

Ethnographic map

European ethnographic, ethnological and cultural anthropological museums in the social media world

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Abstract | In recent decades, ethnographic and ethnological museums across Europe have been searching for new identities: changing their names, moving into new buildings, and reshaping their exhibition strategies, while increasingly emphasising dialogue, diversity, and ethical responsibility in their missions. But how do these shifts appear on social media – the space where most audiences now first encounter them? What do followers perceive about the institutions' work and mission? This study analyses the social media activity of 49 European museums in May 2025, asking what kind of narratives these institutions construct about themselves. It highlights the differences between Western, Southern, Central, and Eastern European practices, and examines how museums seek to communicate the meaning, relevance, and contemporary role of ethnography in the digital sphere.

Keywords | ethnography, ethnology, social media, communication, museum

In order to support the communication work at the Museum of Ethnography, I launched an online questionnaire-based survey in 2024 titled '*What is Ethnography?*' specifically among respondents who are not professionally involved in this field or the world of museums. In compiling the questionnaire, I aimed to create an educational set of questions that would allow us to map out what knowledge, ideas, and conceptual frameworks we can rely on across different age groups when conveying information. Conducted between 24 July and 2 October, the survey involved more than a thousand respondents, of whom 658 indicated that they had not dealt with the topic professionally until then. Questions were open-ended, encouraging the formulation of independent thoughts. The answers indicated that the concept of ethnography carries a variety of meanings and appears with different emphases for respondents of different ages living in different settlements. While our older-generation respondents associated the term ethnography with exploring traditional folk culture and studying various aspects of peasant life, the younger ones not only expressed their ideas much more creatively and vividly, but their answers also reflected some uncertainty. Respondents in their thirties tended to associate the concept more with preserving traditions and researching the cultures and histories of 'different ethnic groups', which they found less engaging. Among those born before 2010, more emphasis was placed on a historical perspective and the preservation of traditions, whose contemporary manifestations – such as folk dance, folk customs, folk art, or even reflections in contemporary art – were highlighted, alongside the diversity of different cultures. Respondents who specifically linked the concept of ethnography to a museum context also came from this age group.

Survey responses highlighted that the majority of research participants did not associate a precise definition with the concept of ethnography; for them, it simultaneously meant tradition and modernity, nostalgia and a scientific approach, local and global culture, as well as community identity. Although with different emphases, the common approach that has ultimately emerged is that the essence lies in understanding culture and the human lifeworld. However, far fewer respondents were able to give a definite answer to the question of what ethnographers and ethnologists actually do: only 30% of those born between 1996 and 2010, compared to 47% of those born between 1982 and 1995 and 60% of those born between 1961 and 1981. This drastic decline can be partly explained by the younger age cohorts having less knowledge and experience due to their age, while recent youth research also points to a worrying trend: fewer and fewer young people aged 15–29 visit traditional cultural institutions. According to a large-scale survey in 2020, 89% of young people had never seen an opera performance, 86% had not attended a classical concert, 65% had not visited a museum, and 62% had not been to the theatre.¹ These data not only show an increasingly declining trend compared to previous years, but also suggest that young people feel less and less that the experiences offered by these cultural spaces are relevant, and they do not believe in their future usefulness either (Domonkos et al. 2020: 37–38).

The survey conducted among the Hungarian general public is both a reflection and a consequence of the uncertainty and constant change that characterizes this entire discipline. In the 21st century, numerous European institutions have changed their names, questioned their previous operations and paradigms, and moved into new buildings (Foster 2025; Kemecci 2022; Pagani 2018). Alongside heritage preservation, research, presentation, interpretation, and education, words such as cultural diversity, dialogue, inclusivity, audience- and community-orientation, active engagement with the contemporary world, ethical responsibility, and self-reflection have become increasingly prominent in the mission statements of these institutions. In Hungary, Budapest the Museum of Ethnography reopened in a new, modern building after being closed for several years. Simultaneously, researchers and institutions in the discipline organised a nationwide conference series and published a volume on the challenges facing the field. These debates concerned, among other things, the radical transformation of European societies, the disappearance of the peasant class, the vanishing rural and small-town ways of life, as well as acculturation, globalisation, and dynamic economic, social, and ethnic changes. At the same time, they also highlighted that the gap between researchers and society's perception of ethnography's discipline is widening: fewer and fewer people are choosing a career as an ethnographer (Cseh et al. 2020). Reflecting on this process of change, a new university textbook has recently been published in Hungary, which aims to convey to students the opportunities arising from the radical transformation of the conceptual framework of ethnography and ethnology (Keményfi 2025).

