

Promoting Dogra Culture Through Social Media: The Role of Influencers in Shaping Youth Perceptions and Societal Behaviour

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Abstract

In the digital age, social media influencers are powerful actors shaping culture, particularly among youth residing in regional areas like the Dogra region of Jammu and Himachal Pradesh (Sharma, 2019). The purpose of this study is to explore how influencers are instrumental in promoting, reinterpreting, and disseminating cultural aspects of Dogra youth in Jammu; the larger Duggar region; and the digital diaspora. Globalisation has created two effects on regional culture, increasing the visibility of a regional culture while threatening to homogenize it, selectively represent it, and commercialize it. The study also explores the difference in the level of commitment to Dogra culture by youth across different age groups and urban/rural divides (Sharma, 2019). According to UNESCO (2023), digital technologies have potential for documenting, transmitting, and revitalising intangible cultural artefacts but there are concerns with regards to authenticity, concentrated power from large social media companies, and algorithmic biases in visibility.

The current research is conducted using qualitative thematic analysis of five semi-structured interviews with purposively selected Dogra influencers on Instagram, YouTube, and Facebook (Braun & Clarke, 2006). The thematic analysis, based on the six-phase framework developed by Braun and Clarke, revealed that Dogra social media influencers bridge cultural divides by translating cultural aspects of Dogra youth for their followers into digital formats that appeal to them (such as using the Dogri language, Dogra attire, Dogra festivals, Dogra food, Dogra folklore, and Dogri symbols). The findings indicate that social media influencers have the ability to enhance cultural continuity amongst their followers, although the effectiveness of this occurred through ethical digital practices, initiatives aimed at preserving the Dogri language, and community-based stewardship. This research study contributes to the body of media studies research by highlighting the role of regional influencers in negotiating global platform logics to maintain the identity of a localised culture.

INTRODUCTION

The rapid expansion of digital media has changed the conditions under which regional cultures are represented, circulated and remembered. Social

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networking platforms no longer function only as channels of entertainment or personal networking; they have become sites where identity, memory, aspiration and symbolic belonging are produced in visible and participatory ways. For communities whose cultural expressions have often remained locally bounded or underrepresented in mainstream media, social media creates new opportunities for circulation and self-representation. UNESCO notes that digital technologies can play a significant role in documenting, transmitting and revitalizing intangible cultural heritage and in broadening access to culture for younger audiences, particularly when heritage is translated into multimedia and networked forms (UNESCO, 2023). Yet the same digital environment also produces new hierarchies of visibility and new pressures toward simplification, marketability and platform-dependence.

This tension is particularly relevant to Dogra culture. Dogra identity is rooted in the historical and cultural landscape of Duggar, associated especially with the Jammu region and neighbouring areas. Dogra culture includes Dogri language, oral traditions, folk songs, seasonal festivals, rituals, foodways, costume, martial memory, regional history and social values embedded in everyday life. At the same time, Dogra identity has had to negotiate the effects of modernity, migration, urbanization, linguistic competition and media centralization. Research on cultural identity formation among Dogras in the globalized world indicates that age and place of residence significantly shape the level of commitment to cultural practices, with younger and differently located populations showing important perceptual variation in ethnic identity and cultural belonging (Sharma, 2019). This suggests that youth perceptions of Dogra culture are especially important to study because they signal the future direction of cultural continuity.

The emergence of social media influencers adds a new layer to this cultural process. Influencers are not merely online celebrities; they are intermediaries who shape taste, visibility, legitimacy and aspiration. In the Indian context, youth engagement with social media is intensive, and platform cultures are increasingly central to identity formation, self-presentation and peer validation. Available

commentary and research on Indian youth highlight that social media exerts a profound influence on identity formation and everyday social behaviour, often creating both opportunities for expression and risks linked to comparison, behavioural imitation and dependence on digital affirmation (IJFMR, 2025; Dinker, 2019). In addition, recent Indian policy commentary has raised concerns about the effects of social media overuse on mental health, productivity and the quality of content consumed by the 15–29 age group (Hindustan Times, 2026). These dynamics make influencer-led cultural communication especially consequential.

