Trust is in the (linguistic) details:
policing digilect as a communication practice

Applying Instagram in two Hungarian law enforcement units as a possible communication channel

The use of social network sites by law enforcement agencies takes place between the police as a service provider and the members of the public. Site administrators need to find a communication style that is understandable to the broadest audience. In the course of my research, I examined the entries created on the Instagram profiles of the Budapest Metropolitan Police Headquarters (Budapesti Rendőrfőkapitányság, hereinafter: BRFK) and the Hungarian Police (Magyar Rendőrség, hereinafter: MR) in two sampling periods (sampling took place in the first month of both profiles, and a year later) using the methodology of content and discourse analysis. Comparison of the results has shown that there is a more casual style of gaining the trust of the population. Appropriate and regular partnership communication with civilians can be used effectively in crime prevention and detection, and can also have positive effects on security.

Keywords: *Hungarian Police, police communications, organisational strategy, social media, Instagram*

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1. Introduction

Traditional communication channels have been applied by organisations to inform citizens for decades. Until the 2000s, members of society were able to access police communications through traditional media (e.g., television, radio and newspapers), but since the 2010s, various community platforms, such as profiles operated by law enforcement agencies (see law enforcement community sites), have become widespread worldwide, including in Hungary. In recent years, social media has emerged as an important and modern communication tool and applied by individuals, groups and organisations such as law enforcement units.

Organisations are established to plan, implement or perform specific tasks. Communication is a basic requirement for the proper functioning of organisations, and the concept of organisational communication can be approached from two directions: internal organisational communication and external organisational communication (Molnár 2018; Winarso 2018).

Traditional communication channels have been applied by organisations to broadcast essential information to citizens. Nowadays, social media has a pivotal role as individuals, groups, entrepreneurs, conventional media and private institutions have adopted it to gather and share information with their audiences (Carr and Hayes 2015; Heravi and Harrower 2016). It also plays a crucial role in the communication practices of governmental agencies and organisations that interact directly with individuals (Herfort et al. 2014).

With social media's widespread use and growing popularity, interest in its potential has also increased in different areas of life, such as marketing (Veszelszki 2019), organisational communication (Tajudeen et al. 2017; Bullock 2018) and education (Putra 2021), with innovations in techniques being introduced, namely content marketing and organic marketing (Veszelszki 2019). One of the pivotal advantages of social media is that it supports open and two-way communication, enabling different organisations to engage with their consumers and assess their needs, thus adapting the content of the site and the services offered to them (Tajudeen et al. 2017). Therefore, the aim of the online process is to keep in touch with customers and interested parties, and to develop a proper communication strategy (Stenger 2014). It is obvious that an organisational strategy is required to define long-term objectives, action lines and tasks, and to be effective in achieving organisational goals (Uricska 2021).

2. Law enforcement and communication

The required tasks of police personnel are declared in the Fundamental Law of Hungary. According to Article 46, section (1): *'The fundamental duty of the Police shall be the prevention and investigation of criminal activities, as well as the protection of public security, public order and of the state borders. The Police shall participate in efforts to prevent illegal immigration.'* As Géza Finszter (2018) highlights, *'in Hungary the Fundamental Law separates two basic tasks of the police: on the one hand, the prevention and detection of crime, and on the other, the protection of public safety and*

public order. The duality of law enforcement organisations is also based on these two-fold tasks: as an administrative authority, police protect public order and public safety, and on the other hand, as a criminal investigation service, they prepare cases related to criminal justice proceedings' (Finszter 2018, 113). As a consequence of these required tasks, the communication of the police is primarily social communication, since their tasks include crime prevention, crime detection, preparation of justice, maintenance and restoration of public order and security, and accident prevention (Molnár 2018).

In modern democracies, the relationship between the citizens and the police is influenced and affected by the quality of their communication to a great extent. In the most general terms, the police provide services to civilians, and these services include a wide range of communication activities.

