

TEMA+ Secretariat :
ELTE BTK Atelier
1088 Budapest
Múzeum krt. 6-8.
Phone/fax: + 36 1 485 52 08
<http://www.mastertema.eu>
secretary@mastertema.eu



Rapport du mémoire de M2
Report of the Master's thesis
Édition (2021—2023)

Étudiant(e)/Student :

Prénom, Nom / First Name, Family Name: **Tatiana TIKHONOVA**
Titre du mémoire M2 / Title of the Master's thesis: **Online Communication of
the Hungarian National Gallery and the National Gallery Prague:
The Case Study of the Two Visegrad Alliance Member Countries' National Galleries**

Mobilité / Mobility :

Veillez souligner les établissements ! / Please, underline the institutions !

Eötvös Loránd Tudományegyetem, Budapest (ELTE)

École des Hautes Études en Sciences Sociales de Paris (EHESS)

Università degli Studi di Catania (UNICT)

Univerzita Karlova, Prague (CUNI)

Université Laval, Québec (UL)

Directeurs de recherche / Supervisor :

1. Directeur principal / Main supervisor¹:

Prénom, Nom / First Name, Family Name: *Dániel VERESS*

Position/Affiliation: *assistant lecturer*

Université/University : *ELTE*

2. 2eme Directeur / 2nd supervisor:

Prénom, Nom / First Name, Family Name: *Jiří JANÁČ*

Position/Affiliation: *lecturer*

Université/University: *CUNI*

Rapporteur / Referee :

Prénom, Nom / First Name, Family Name: *Gábor OLÁH*

Position/Affiliation: *research fellow*

Université/University: *ELTE*

Membres du jury / Jury members:

¹ Le directeur principal est le responsable de l'étudiant pour min. une année. / The main supervisor is responsible for the student for at least one year. The second director, who is responsible for the student either in Semester 1 or in Semester 2. (In case of 3 mobilities: the third director is responsible for the student in Semester 3.)

Évaluation/Evaluation:

Note dans l'établissement / Grade at the institution (ELTE): 5

Note dans le 2eme établissement / Grade at the 2nd institution (CUNI): A

Note TEMA+ / TEMA+ grade: **Excellent**

Rapport / Report (max. 4500 caractères espaces inclus/max. 4500 characters including spaces) :

As the co-supervisor of the student, I claim that the academic quality of the present thesis not only meets the standard of the M2 level but mirrors several values of a professional scholar and allows me easily imagine that Tatiana Tikhonova might continue her studies as a PhD candidate. According to the piece of writing in question, Tatiana Tikhonova is skilled particularly in applying different research methods and concepts regardless of the original discipline. In the thesis, she combined the research techniques of museum studies, philology, computational linguistics, and involved different tools of digital humanities (Similarweb metrics, Python programming language, word frequency analysis) in her research with ease. In the bargain, the entire work is interspersed with the sensitivity of an anthropologist. The detailed description of the national galleries' homepages leads me to think that nothing escapes the student's attention. She was able to gain information from every nook and cranny of the sites. Moreover, as reflected in chapters 1 and 3, Tatiana Tikhonova is capable of writing clear syntheses about complex topics. The chapter "The long-developing relationship of museums and media from the print to the Web" is an intelligent and proportional overview of that cultural historical phenomenon overarching centuries (and possibly the most intriguing part of the whole thesis).

Notwithstanding the merits mentioned above, the thesis provides relatively few considerable research results. The cause of this contrast has to be sought in the choice of subject. Online communication became an essential task of cultural institutions in the time of attention economy, and the significance of the domain has been increasing in the previous years. So the student had every reason to think that Hungarian National Gallery and National Gallery Prague are keen on benefiting from the possibilities offered by online communication technologies. In comparison, the sobering outcome of the research was that these two leading Central European museums use the English section of their websites rather only for disseminating visitors' information. Since the galleries share only a brief introduction to the topic of the ongoing exhibitions (usually the biography of the exhibited artist compressed into a few paragraphs), their websites proved to be poor as a source. Thus the main question of the research—What is the role and the effects of online communication in the galleries?—can be answered only by pointing out that the museums abandon the possibilities provided by online communication technics in terms of education of and dialogue with expats and foreigners. Consequently, the low value of the galleries' online channels as a source made difficult the investigation of communication design, consumption and engagement, in other words, the triangle of online communication that was aimed by the author's original methodology.

Facing this abandonment would have been disappointing for the author of the thesis, but it is more awkward for the galleries. Additionally, this sadly confirms the suspicion I noticed in the report about the M1 thesis, and that is also mentioned by the student in her conclusion (page 105); that is to say, it seems that there is a rupture between the significance of online communication stressed by experts in the discourse *and* the implementation of these ideas by the museum staffs. Besides, Tatiana Tikhonova's research provides a sobering image of the national galleries' relation toward internationalisation since none of them maintains social media channels in English (pages 68 and 92), they are not interested in the online education of English-speaking art lovers, and it seems that they consider the foreigners nothing more as simple tourists who spend the price of an entrance ticket and a few hours for having a peek on the museum's masterpieces once in a lifetime.

Questions :

- According to the student's experiences, what can be the reason for the gap that divides the attitude of the discourse and the attitude of the investigated national galleries towards the implementation of the tricks of new museology in their online strategy?
- During the research, did the student find art galleries that might set a good example for the Hungarian National Gallery and the National Gallery Prague in terms of online communication and engagement? Please introduce us to the best practices in this domain!

Veress Daniel

Date, Signature (digital), Stamp

TEMA+ Grade conversion table

ELTE (Hungarian)	EHESS (French)	UNICT (Italian)	CUNI (Czech)	UL (Canadian)	Notes TEMA+
5	16-20 (pas de 19 et 20)	30 (A, Excellent)	A	95-100 (A+, 4,33) 90-94 (A, 4,00) 85-89 (A-, 3,67)	Très bien/Excellent
4	14-15	27-29 (B, Very Good)	B	80-84 (B+, 3,33) 75-79 (B, 3,00) 70-74, B-, 2,67)	Bien/Good
3	12-13	23-26 (C, Good)	C	66-69 (C+, 2,33) 63-65 (C, 2,00) 60-62 (C-, 1,67)	Assez bien/ Amply sufficient
2	10-11	21-22 (D, Satisfactory) 18-20 (E, Sufficient)	D, E	55-59 (D+, 1,33) 50-54 (D, 1,00)	Passable/ Satisfactory/ Almost sufficient
1	0-9	1-17 (F, FX)	F	49 et moins (E, 0,00)	Insuffisant/ Insuficient