The present study explores the role of Dogra influencers in promoting culture and shaping youth perceptions and societal behaviour. It asks how these influencers represent Dogra traditions online, what meanings they attach to cultural promotion, how they imagine youth responses, and what challenges they encounter in preserving authenticity within engagement-driven platforms. Rather than assuming that digital visibility automatically equals cultural preservation, the paper examines social media as a contested space in which heritage is both sustained and transformed

REVIEW OF LITERATURE

Digital media and cultural preservation

Contemporary scholarship and policy discourse increasingly recognize that digital platforms can assist in the preservation and transmission of cultural heritage. UNESCO argues that digital technologies can support the safeguarding of cultural heritage by enabling documentation, circulation and revitalization, particularly in relation to intangible cultural heritage that cannot be preserved solely through physical artefacts (UNESCO, 2023). Digital media enables cultural forms such as oral traditions, crafts, language use, rituals and local histories to travel across geographic boundaries and reach new audiences in multimedia formats. This is especially significant for younger users who encounter culture through visual and interactive interfaces rather than through exclusively institutional or familial channels.



However, digital mediation is not neutral. UNESCO also emphasizes that platformized culture raises questions concerning cultural property rights, the concentration of online distribution, the risk of homogenization, the dominance of certain expressions over others, and the possibility that algorithms create echo chambers or shape access in unequal ways (UNESCO, 2023). Therefore, while digital technologies can help preserve culture, they can also restructure it according to the logic of attention economies. For regional cultures such as Dogra culture, the problem is not simply absence from digital space, but the terms under which presence becomes possible.

Youth, identity and social media in India

Indian youth increasingly inhabit a digitally mediated cultural environment. Research on the sociological impact of social media on Indian youth argues that online platforms have become deeply integrated into socialization and the cultural life of young people, influencing the external and internal layers of social culture and transforming offline behaviour through online exposure (Dinker, 2019). Secondary-data based work on Indian youth identity similarly suggests that platforms such as Instagram are central to self-expression and value formation, though they also generate pressures of comparison and fragmentation (IJFMR, 2025). These studies do not focus specifically on regional identity, but they show that social media is now a critical domain in which cultural meanings are learned, displayed and contested.

Broader international evidence also points to the strong connection between youth and social media environments. A systematic review in the *Journal of Medical Internet Research* found statistically significant associations between problematic social media use and depression, anxiety and stress among adolescents and young adults (Shannon et al., 2022). While this evidence is primarily about wellbeing, it underscores the intensity of young people's attachment to digital platforms. In practical terms, any cultural communication occurring through influencers is likely to reach audiences already emotionally, socially and behaviourally invested

in social media. This magnifies both the positive potential and the ethical stakes of influencer-led cultural promotion.

Dogra identity in a globalized environment

The literature directly concerning Dogra identity remains comparatively limited but highly relevant. Sharma's study on cultural identity formation among Dogras in the globalized world demonstrates that age and residential context influence commitments to cultural practices, and that there are significant perceptual differences in cultural identity across groups (Sharma, 2019). This finding is central to the present paper because it indicates that Dogra culture is not uniformly experienced by all members of the community. Youth are likely to negotiate identity through selective engagement, exposure to multiple cultural influences and context-specific pressures. As a result, influencer-produced content may become a major supplementary source of cultural orientation, especially for urban and digitally active youth.

Commentary on Dogra folklore and cultural renaissance also highlights the importance of narrative, symbolic heroes, folk memory and language revival in sustaining collective identity. Writing on Dogra renaissance and folklore notes that folklore became a powerful symbolic resource in holding the Dogra community together and in reconstructing identity through shared memory, icons and literary-cultural efforts (Gupta, n.d.). This perspective is useful because influencer content often relies on symbolic condensation: a short reel, a phrase in Dogri, a festive costume, a folk lyric or a reference to regional heroes can act as compact carriers of belonging. Social media may therefore reproduce older cultural functions through newer formats.

Influencers as cultural mediators

The concept of influencers has usually been studied in relation to consumption, branding and lifestyle culture, but their role in cultural mediation is increasingly significant. Influencers translate ideas into everyday communicative forms by combining performance, relatability and perceived authenticity.