Communicating changes in the identity, strategy, theoretical and methodological research, as well as in their approach to collections and mission, of European museums with a profile focused on ethnography, ethnology, cultural anthropology, and world cultures poses challenges just as much as maintaining their classical mission aimed at researching and presenting traditional folk culture (Berényi 2023). The relocation, renovation, or renaming of a museum can temporarily attract attention, but maintaining an active relationship with communities and audiences requires continuous effort (Foster 2025). In recent decades, the internet—including social media platforms in particular—has become one of the most important arenas for achieving these goals.

Museums on social media platforms

Today, most public collections and scientific institutions have their own profile on one of the popular platforms (Facebook, YouTube, Instagram, TikTok, X, Bluesky, LinkedIn, etc.) and regularly share content about their activities.

Although research suggests that the activity of these platforms declined somewhat following the coronavirus pandemic (Berényi 2025: 286–287), by the mid-2020s they had become one of the most important communication channels for cultural and scientific institutions. Especially museums with large artistic and universal collections use these platforms progressively. In March 2025, the MoMA NYC, the Metropolitan Museum of Art, and the Tate in London collectively had over 10 million followers on Instagram, Facebook, X, and TikTok. The Louvre had nearly 9.7 million, the Van Gogh Museum 6.9 million, and the British Museum 6.2 million online followers (Dawson 2025).

Most ethnographic and ethnological museums, as well as museums of world culture are also active across social media platforms, though not to the same extent. However, their work and activities are mostly overlooked in studies and measurements of museum communication, since the audience they reach remains almost invisible compared to the enormous follower bases of major art institutions. As a result, these museums are often uncertain about their actual effectiveness and have little guidance when it comes to mapping out best practices or opportunities. Yet it is precisely these platforms that provide them with a unique opportunity not only to convey their contents but also, through its nature and style, to express in a multifaceted way their mission, professional work, and how they think in the 21st century about ethnography, folklore, ethnology, or cultural anthropology. Through social media, they can raise new interpretations of their collections, interact with their communities and the general public, and generate dialogue about current social and cultural issues.

About the survey

With this motivation, I launched a comprehensive study on how European museums that deal with or are related to the field of ethnography and ethnology use social media, and what messages they convey to their followers about their mission, thinking, practices, past, and current activities. The database of the International Relations Office of the Museum of Ethnography in Budapest served as the starting point for my research.² Based on preliminary exploratory observations, I ultimately decided not to work with the full list, meaning I will disregard open-air ethnographic museums, as well as institutions that, alongside a significant ethnographic collection, also have natural science, art, or multidisciplinary collections (for example, the British Museum or the Horniman Museum and Gardens), since their content focus and opportunities differ significantly from those available to ethnographic institutions in the classical sense. Finally, I reviewed the social media activities of 49 European institutions, primarily on their official, clearly verified platforms or platforms accessible from their websites. For each institution, I analysed the content data published in May 2025 based on a questionnaire created for this purpose.³ In addition to numerical data, this questionnaire also examined the content characteristics of posts, their visual aspects, the forms of their presentation, the institutions' science communication and PR strategies, as well as representation-critical and participatory practices, and reflections on responses to contemporary global challenges. For linguistic style analysis, I used the translation tool of the given platform, which I checked with the DeepL program. I used MS Excel for data processing.

Of the institutions under review, 38 had verified official Facebook profiles; in addition, 36 had Instagram, 29 had YouTube, 11 had LinkedIn, 9 had X (formerly Twitter), 7 had TikTok, and 8 had other channels. In terms of the number of followers, the Parisian Musée du quai Branly – Jacques Chirac stands out far above the rest, with 186,000 Facebook and 120,000 Instagram followers, as well as with 22,600 YouTube subscribers. The Musée des Civilisations de l'Europe et de la Méditerranée (Mucem) in Marseille reaches a similarly large audience: 171,000 on Facebook, 116,000 on Instagram, and 376,000 on YouTube. The Nordiska Museet in Stockholm, which defines itself as a cultural history museum and showcases the life and culture of the people of the northern regions, also has a significant audience, including 110,000 Facebook, 96,500 Instagram, and 5,000 YouTube followers.