A key aspect of organisational communication is that it does not have to be a chain of random events, but it has to be *'the purposeful use of communication by the organization to fulfill its mission'* (Hallahan et al. 2007, 3). For that reason, law enforcement communication should rather be a consciously planned process, and this process should be explained in detail. In this regard, *'a law enforcement communication strategy is a short-, medium-, or long-term and conscious design of how law enforcement agencies should present themselves to the outside world, and facilitate the internal flow of information, and continuous, high-quality and efficient operation'* (Molnár 2018, 9).

The main deficiency of a centralised police force is that it perceives the needs of the society in relation to public safety inaccurately and distantly, and responds to them slowly (Christián et al. 2021). However, since 2010, significant changes have taken place in the professional and structural system of the Hungarian Police and the Communication Service has been set up (Uricska 2020). Despite the strict hierarchical structure of the police, almost independent positions appeared in the field of communication and were directly channelled to the high commissioner of the MR.

3. Law enforcement, communication and social media

With the emergence of social networking sites, other types of crime and communication objective have emerged in the work of law enforcement, and the methods that police use to communicate with the public have changed, too (Lee and McGovern 2013; Fielding 2021). On online community interfaces, there is a chance for bilateral and informal communication; therefore the police need to find a style that is understandable to the broadest audience possible (Uricska 2021) if they want to reach every member of the community with their messages.

Organisations apply social media in their everyday work; it is one of the most powerful community engagement tools they possess in the 21st century. Informing, educating and engaging the members of communities have never been as simple as it is today. Moreover, developing an organisational communications strategy can be one of the most important ways to build a stronger brand.

Instagram was launched in 2010 by an independent private company; it began as an app only available on iPhones (Highfield and Leaver 2016). The application had a very small userbase, and non-mobile users could not use it. Now it is owned by Meta, but in the beginning, Instagram was run by an independent private company (Highfield and Leaver 2016). Instagram, as its name suggests – the word is a portmanteau of *instant* and *camera* – contains more visual communication elements than Twitter or Facebook, and it is impossible to create a post on Instagram without a picture or video, while a post can be created on Facebook with or without visual content.

There is tremendous potential for Hungarian law enforcement units to use these sites (for example, for crime prevention purposes). For instance, statistics (URL 1) show that there are 2.6 million Instagram users in Hungary, of which 860,000 fall between the ages of 18 and 24, although this age group includes only 7 years of age. They are followed in group size by the 25–34-year-old users, of which there are 770,000 users. Meanwhile, the over 55s have only 139,000 registered users on Instagram (Uricska 2023).

In Hungary, the rise of social media coincided with the expansion in police organisational communications around the 2010s. Before the appearance of social media, the Hungarian police organisations informed the general public mainly through the traditional channels of media including police.hu, the official webpage of the MR. Taking advantage of the opportunities offered by social networking sites, the Hungarian law enforcement organisations have also now appeared on social media platforms, representing their organisations and seeking more direct contact with members of society.

The MR has had an official website since 2000 (police.hu), a Twitter account since 2016, a police_hu page on Instagram since 2019 (Uricska 2021), and a Facebook page since 2020. The MR can be regarded as a pioneer within the organisations of public administrations, as the Government of Hungary has been present on Facebook since 2011, and has also had an Instagram profile since 2020.

In this study, I observed the Instagram profiles of two Hungarian law enforcement units, to see if Instagram is a possible communication channel for contemporary police communication strategy, regarding short-term goals and the achieved results. The first organisation was the abovementioned MR; the other was the BRFK. The BRFK is the administrative organisation of the MR. Its tasks relate to the administrative and operational tasks of police activities and police personnel within the territory of Budapest.

The main focus was on the verbal and visual content on Instagram of these two Hungarian police units and it was observed whether an organisational strategy could be detected or witnessed in police organisational communications; more precisely, I explored the ways in which police communications enhanced dialogue with the members of the community.

The first sampling period of the Instagram profiles of the BRFK (URL 2) and the MR (URL 3) was the first month of the profiles; this was between 6 December 2017 and 6 January 2018 in the case of the BRFK, and between 3 July 2019 and 3 August 2019 in the case of the MR. The sampling period was repeated a year later for a month again, including both profiles.