Emerging studies and commentary suggest that influencers can positively shape young people's attitudes, motivation and social awareness, while also generating pressures related to self-image, behavioural imitation and platform dependency (Ramiah, 2025; RSIS, 2025). Although these sources concern youth more broadly, they suggest that influencers have persuasive capacity because they operate through intimacy, visibility and repetition.

In cultural contexts, this means influencers may perform at least four functions: they curate culture for attention economies; they frame heritage as aspirational or fashionable; they normalize participation by showing it as part of daily life; and they mediate between tradition and platform logic. Yet this mediation can also alter the culture being represented. Cultural forms may be shortened, stylized, decontextualized or aestheticized to fit platform norms. The present study addresses this gap by focusing specifically on how Dogra influencers themselves understand these processes.

RESEARCH GAP

Despite growing discussion on digital culture, there is a lack of focused academic work on how Dogra social media influencers shape youth perceptions and wider societal behaviour. Existing studies discuss Dogra identity formation, general effects of social media on youth, or the possibilities and risks of digital cultural preservation, but they do not bring these strands together in a grounded study of influencer practice. This paper addresses that gap through a qualitative exploration of Dogra influencers' narratives, strategies and perceived impacts.

RESEARCH OBJECTIVES

The study has four objectives

- To examine how Dogra influencers use social media to promote elements of Dogra culture.
- To analyse how influencers perceive their role in shaping youth attitudes toward Dogra identity.
- To identify the ways influencer content

may influence social behaviour, including participation in festivals, language use, dress and cultural discussion.

- To explore the challenges influencers face in balancing authenticity, audience engagement and platform pressures.

RESEARCH QUESTIONS

- The study is guided by the following research questions:
- How do Dogra influencers represent Dogra culture on social media?
- In what ways do they believe their content influences youth perceptions of cultural identity?
- What kinds of societal or behavioural shifts do influencers observe in relation to their content?
- What constraints and ethical dilemmas shape the digital promotion of Dogra culture?

RESEARCH METHODOLOGY

This paper uses a qualitative research design grounded in interpretivism. The central concern of the study is not to measure frequency or scale but to understand meanings, intentions, strategies and perceived effects. Because the study explores how influencers interpret their own role in cultural communication, a qualitative design is more suitable than a survey-based approach. The design also aligns with the conceptual understanding that cultural identity is negotiated, symbolic and context-dependent rather than directly measurable through isolated variables.

Sampling and participants

Purposive sampling was employed to identify five Dogra social media influencers who regularly create content related to Dogra language, traditions, festivals, food, attire, local history or regional identity. The sample was intentionally small because the study sought depth rather than breadth and because the user's design specifies five interviews. The selected participants represented a mix of content styles, including lifestyle-oriented cultural presentation, educational or heritage-focused content, festival-related posts and language



Table 1: presents the participant profile using anonymised identifiers.

<i>Participant code</i>	<i>Primary platform</i>	<i>Dominant content type</i>	<i>Approximate audience category</i>
1	Instagram	Festivals, attire, youth lifestyle	Micro-influencer
2	YouTube	History, folklore, explanatory videos	Mid-tier influencer
3	Instagram/Facebook	Food, customs, local identity	Micro-influencer
4	YouTube/Instagram	Dogri language and cultural commentary	Mid-tier influencer
5	Facebook/Instagram	Community events and heritage advocacy	Micro-influencer

promotion. All participants had an identifiable digital presence on at least one major platform such as Instagram, YouTube or Facebook and had posted repeatedly on Dogra cultural themes over a sustained period.

Data collection

Data were collected through five semi-structured interviews. Semi-structured interviewing was chosen because it provides a balance between comparability across participants and flexibility to explore emergent themes. Each interview covered the following areas: motivations for promoting Dogra culture, content strategies, perceptions of youth engagement, experiences of audience response, beliefs about social impact, authenticity concerns, commercialisation pressures and challenges related to platform algorithms.

