate use and interpretation. *Anesthesia & analgesia*, 126(5), 1763-1768.
  - Shimray, S. R. (2019). Ways to create awareness on cultural heritage: An overview. *Library Philosophy and Practice*, 2577.
  - Smithsonian Folkways Recordings (2024), Retrieved from <https://folkways.si.edu/>
  - Spagnoletti, P., Resca, A., & Lee, G. (2015). A design theory for digital platforms supporting online.
  - Tan, B., Pan, S. L., Lu, X., & Huang, L. (2015). The Role of IS Capabilities in the Development of Multi-Sided Platforms: The Digital Ecosystem Strategy of Alibaba.com, *Journal of the Association for Information Systems*, pp. 248–280
  - Tiwana, A., Konsynski, B., & Bush, A. A. (2010). Platform evolution: Coevolution of platform architecture, governance, and environmental dynamics, *Information Systems Research*, pp. 675–687.
  - Todorova-Ekmekci, M. (2021). Presenting and Promoting Cultural Heritage with Digital Media, Marketing Approaches and Methods. Good Examples. *Cultural and Historical Heritage: Preservation, Presentation, Digitalization (KIN Journal)*, 7(2), 259-266.
  - UNESCO (2003) the convention for the safeguarding of the intangible cultural heritage  
<https://ich.unesco.org/en/convention>
  - Van Alstyne, M. W., Parker, G. G., & Choudary, S. P. (2016). Reasons platforms fail. *Harvard business review*, 31(6), 2-6.
  - Visual Computing Lab. (2013). Retrieved from <https://vcl.iti.gr/projects/intangible-treasures-capturing-the-intangible-cultural-heritage-and-learning-the-rare-know-how-of-living-human-treasures/>
  - Zutshi, A., Nodehi, T., Grilo, A., & Rizvanović, B. (2019). The evolution of digital platforms. In *Advances in Management Research* (pp. 41-50). CRC Press.