4. Research questions and hypotheses

The purpose of the research is to explore whether a coherent organisational strategy and communication practice can be identified for the Hungarian police organisations by observing two profiles through their contents and activities on Instagram.

The MR first appeared on Instagram on 3 July 2019 with the profile of police_hu; the other Hungarian law enforcement agency, the BRFK, appeared on the platform (brfk_budapest_police_hu) on 6 December 2017. In order to complete the research, the existence and the quality of the digital police communication strategy were examined and the following research questions were formulated:

RQ1) What kind of organisational communication strategy can be detected in the content, themes and posting frequency of the Instagram profiles of the two law enforcement units?

RQ2) Can the same organisational communication strategy be detected on the profiles of the two law enforcement units?

RQ3) If so, in what form (visual content, verbal content, hashtags)?

During my research I tried to test two hypotheses based on the theoretical background. Therefore, my hypotheses for the research questions are as follows:

1) To reach the members of the community, law enforcement units appeared deliberately on Instagram in Hungary; however, no coherent organisational communication strategy can be detected in the content, themes and posting frequency of the Instagram profiles of the two law enforcement units.
2) There is a more informal language variant on Instagram, the *policing digilect*, a communication practice that is closer to verbalism in its style features and has special linguistic traits.

5. Research design and methodology

Content analysis and Instagrammatics methods were applied to complete the study (Highfield and Leaver 2016). The starting point in studying the communicational strategy on Instagram was built on the established research method of content analysis. According to Berelson, content analysis is *'a research technique for the objective, systematic and quantitative description of the manifest content of communication'* (Berelson 1952, 18). Babby (2001) defined content analysis as *'simply the study of recorded human communication'* (Babby 2001, 352) and stated that there are two possible ways of analysing content: *'when encoding the (1) manifest (surface) content or (2) the latent content of a message'* (Babby 2001, 352). Additionally, Instagrammatics were applied to examine this primarily visual platform *'to track and study Instagram activity, content, and practices'* (Highfield and Leaver 2016, 5). The contents of

the platforms also offered an opportunity to observe an in-depth understanding of community engagement and communication (Varis 2016).

To complete the study, two sampling periods were observed: the first month of the appearance of the Instagram profiles of the BRFK and the MR in the first phase, and a repeat of the observations exactly a year later (N = 127 entries) in the second phase.

Units of analysis	Budapest Metropolitan Police Headquarters (brfk_budapest_police_hu)	Hungarian Police (police_hu)
Total posts observed **(N=127)**	5	122

Table 1. Sample selection from the Instagram profiles of Hungarian law enforcement organisations (own edition)

During these periods, in order to find answers to RQ1 and RQ2, the following categories were examined:

1) the first day of the appearance (time interval up to now)
2) the number of followers
3) the theme and mood of the first post on the profiles
4) the themes of the first sampling period
5) the themes of the second sampling period.

In this study, the manifest content is observed and the results are presented in numerical style (Berelson 1952; Krippendorff 2004).

6. Results

6.1. The first day of the appearance and the number of followers

The MR first appeared on 3 July 2019 on Instagram with its profile (police_hu), and the account had 74,600 followers on the date of the observation (9 October 2021). The other Hungarian law enforcement agency was the BRFK, which appeared on the platform (brfk_budapest_police_hu) on 6 December 2017; the number of followers was 3,528 on 9 October 2021 (Table 2).

Units of analysis	Budapest Metropolitan Police Headquarters (brfk_budapest_police_hu)	Hungarian Police (police_hu)
Number of followers on the date of sampling (9 October 2021)	3,528	74,600
Number of posts on the date of sampling (9 October 2021)	392	1,232

Table 2. The number of followers of the two profiles (own edition)

Despite the fact that the MR appeared one and a half years later, the organisation gained twenty times more Instagram followers than the BRFK. Since its appearance on Instagram, the MR had created 1,232 posts, while the other organisation had created only 392. Regarding the frequency of posting, the MR applied a more conscious communication practice as part of the communication strategy.