Interviews were conducted online and lasted between 40 and 60 minutes. With participant consent, interviews were recorded and transcribed for analysis. Ethical safeguards included voluntary participation, anonymisation, confidentiality and the right to withdraw. Because the study concerns public-facing individuals discussing

their professional and cultural practices, ethical caution was especially important in separating public identity from interview-based analytical interpretation.

Data analysis

The interview transcripts were analysed using thematic analysis following Braun and Clarke's six-phase framework: familiarisation with the data, generation of initial codes, searching for themes, reviewing themes, defining and naming themes, and writing up the analysis (Braun and Clarke, 2006). Braun and Clarke's approach is widely used because it offers a rigorous but flexible process for identifying patterned meanings in qualitative datasets.

The coding process was primarily inductive, allowing themes to emerge from the participants' narratives, while also being informed by sensitising concepts from the literature, such as digital heritage, youth identity, authenticity and algorithmic visibility. Repeated reading of transcripts produced a first-level code set that included terms such as pride revival, visual packaging, language anxiety, audience education, engagement pressure, stereotype correction and community responsibility. These codes were then clustered into broader themes.

Table 2: summarises the stages of analysis

<i>Stage</i>	<i>Analytical activity</i>	<i>Output</i>
1	Repeated reading of transcripts	Familiarity with tone, emphasis and recurring concerns
2	Open coding	Initial codes on motivation, audience, authenticity and impact
3	Code clustering	Related codes grouped into candidate themes
4	Theme review	Cross-checking themes against complete dataset
5	Theme definition	Final thematic labels and scope clarified
6	Interpretation	Themes linked to research questions and literature

Trustworthiness

The credibility of the study was strengthened through several measures. First, the use of a shared interview guide ensured thematic comparability across cases. Second, repeated engagement with the transcripts reduced superficial coding and helped preserve contextual nuance. Third, theme development involved checking that each theme was supported by more than one participant and that deviant or contradictory remarks were not

ignored. Finally, the interpretation was anchored in existing literature on digital cultural preservation, youth identity and thematic analysis, improving analytic coherence.

RESULTS AND ANALYSIS

Thematic analysis generated four major themes: influencers as cultural translators; digital visibility and youth pride; behavioural normalization through everyday content; and tensions of authenticity, commercialization and algorithmic power.

Theme 1: Influencers as cultural translators

The first major theme was the role of influencers as translators between inherited culture and contemporary digital youth culture. Participants consistently described their work as a process of making Dogra culture understandable, attractive and shareable for young audiences who may not encounter it deeply in formal education or daily urban life. Rather than presenting culture as a static inheritance, they curated it in platform-friendly forms such as short videos, festival explainers, outfit reels, food demonstrations, phrase-based language snippets and simplified historical narratives.

This role aligns with UNESCO's view that digital technologies can document and transmit intangible cultural heritage through media production and accessible digital circulation (UNESCO, 2023). However, the influencers' accounts add an important nuance: digital transmission is not only archival but interpretive. To hold audience attention, cultural content must be edited, stylized and timed according to platform norms. One participant explained that long-form historical explanations receive limited engagement, whereas a brief festival reel with subtitles and music gains wider traction. Another participant noted that Dogri phrases used in humorous or emotional contexts generate more comments and shares than formal language lessons.

The significance of this theme lies in the fact that culture reaches youth not in its untouched form but

through a process of translation. Influencers become cultural mediators who decide what is highlighted, simplified or aestheticized. This can widen access, but it also grants considerable interpretive power to content creators.

Theme 2: Digital visibility and youth pride

A second strong theme concerned pride revival through visibility. Participants believed that regular exposure to Dogra symbols online encourages young audiences to see their culture as present, legitimate and worth displaying publicly. This matters in a media environment where regional cultures often compete with dominant national and global trends. Several influencers stated that their followers respond enthusiastically to content featuring Dogri language, traditional dress, local cuisine and folk references because such content gives them "something of their own" within a crowded digital culture.

