

Abstract and keywords

The presentation of heritage is a central role of a museum. The growing complexity of media technologies made it possible for museums to display heritage through online media channels. Museum online strategy unites various actors, sources, and audiences. However, online communication poses a challenge for a museum to manage the online environment, dynamic and open, that confronts the nature of museum's organizational structure: institutionalized, stable, and limited by its responsibilities. The focus of the research is on the online communication of the Hungarian National Gallery and the National Gallery Prague. This thesis aims to investigate the landscape of online strategy and museum-user online interaction developed by the two Central European galleries. The products of online communication, the gallery's website, and social media constitute the data set for the thesis. The interviews with the Galleries' online communications specialists and the international students in Hungary allow me to juxtapose the first-hand designer perspective and the end side of the communication process. The methods of the textual analysis of a website content and content analysis of the website textual data bring the understanding of the narratives and themes revolving in the communication. In line with the New Museology paradigm, the thesis addresses the messages, interactivity, and engagement practices of the Galleries' online presence and correlates them to the 2023 circumstances of the Visegrad Four Group. The framework of the Visegrad alliance provides a scale for relating the Galleries' online narratives to the national narratives of their home countries. As a result, the thesis gains insights into online communication management and its effects in the Hungarian National Gallery and the National Gallery Prague.

Keywords:

National gallery; online strategy; online communication; museum audience; online engagement; national narrative