6.2. The theme and mood of the first post on the profiles and the first sampling period (content and themes)

Units of analysis	Budapest Metropolitan Police Headquarters (brfk_budapest_police_hu)	Hungarian Police (police_hu)
1st sampling period	6 Dec 2017–6 Jan 2018	3 Jul 2019– 3 Aug 2019
Total number of posts **(n1)**	**3**	**82**
Promoting police profession	1	30
Display of police vehicles (water police, motor police, mounted police)		19
#thenandnow (hashtag)		6
Crime prevention		7
#proudofyou (hashtag)		6
Promoting the emergency number 112		7
Holidays	2	
Others		7

Table 3. Sample selection from the Instagram profiles of Hungarian law enforcement organisations (own edition)

The first sampling period was the first month (6 December 2017–6 January 2018) when the BRFK appeared on Instagram, and during this time the organisation created only three entries. The first post was uploaded on 6 December and consists of a picture of Santa Claus on a bicycle as the post was created on Santa Claus Day. There was neither a greeting to the followers on the profile nor other organisational comments before or after it (Figure 1). Only two short sentences were written next to the post by the administrator (including a grammatical mistake in Hungarian): *Van aki ilyenkor is kerékpározik. Vigyázzunk rájuk közlekedés közben!* ('Some people ride bikes at this time of year. Let's watch out for them on the road!' [the author's translation]). In Hungarian, between the words *Van* and *aki* a comma is required. These sentences are followed by hashtags that appear to be random: #BRFKInformációsPortál ('the information portal of BRFK') #BRFK #adventitanácsok

('some advent advice') #budapest #hungary #december6 ('6th December') #mi-kulás ('Santa Claus').

Image 1. Santa Claus on a bicycle. (Source: URL 4)

The post achieved only 50 likes, and as the text was quite short, there were no comments from the public. The other posts (one about a police officer and another about a Christmas greeting) in the sampling period consisted of a single photo and a short line, or a photo and just hashtags. It might be the reason why there was no dialogue next to the posts.

The creation of the Instagram profile of the MR and its followers were celebrated by the organisation with a short video in which Kristóf Gál, spokesperson for the National Communication Service of the MR, recited the poem 'Police Work' by Belga. The video proved extremely popular and was watched more than 10,100 times (Image 2). Before becoming a spokesperson, Kristóf Gál worked as an actor, and this undoubted talent has been deployed by the organisation in many ways, for example to promote the reputation of the profession, and the acceptance of the organisation by the members of the civil society.
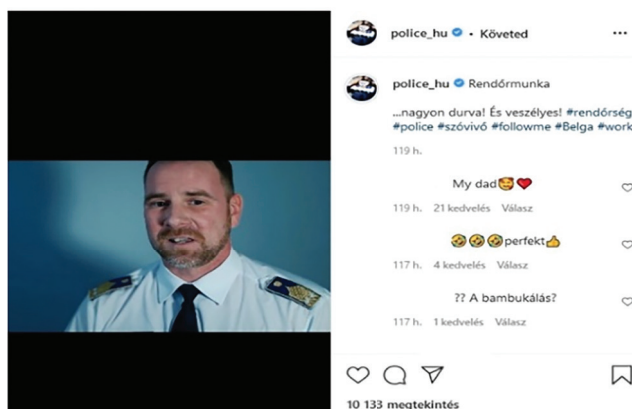

Image 2. Kristóf Gál recites the poem 'Police Work' by Belga. (Source: URL 5)

In the first sampling period, the MR posted 82 entries and the topics (Table 3) were as follows:

- promoting the police profession and #proudofyou (hashtag, used in English)
- display of police vehicles (water police, motor police, mounted police)
- #thenandnow (hashtag, used in English)
- crime prevention
- promoting the emergency number 112.