On Facebook, the fourth most successful museum was the Museum of Ethnography in Budapest, with 71,000 followers, plus it had 10,400 on Instagram and 2,250 on YouTube. The Danish Moesgaard Museum, which also has an archaeological collection, has a following of 58,000 on the platform, while the Wereldmuseum Leiden (formerly Museum Volkenkunde), the Wereldmuseum Amsterdam (formerly Tropenmuseum), the Państwowe Muzeum Etnograficzne in Warsaw, and Berlin's Humboldt Forum each have over 40,000 Facebook fans.

On Instagram, the Museum aan de Stroom (MAS) in Antwerp, the Museo Nacional de Antropología in Madrid, and the Pitt Rivers Museum in Oxford have over 30,000 followers. TikTok is also successfully used by the Mucem (3,200 followers), as well as the Museum of Ethnography in Budapest, the Państwowe Muzeum Etnograficzne, and the Musée d'Ethnographie de Genève (MEG) – all of these institutions have audiences exceeding a thousand, with the Hungarian and Polish examples sometimes reaching tens of thousands. Although more and more institutions have recently stopped using X (formerly Twitter), the Pitt Rivers Museum still stands out with its 40,000 followers.

LinkedIn is becoming increasingly popular, especially for professional networking. This platform is particularly successfully used by institutions with an archaeological collection: both the Moesgaard Museum in Aarhus and the Museum of Archaeology and Anthropology (MAA) in Cambridge have networks of over 11,000 connections.

Facebook, Instagram, ethnography...

In my research, I primarily focused on the use of the two most popular platforms, Facebook and Instagram, while also reviewing content published on other channels. On these two platforms, most museums post multiple times a week, and often daily, in various formats, publishing images, text posts, videos, stories, and reels. Nevertheless, even for institutions with the largest followings, it is rare to receive more than a hundred likes or comments. During the period under review, the only exception was the Musée du quai Branly in Paris, whose posts showcasing garments created by contemporary fashion designers for the exhibition *'Golden Thread. The art of dressing from North Africa to the Far East'* received several thousand likes. However, most museums have to be satisfied with at most a few dozen likes for their efforts, regardless of the quality of the content.

Having said that, almost all institutions apply a top-down, institution led 'broadcasting strategy' (Agostino: 2020). It can be said to be a general phenomenon that they rarely strive for interaction or active dialogue, and only in exceptional cases do they build active communities on these platforms. In their community and participatory projects, they treat these forums more as news channels rather than as opportunities for community building offered by social media. Only a few museums take advantage of the possibilities that are

actually available, for example, in Facebook public groups. This is particularly interesting because most institutions seemingly place great emphasis on their relationship with communities in their mission statements. This inadvertently echoes a critical observation from a recently published book that assesses the future prospects of museums, in which the author highlights solutions where an ethnological museum merely wants to ‘check off’ collaboration with various disadvantaged groups.

This approach does allow segregated groups to position themselves, but it often regards their target audience as a faceless and uniform group, with whom their knowledge about collaborators and source communities can only be shared didactically (Foster 2025: 180). This is also true in the sense that the museums which used multiple social media platforms at the time of our survey posted almost the same content on each, not taking advantage of the opportunity to tailor their messages to the needs and interests of the different user groups active on each platform, and to the specific style trends of the platform.