These perceptions resonate with the finding that Dogra identity varies by age and location, implying that cultural commitment among youth may require active reinforcement rather than passive inheritance (Sharma, 2019). Social media offers a repeated visual and emotional reminder of belonging, particularly for urban youth and diaspora viewers who may have weaker day-to-day cultural immersion. By showing peers and aspirational figures engaging in Dogra practices, influencers can help reposition culture from something old-fashioned or private to something visible and socially affirming.

The table shows that symbolic recognition and emotional validation were more prominent than claims of deep behavioural transformation. This distinction is important: the first effect of influencer culture may be attitudinal rather than structural. Yet attitudes matter because they condition whether youth approach their culture with embarrassment, indifference or pride.

Theme 3: Behavioural normalization through everyday content

The third theme extends beyond symbolic pride to everyday behaviour. Participants suggested



Table 3: summarises the dominant perceived youth impacts reported by interviewees

<i>Perceived impact on youth</i>	<i>Number of influencers mentioning it</i>	<i>Illustrative interpretation</i>
Increased pride in Dogra identity	5	Youth feel less hesitant to publicly associate with Dogra culture
Greater curiosity about traditions	4	Followers ask about rituals, dress, language and local history
Renewed interest in Dogri language	3	Short phrases and captions encourage basic use and recognition
More festival-related participation	4	Followers share, attend or discuss local cultural events more actively
Positive peer visibility	3	Cultural expression becomes socially acceptable or fashionable

that social media influences social conduct not by commanding people to act, but by normalizing certain practices through repetition and visibility. When influencers routinely post Dogra greetings, wear traditional attire during festivals, discuss regional dishes or use Dogri expressions in ordinary

settings, they model a form of everyday cultural participation. This lowers the threshold for followers to imitate similar practices.

This finding can be interpreted through the broader literature on social media's role in socialization. Studies on Indian youth argue that

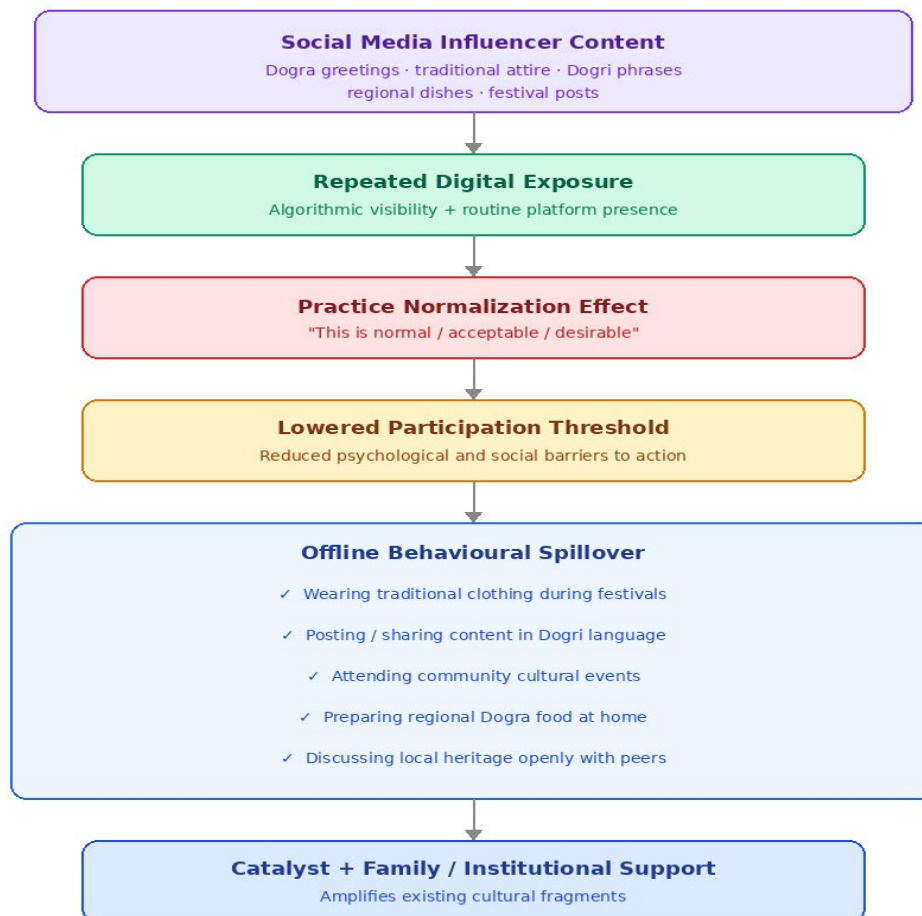
**Figure 1:** Perceived pathway of influencer impact on youth and society

Table 4: presents the main challenges identified by the interviewees.