The profile of the MR is characterised by predictable daily content and quality images (e.g., resolution and saturation). Three constant hashtags are used as the trademark of the site: #rendőrség #police #hivatás. The meaning of the first hashtag is 'police', and the meaning of the third one is 'profession' in Hungarian.

Though 82 entries can be seen as a high number within a month, the organisation was eager to communicate to the public with more than two posts an average per day. Due to an interview that was implemented by one of the administrators of police_hu on 23 April 2021, the profile reached 10,000 followers in a week.

6.3. The themes of the second sampling period

Units of analysis	Budapest Metropolitan Police Headquarters (brfk_budapest_ police_hu)	Hungarian Police (police_hu)
2nd sampling period	6 Dec 2018–6 Jan 2019	3 Jul 2020– 3 Aug 2020
Total number of posts **(n2)**	**2**	**40**
Promoting police profession	1	10
Display of police vehicles (water police, motor police, mounted police)		17
#thenandnow (hashtag)		4
Responsible pet ownership		6
Promoting the emergency number		1
Holidays	1 (+1)	
Others		2

Table 4. Sample selection from the Instagram profiles of the Hungarian law enforcement organisations (own edition)

In the second sampling period (Table 4), a similar content was created by the BRFK as in the first one; only two entries were posted without observable policing content. Through *'objective, systematic and quantitative description of the manifest content of communication'* (Berelson 1952, 18), it can be stated in the case of the BRFK that no organisational strategy can be observed by analysing the content on Instagram. If the organisation has such a strategy, the administrators do not apply it with predictable and daily content, or coordinated verbal and visual elements on the site. However, the annual budget for content management was not known in the case of the police organisations.

In the case of the MR, 40 entries were created. The themes and projects remained almost the same, except that the theme of *crime prevention* was replaced by the theme of *responsible pet ownership*. The themes of *promoting the police profession and #proudofyou* hashtags and *the display of police vehicles* were the central themes in terms of visual content; the site might have an extremely important role in the recruitment process and making the police career seem more attractive to citizens. As proven by data (Tables 3 and 4), the organisation has a kind of strategy including special themes and projects, and there is a sense of organisational mission behind the content. Since the sampling periods, the Instagram profile of the MR has been awarded two silver grades at *Creative Prisma* (URL 6), so the mission, the textual content and the images of the profile are appreciated and well-known by communication experts. The title of the project was *'You have shown the human face of the police'*.

The visual and verbal content of *crime prevention* posts and the conscious application of the *emergency number 112* posts can have far-reaching effects in saving lives and helping those who are in a state of emergency. The educational messages of the posts are not served directly, but they are hidden either in shocking content or in funny texts, and they likely have much greater impact among the members of Generation Z as authoritarian education no longer works in the 21st century (Kulcsár 2020; Valintine 2019).

6.4. Use of language: policing digilect as a communication practice

As the results presented in relation to RQ1 and RQ2 show, the BRFK (brfk_budapest_police_hu) created a total of five entries in the two sampling periods, of which two entries promoted the police profession and three entries contained the topic of holidays: Santa Claus Christmas and Christmas greetings from the organisation. In parallel with this, the MR (police_hu) introduced the work of the police with Kristóf Gál reciting Belga's poem 'Police Work', and created 122 entries in the sampling periods. They apply three constant hashtags: *#police #rendőrség #hivatás* and the administrators of the site implement *minimum response time* and *have a real dialogue between the police and the community members.*

In order to find answers to my third research question, as a linguistic methodological framework, netlinguistics (Posteguillo 2002) was analysed in relation to Veszelszki's term *digilect* (Veszelszki 2013, 2017a, 2017b) in the posts and comment

sections. In the case of the police units, the impact of infocommunication technology can be observed. The lexical features of digilect can be found in the Instagram profile of police_hu. By Veszelszki's observation (2013), the foreign (especially English) language effect is very strong in Hungarian-language internet communication. The above-mentioned features, due to their frequent occurrence – for example, foreign-language influence, breaking taboos, emojis, a neologism, a net-specific acronym – were detected in the sampling period (see Table 5), albeit slang words and expressions, as well as verbal aggression posted by the organisation could not have been observed on the policing profiles on Instagram.