However, based on the content published by ethnographic museums on their social media platforms across Europe, a highly heterogeneous yet somewhat patterned image of ethnography communicated to followers emerges. Probably the most consistent message of this image is that it is a field that can primarily be experienced through offline museum exhibitions and events. After all, most posts from any museum primarily serve to promote these extremely varied museum programmes that appeal to a wide range of different target audiences. Parallely, in the content offerings of almost all museums, the presentation of collection items and documents through photographs, videos, and texts intended to educate occupies a prominent place, and recurring elements often include curatorial interpretations, museum history anniversaries, and current events. For this very reason, it is somewhat surprising that, despite its noticeable popularity, only a few institutions take advantage of opportunities such as publishing archival photo and film materials. In addition to the one or two visual materials of this kind from the collection each month, we can usually browse through explicitly contemporary, trendy visual content on various platforms. Similarly, very few institutions strive to report on their latest research and acquisitions. On the timelines of many museums’ Facebook and Instagram pages, it is barely noticeable that ethnography or cultural anthropology is still a living research practice today, rather, what is observed is a kind of interpretation or critical revision of past results. Thus, we can witness an interesting, contradictory duality: we can connect with the stories of the past through contemporary visual materials and object photographs, while museums, conversely, with archival materials that reflect the present, could just as well make not only their collections and databases, but also their knowledge, appear useful.

Regional differences

Just as the ethnographic museums of individual European countries were established in different ways and with different professional intentions, and the disciplines behind them, their institutional networks, and the societies that maintain and operate them have each followed different paths of development, one cannot speak of a unified social media practice characteristic of European ethnographic museums in general. However, the topics appearing on the institutions’ platforms and the posts by their followers clearly reflect the characteristics, methodological and theoretical differences, and nuances typical of each European region.

The social media of ethnographic museums in Western and Northern Europe (the United Kingdom, France, Scandinavian countries, Germany, Austria and Switzerland)⁴ typically relies on content that showcases different cultures from around the world, presented with scientific rigour and aesthetic appeal. It is common to prominently display collection materials from 'other cultures', showcasing traditions and objects in a visually striking way, while also highlighting the importance of research and scientific context behind the posts. They actively reflect on their colonial heritage, regularly addressing how the objects came to Europe and what historical contexts and power relations lie behind them.

In most institutions, migration, identity, and cultural diversity are not merely mentioned in passing, but also appear as central themes of exhibitions and museum programmes. Some institutions occasionally take a stance on public issues. In their communication, they usually present ethnography as current and relevant, avoiding excessive exoticism; they rather address the audience in an accessible, informative tone. Humour and playful, entertaining content elements appear less frequently – the focus is more on exhibition recommendations, showcasing collection items, and promoting events, all presented in a visually appealing manner. Communication is often multilingual: alongside the primary language, English descriptions are usually provided for an international audience. The style of interaction is more informative and inspiring rather than conversational: the tone is friendly but fundamentally institutional, and only occasionally prompts followers to take action (for example, in the form of program invitations).

The social media of Southern European museums (Italy, Spain) is characterised by cultural diversity and the dialogue between tradition and modernity. They often explicitly refer to their own mission – for example, decolonising cultural heritage or showcasing social diversity – and in their posts, they strive to combine traditional and critical content. The Museu Etnològic i de Cultures del Món in Barcelona plays a prominent role, consciously avoiding 'closed narratives', encouraging critical thinking among its audience, and regularly addressing issues of identity, gender, and minority rights, as well as showcasing urban diversity and the relationship between tradition and modernity. The ethnographic image they convey simultaneously emphasises the diversity of the world's cultures and the message that the museum is a space 'where we can reflect on who we are today'. The visual communication is enriched and made aesthetically pleasing by the deliberate alternation of object photographs, exhibition interiors, and interactive audiovisual content. The tone is direct and inclusive; according to its slogan, this museum is 'a place where we can look at ourselves and each other, and see the world through different eyes' – accordingly, their communication is inspiring and invites dialogue.

In the Central European region (Hungary, Slovenia, Poland, the Baltics, Croatia, and Western Romania), a dual trend can be observed: some institutions continue to follow the traditional, classic ethnographic narrative, while others are at the forefront of contemporary reflexive communication. In both types, there are exhibition and programme recommendations, displays of collections, and representations of elements of folk culture on social media, but with different emphases. Platform usage is diverse: Facebook is mainly used for presenting news and events, Instagram focuses on visual content, while websites concentrate on multilingual information, with several institutions also using TikTok successfully. Social media content elements also reflect the dual efforts of institutions: on the one hand, making collections and peasant traditions visible, and on the other, responding reflexively to the past and present roles of ethnography. As part of this, many posts also feature curatorial or research reports, covering fieldwork or professional events. The need for a multi-voiced mode of communication