<i>Challenge</i>	<i>Number of influencers mentioning it</i>	<i>Implication</i>
Algorithm-driven visibility	5	Cultural depth often loses to short, visually dramatic content
Pressure for constant engagement	4	Influencers may prioritize trend-compatible formats over nuance
Risk of superficial representation	4	Culture may appear as costume or aesthetic rather than lived practice
Limited youth attention span	3	Historical or linguistic detail is difficult to sustain online
Commercialization and brand logic	3	Sponsored or polished content can dilute community authenticity
Language barriers	2	Dogri content may need subtitles or hybrid language for reach

social media transforms offline culture by affecting how norms are seen, discussed and embodied (Dinker, 2019). In the present study, influencers believed that digital cultural modelling has tangible offline spillovers. These include wearing traditional clothing during festivals, posting in Dogri, attending community events, preparing regional food at home, and discussing local heritage more openly among peers.

Importantly, participants did not claim that social media alone causes these behaviours. Rather, they described it as a catalyst that works in combination with family influence, local institutions and festival cycles. Social media amplifies what may already exist in fragmented form. One participant observed that many young followers know little about the meaning of a ritual but still feel motivated to participate when they see it represented attractively online. Another argued that online culture “starts the conversation” that families then continue offline. Figure 1 conceptually summarises the perceived pathway described by interviewees.

The figure highlights that influence is gradual and mediated. It does not move directly from content to behaviour; it passes through recognition, legitimacy and peer conversation.

Theme 4: Authenticity, commercialisation, and algorithmic pressure

The fourth theme captures the central tension of the study. Although influencers saw value in promoting Dogra culture online, all participants

described constraints arising from platform logic. The need for reach, engagement and consistency often encourages cultural simplification. Some forms of content are considered more “performable” and “shareable” than others: colourful attire, food, festival aesthetics and short emotional clips tend to outperform complex historical or linguistic material. As a result, influencers may foreground visually attractive cultural fragments while more difficult or less glamorous aspects remain marginal.

This concern reflects UNESCO’s warning that digital cultural circulation is shaped by concentration of platform power, data-driven visibility and risks of homogenization (UNESCO, 2023). Participants also worried that culture may become commodified when creators or brands package traditions as consumable identity markers without adequate context. One interviewee described the pressure to produce “festival content” even when unable to explain its deeper significance. Another expressed concern that audience metrics reward emotional spectacle more than cultural depth.

These findings are analytically significant because they challenge any simple celebratory narrative about digital cultural promotion. Influencers may strengthen visibility, but visibility alone does not guarantee authenticity or depth. In fact, the very success of cultural content may depend on adapting it to forms that partially dissembled it from its original context.

DISCUSSION

The findings suggest that Dogra influencers operate as hybrid agents of cultural continuity and digital



adaptation. Their role is not equivalent to that of formal cultural institutions, language academies or family-based transmission, yet they increasingly occupy a visible middle ground between these domains. They bring culture into the spaces where young people spend time, and in doing so they alter the texture of cultural learning. Culture becomes scrollable, repeatable, performative and publicly shareable.

This has several implications. First, the study supports the broader argument that digital technologies can assist in the transmission and revitalisation of intangible heritage (UNESCO, 2023). Dogra influencers are effectively creating micro-archives of festivals, foods, language fragments and memory symbols, but these archives are dynamic rather than static. They are made for circulation, not only preservation. Second, the study reinforces the relevance of prior research showing that youth cultural identity is variable and context-dependent within the Dogra community (Sharma, 2019). If commitment to culture varies, then influencer content may help reduce symbolic distance by repeatedly validating identity within contemporary youth culture.