Features	Examples
Foreign-language influence	*Brothers in arms. Drive safe. This is how we do it!*, *Thanks for the great performance to our colleagues from Heves County!* 🔖 👏, *Sound on. Mornings like this.* 😎 *feeling, timelapse*
Neologisms	*COVID–19*
Net-specific acronyms	*RUTIN* (*Rendőrségi Útinformációs Rendszer*, a police application to help people on the road)
Letter substitution with number citizen's comment	*5let* (< *ötlet* 'idea')
Word multiplication	*stip-stop*
Word truncation	*heli* ('helicopter')
Breaking taboos	*My dad* 🥰 🤝. *Te bekötöd* ⁉️ ('Do you fasten [your seatbelt]?'), *Nos, kitaláljátok mi ez?* ('Well, can you guess what it is?'), *buksi* ('head', a synonym used for head, childish)
Emojis	See the examples above.

Table 5. Features of digilect on the Instagram profile of Hungarian Police (own edition)

6.4.2. The special features of policing digilect

As on an international scale, numerous police organisations 'have made a strategic decision to employ humour on social media to increase community engagement with their content' (Wood and McGovern 2021, 305). This organisational goal can also be found in the forms of humour, puns and word-plays of the verbal content (see rows 1–2 in Table 6) on police_hu. In row 3 of Table 6, the word *iskolaőr* ('school warden') can be considered a realia. According to Klaudy (1997), *realia* is a generic term for objects that refer to a culture or language community and are unknown to other cultures.

Features	Examples
Humour	*VAKÁCIÓÓÓ! Gál Kristóf üzeni: figyeljünk a zebrákra (is)! Mert a nyári szünet alatt több gyerek van az utakon.* 🧍📷🦓🚗 . ('HOOLIDAY! Kristóf Gál says: Watch out for zebras (too)! Because there are more children on the roads during the summer holidays.') *Velünk senki sem cicózhat!* 🐱 🐱 ('Nobody can play with us!')
Puns, word-plays	*mindenhol IS* ('everywhere too', a popular phrase in Hungarian in 2019–22) *CEL-EB* (*eb* means a 'dog' in Hungarian, a dog is in the image, suggesting that the dog is a celebrity), *Blue is the colOUR,* *Nézzetek csak, valaki merre SÜNdörög…* ('Watch out, someone is wandering…', sün is a 'hedgehog' in Hungarian, sündörög is a synonym for wandering)
Realia	*iskolaőr* ('school warden')
Termini technici	*robbanószer* ('explosive material'), *112-es hívásfogadó operator* ('112 emergency call operator'), *mentő* ('ambulance'), *ügyeletes (*'duty officer'), *vízi segélyhívó* ('water emergency'), *körzeti megbízott (*'police constable'), *lőmaradvány* ('remnants of ammunition')
Poems, songs, film titles and computer games	*Belga: Rendőrmunka* ('"Police Work" by Belga'), *Gyűrűk Ura* ('Lord of the Rings'), *Két torony* ('Two Towers'), *A Király visszatér* ('The Return of the King')
Metonymies	*Köszöntjük családunk új tagjait* 🧍👮 ('Welcome the new members of our family'), *kék család* ('blue family')
Metaphors	*Ha Frodónak ilyen segítői lettek volna* ('If Frodo had had such helpers…', referring to police officers and the film *The Lord of the Rings*), *család* ('family')

Table 6. Features of policing digilect on the Instagram profile of the Hungarian Police (own edition)

As the examples in Tables 4 and 5 show, *'the posts and comments* (here mainly the posts) *are "minimalist" in nature or they tend to be minimalist, by using abbreviations,*

acronyms, emojis, and hashtags to help the reader quickly encode (create) and decode (absorb) text. As a result of the minimalist nature, writing time reduces and searching processes speed up' (Istók 2019, 89). It is explained in detail in Istók's concept of *minimalect* (Istók 2018).