is particularly noticeable in the communication of the museums in Budapest and Ljubljana, which address their audiences with different tones and targeted messages. The museums in the region also creatively take advantage of the possibilities offered by Facebook groups. The Muzeul Etnografic al Transilvaniei in Cluj-Napoca runs a 33,000-member heritage preservation group and a 10,000-member professional museum group⁵. The Museum of Ethnography in Budapest, on the other hand, experiments with the genre in a progressive way, whether by creating a contemporary intellectual network linked to the concept of the *tiger*, launching a collection campaign, encouraging followers to showcase their contemporary festive customs, or by providing a forum in connection with a special zither exhibition for those who still play the instrument today.⁶

The social media of ethnographic museums in Eastern Europe and the Balkans (Russia, eastern Romania, Serbia, Bulgaria) generally presents a more conservative, tradition-oriented image than their Western counterparts. The focus is primarily on preserving national and regional traditions, showcasing the tangible and intangible heritage of folk culture, and highlighting the institution's anniversaries and current events. Their posts often feature folk costumes, folk art objects, and scenes of traditional life, while these museums present themselves as the preservers of national culture. Their platform use is more restrained, meaning that they are present on Facebook and Instagram, but use interactive or trendy formats less intensively; TikTok is mostly absent or inactive. The content is dominated by exhibition previews, event invitations, collection showcases, and educational programs, while humour and playful tones are quite rare. The ethnographic image they suggest is more classical: it focuses on preserving the treasures of folk culture while reflecting less on contemporary scientific discourses.

At the same time, there are also noteworthy initiatives: some institutions are already trying to connect with current social issues or new forms of communication, but these appear more as exceptions, in a project-dependent manner. A particularly interesting example is the question posed by the Museum of Anthropology and Ethnography (Saint Petersburg) on specialised Russian social media platforms in May 2025: 'Why is ethnography important today?' emphasising the discipline's mediating role between past and present, and highlighting the contemporary relevance of ethnography.

Contemporary ethnography, interdisciplinarity, representation criticism

Almost every museum studied noticeably strives to make contemporary ethnography somewhat visible, but the extent and form of this effort vary greatly. There is no museum that does not regularly reflect in this public space on its collections, collection objects, the knowledge associated with them, and how it changes. Western European and progressive Central European institutions often post content that reports on current research projects, new scientific findings, or showcases collaborations. For example, Oxford's Pitt Rivers Museum posted about the award-winning Living Cultures Project implemented in collaboration with the Maasai community, as well as about a new book by a renowned curator (Professor Dan Hicks), which is now part of the anthropological discourse. The Quai Branly in Paris also reported on an international research project (CRoyAN), in which they examined their collections with the involvement of the communities concerned – this post highlighted the community curatorial approach and scientific collaboration. The Museum of Ethnography in Budapest regularly shares videos and images about its cooperation with source communities or fieldwork. In Southern Europe, interdisciplinarity

and a contemporary perspective are particularly noticeable for Spanish and Italian institutions. For example, a museum in Madrid regularly highlights the perspective of modern anthropology, explaining through video series and collaborations why it is still important today to study cultural diversity in depth. In contrast, in the more traditional museums of Eastern Europe, contemporary scientific discourse is less present in their posts. Although these institutions also organise conferences and publish publications, their social media platforms tend to focus more on promoting existing knowledge rather than communicating new developments. What is, however, common in the professional practice of European museums is that posts appear throughout the entire continent discussing specific current issues at the intersection of ethnography, environmental science, and climate research, which proves that ethnography is interpreted here in an interdisciplinary way, in the context of natural and social phenomena.

Where the significance of an interdisciplinary approach increases, ethnography often combines with artistic and historical aspects. True, the period under study focused only on the activities of museums in May 2025, but by scrolling through the long series of posts, it is clearly noticeable that collaboration with contemporary art is increasingly appearing in the practices of such institutions. Overall, it can be said that many of the museums examined consciously position ethnography as a modern, diverse discipline, striving to build bridges to related fields (e.g. art, natural science, history, or ecology) through their social media content. Other museums tend to maintain a more implicit presence by keeping their traditional profile and are less reflective of where ethnography stands today or what research is being conducted. For these institutions, the lack of contemporary scientific dialogue can also be considered part of their profile, as the focus is more on preserving tradition.