Third, the findings extend scholarship on youth and social media in India by demonstrating that social media shapes not only self-image and peer comparison but also regionally grounded cultural belonging. In this sense, influencers do not merely market products or lifestyles; they mediate collective memory and social legitimacy. Their persuasive power comes partly from relatability. Young audiences may find peer-like cultural expression more accessible than institutional messaging. A formal lecture on heritage may not travel as widely as a short reel using Dogri music and local humour.

Yet the study also reveals a contradiction at the heart of digital cultural promotion. The same tools that enable visibility may reward superficiality. Algorithms privilege speed, novelty and emotional immediacy, while cultural continuity often requires slowness, explanation and repetition across generations. This contradiction does not invalidate

influencer efforts, but it means that digital promotion must be accompanied by reflexive practice. Cultural stewardship on social media cannot depend entirely on engagement metrics.

The analysis therefore points to a layered understanding of societal behaviour. The influencers in this study mostly observed modest but meaningful shifts: more public expression of cultural pride, increased discussion of Dogra traditions, selective use of Dogri language, greater willingness to participate in festivals and improved cultural visibility among youth. These are not revolutionary transformations, but they matter because social behaviour is often built through repeated symbolic normalisation. When a practice becomes visible, socially approved and aesthetically attractive, it becomes easier for others to adopt it.

IMPLICATIONS

The study has implications for cultural policy, youth engagement and future research.

Cultural policy and institutions

Cultural organisations, educational institutions and regional language bodies should view influencers as potential partners rather than peripheral entertainers. Since UNESCO emphasizes the importance of digital literacy programmes and public support for digital cultural access, regional institutions could collaborate with creators to produce accurate, accessible and community-sensitive content (UNESCO, 2023). Such collaboration may help counter the risk of superficial representation by combining influencer reach with cultural expertise.

Language and heritage promotion

Dogri language promotion can benefit from short-form digital strategies, but these should be linked to richer repositories such as subtitled storytelling, oral history clips, festival explainers and youth-focused heritage modules. The study suggests that language fragments, emotionally resonant phrases and relatable humour are effective entry points. However, entry points should lead to deeper forms of engagement if long-term preservation is the goal.

Ethical influencer practice

Influencers promoting culture should reflect on issues of context, attribution, commercialization and inclusion. They should avoid reducing culture to costume aesthetics or festival spectacle alone. Greater transparency about sponsored content, more explanation of the historical and social significance of traditions, and stronger ties with local communities can improve authenticity.

Research implications

Future studies should include direct interviews with youth audiences, comparative studies across regional cultures, and mixed-methods designs combining interviews, audience surveys and digital ethnography. Research could also explore differences between urban, rural and diaspora youth in the reception of Dogra cultural content.

CONCLUSION

Promoting Dogra culture through social media is neither a simple act of preservation nor a straightforward exercise in online visibility. It is a negotiated process in which influencers interpret heritage for digitally immersed youth while working within the constraints of algorithmic platforms. Based on thematic analysis of five interviews, this study finds that Dogra influencers play a meaningful role in shaping youth perceptions by making culture visible, emotionally resonant and socially shareable. Their content can foster pride, curiosity and limited but tangible behavioural participation in areas such as language use, festival engagement and symbolic cultural display.

At the same time, the study shows that digital cultural promotion is marked by tensions. The need to attract attention can simplify culture, privilege aesthetics over depth and expose heritage to commercialization. Consequently, the role of influencers should be understood as valuable but partial. Sustainable promotion of Dogra culture requires stronger connections between creators, community institutions, educators and language advocates. Social media can help Dogra culture

travel, but its long-term vitality depends on whether digital circulation remains rooted in lived practice, collective memory and ethical representation.

LIMITATIONS OF THE STUDY

The study is limited by its small sample size and reliance on influencer self-report. Since the research focuses on five influencers rather than youth audiences directly, its claims about youth perceptions and societal behaviour are based on influencer observations rather than direct audience interviews. The study therefore identifies plausible patterns and interpretive insights rather than generalizable population-level conclusions. Nevertheless, the focused qualitative design is appropriate for exploratory work in an under-researched area.

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