As the observed profile is a law enforcement one, several termini technici were coded and centred on the topics of first aid, emergencies, guns and ammunition (see row 4 in Table 6). Metaphors and metonymies also help followers to engage. Metaphors importantly are not merely linguistic phenomena but a fundamental feature of the way the human cognitive system works (Lakoff 1995). In their work, Johansen et al. (2013) list three kinds of metaphor for trust: 'trust as a decision', 'trust as a performance' and 'trust as an uncontrollable force'. The word *család* ('family') belongs to the 'trust as a performance' metaphor group (see rows 5–6 in Table 6) as it refers to the smallest unit of society, and it suggests *'considerable control on behalf of the trustor in that a trustor is assumed to influence the trustworthiness of the trustee'* (Johansen et al. 2013, 7). The poems, songs, film titles and computer games also help followers get involved in the content, and get closer to the police by this police communication practice.

In conclusion, the results of the sampling periods show that *digilect* is a (digital) language variety that has specific quantitative and qualitative features. The concept of *policing digilect* can be introduced to name the language variety used in some specific online law enforcement community sites as a communication practice. By applying this new variety, proper language can be one of the tools with which police–community relations can be improved and rearranged in the long run.

As there is a growing need to establish and maintain the online relationship between the police and the members of the community, this platform can serve as a way to enhance the dialogue between the police and citizens. Several posts cannot be expected from law enforcement organisations on a daily basis; thus, there is a need for constant presence regarding special tasks related to the police like recruitment, reputation management and serving the public in a new way.

7. Validation of hypotheses

The study observed the Instagram profiles of two Hungarian law enforcement organisations, the MR and the BRFK, in the first month of their appearance on the platform, then repeated the sampling period a year later to see whether a standard and coherent organisational communication strategy could be detected. No previous study has investigated the communication strategy of Instagram profiles applied by the Hungarian law enforcement units.

After data analyses, and in response to my hypotheses, it can be stated that my first hypothesis was proved. Based on the results of the sampling periods, I found that no coherent organisational communication strategy or practice was applied by the Hungarian law enforcement units on Instagram. The content of the profiles presumably depends on the mentality and conscientiousness of the administrators, as

well as the commitment and relation of the agency's leaders to social media (Bullock 2018).

The second hypothesis was also proved by the linguistic features and vocabulary of the examined entries. The MR makes efforts and a strict commitment to engage citizens in the themes offered by Instagram. According to Bullock (2018), '*the lack of providing leadership, strategic guidance or developing an infrastructure (including a technological infrastructure) to support social media use by officers indicates that the role social media should be playing within police communications is not clear and that the degree to which utilising them is seen as an organisational priority is questionable*' (Bullock 2018, 255). It is the reason why the BRFK does not utilize the possibilities offered by the site daily, and still has room for improvement in this area, as shown by the visible contents reviewed in the sampling periods.

8. Conclusions

Regarding the interfaces of the BRFK and the MR, the study confirms that any technology can be successful and have an impact on organisational performance if it is adopted properly by organisations (Tajudeen et al. 2017). Both internationally and nationally, it can be said that to increase efficiency, this relationship must be put on a new basis, and for this purpose, the quality of external communication of the police must be improved (Peyton et al. 2019).

There were only a few posts on the profile of the BRFK; therefore, it was difficult to make a real comparison of the communication strategy of these two organisations. In the future, it is planned to extend the research to further digital platforms of these two organisations (e.g. Facebook or TikTok) or to carry out further sampling on Instagram, to study the existence of policing digilect.

The use of policing digilect as a communication practice was well received on the Instagram page of the MR and it has resulted in a positive change in the image of and opinions about the police (Uricska 2021). In the long term, it is expected that digital communication content will redefine the relationships and interrelationships among individuals, society and different organisations.

In the course of the future, citizens and organisations moving on to online platforms in the digital society and culture need to learn how to best use the strategic potential of these platforms.

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