The willingness to reflect on contemporary social issues, such as migration, sustainability, minority identity, globalisation, or social inequalities, depends heavily on the specific museum, though general regional patterns can also be observed. In Western, Southern, and Central Europe, major museums occasionally pay attention to these topics, although typically not in a directly political way, but rather in connection with their collections and exhibitions. Though, it is not typical for these museums to include socially critical messages in every post – they rather only occasionally and thematically incorporate these issues into their communication. It is also important to note that where reflection does appear, it is generally connected in some way to the museum's collection or profile; for example, Western museums with colonial collections mention colonialism and restitution, while Eastern ones focusing on national culture highlight community identity and tradition (e.g. UNESCO lists) either critically or with pride.

A similar regional map emerges regarding how museums reflect on the potential biases of their own collections and presentation methods, their dark legacies stemming from colonialism or other causes, ethically or methodologically questionable precedents, and whether they involve members of the cultures being presented in shaping the narrative. In Central and Western Europe, as well as in the Mediterranean countries, museums generally speak openly about the critical history of their collections, often involving representatives of the cultures on display and sometimes striving to present multi-perspective narratives. In contrast, museums in the Central and Eastern European region – partly due to a different historical context – feel less need to apply a postcolonial narrative. Not only because these countries were not colonial powers (in fact, they were often viewed more as colonies), but also because they focus more on representing their own cultural heritage, with the firm belief that this is legitimate in itself and does not require a special critical approach.

It is noticeable that museums' own brand identity and sense of mission strongly shape the direction of their social media communication. Where a mission statement on the website often emphasises a critical perspective, the posts tend to be bolder and more socially critical. Where the mission is more about preserving tradition, the posts tend to focus on showcasing that tradition. It is also important to highlight that some museums explicitly communicate their own definition or understanding of ethnography: for example, the museum in Ljubljana does not hesitate to state that for them, ethnography is a bridge between the past and the present, a science about people. This, on one hand, educates the public about the nature of ethnography, and on the other hand, strengthens the museum's profile both professionally and in terms of its image. In contrast, Nordiska consciously avoids using the term 'ethnography' in its public communication, instead describing its activities with other expressions (e.g. 'cultural history', 'heritage', or 'everyday life'). This is also a kind of identity strategy, positioning itself as an institution of broader interest rather than just a collection aimed at professionals. Both approaches – stating or avoiding the 'definition' – are their own conscious decisions, and social media content is shaped accordingly.

From the perspective of the future of the institutions of ethnography, cultural anthropology, and ethnology, a key question is the extent to which they can convey their values and mission to society. This is important also because in the online space and the world of social media, many content creators specifically focus on interpreting ethnographic content. Their results speak for themselves. The @transylvania.heritage page, launched in 2021 and often based on materials published by public collections and ethnographers, regularly reaches nearly 66,000 followers with content representing the ethnic diversity of former Transylvania, Banat, and Partium, generating significant user engagement, mainly with archival photos, not always citing their sources.⁷ However, if we look beyond Europe, those typically North American 'indigenous' influencers, who identify as Native American, can have over 2 million followers, complementing the content of their fashion, art, commercial, and political profiles with ethnographic material. They often rely more on stereotypes than on deeper interpretive possibilities, whether in visual, textual, or video form.⁸ Channels that convey the value of folk music, folk poetry, or traditional costumes are just as popular as those that showcase the reconstruction of traditional work processes and the restoration of old tools and objects. For example, the Irishman Eoin Reardon, who authentically showcases the tricks of traditional carpentry and restores farming tools, can boast 3.4 million TikTok followers.⁹ In Hungary, there are also numerous profiles on social media whose content creators focus on interpreting Hungarian ethnographic heritage. Auróra Németh Hajnal, an applied artist and the operator of the Auróra FolkGlamour brand, not only promotes the colourful collections she designs, but sometimes reaches hundreds of thousands of people on her TikTok and Instagram channels with the hashtag #HungarianFridaKahlo, humorously and originally showing how the knowledge accumulated over more than a century by ethnographers can be conveyed in the spirit of our time.¹⁰ Users are often unaware of where these contents come from; they are simply captivated by what they see on their digital devices. Even though the stories and information reach tens of thousands of users, they cannot identify them with folklore studies or ethnographic or ethnological museums. In the 21st century, a fundamental challenge is for ethnographic and ethnological institutions to maintain the right to convey authentic knowledge and to control interpretative and analytical frameworks, while increasing their popularity and visibility on social media, filling the concept of ethnography and ethnographic museums with widely accessible, diverse content, and embracing their own values.

Notes

- 1 European Union data show a similar pattern: 43% of the 16–29 age cohort did not visit a museum, gallery, or heritage site at all in 2022, while 34% attended a theatre or other live performance at least once. However, when interpreting these data, the consequences of the COVID-19 pandemic must also be taken into account. (August 2024). Culture statistics – cultural participation. In Statistics Explained. European Commission. Accessible at: https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_participation#Cultural_statistics_.E2.80.93_general_findings
- 2 Special thanks to International Relations Coordinator Eszter Bazsó Borka for her valuable information.
- 3 The selection of a date in May was influenced by the ICOM International Museum Day, which affects almost all institutions.
- 4 The regional grouping is not a geographical classification but is based on the institutions being analysed. For example, museums in Russia and the Balkans are included in the Eastern Europe block, while Scandinavian ones can be classified under Western/Northern Europe due to their similar communication patterns. The above list does not provide a complete overview of Europe, but the selected museums offer characteristic examples of practices typical for each region.
- 5 <https://www.facebook.com/groups/muzee>, <https://www.facebook.com/groups/565588270229934>
- 6 <https://www.facebook.com/groups/963214647358445>, <https://www.facebook.com/groups/622778816854394>, <https://www.facebook.com/groups/3413958892261220>, <https://www.facebook.com/groups/574718925416895>
- 7 Content creator Radu Frențiu settled in Austria after travelling the world. He created the profile to reconnect with his roots and to demonstrate the traditions of the region beyond Dracula as an ambassador of Transylvania's cultural heritage. Interview: <https://www.new-east-archive.org/articles/show/13358/this-instagram-lets-you-time-travel-through-transylvanias-culture-craft-and-cooking> (last downloaded: 21. 09. 2015.)
- 8 Top 100 Indigenous Influencers in 2025. https://influencers.feedspot.com/indigenous_instagram_influencers/?utm_source=chatgpt.com (Last downloaded: 21. 09. 2015.)
- 9 <https://www.tiktok.com/@pintofplan>
- 10 [tiktok.com/@aurora_folkglamour](https://www.tiktok.com/@aurora_folkglamour), [instagram.com/aurora_folkglamour](https://www.instagram.com/aurora_folkglamour), [facebook.com/aurora.folkglamour](https://www.facebook.com/aurora.folkglamour),

List of museums under review

Eesti Rahva Muuseum (*Estonian National Museum*), Tartu, Estonia
 Etnografski muzej Rupe (*Ethnographic Museum Rupe*), Dubrovnik, Croatia
 Etnografski muzej Split (*Ethnographic Museum Split*), Split, Croatia
 Etnografski muzej Zagreb (*Ethnographic Museum Zagreb*), Zagreb, Croatia
 Ethnographic Museum – Branch of the National Museum, Kraków, Poland
 Ethnographic Museum of the National Museum, Prague, Czech Republic
 GRASSI Museum für Völkerkunde zu Leipzig (*GRASSI Museum of Ethnology in Leipzig*), Leipzig, Germany
 Humboldt Forum, Berlin, Germany
 Institute of Ethnology and Folklore Studies with Ethnographic Museum at the Bulgarian Academy of Sciences, Sofia, Bulgaria
 Koninklijk Museum voor Midden-Afrika (AfricaMuseum) (*Royal Museum for Central Africa*), Tervuren, Belgium
 L'ETNO, Museu Valencià d'Etnologia (*Valencian Museum of Ethnology*), Valencia, Spain
 Moesgaard Museum, Aarhus, Denmark
 Museo de América (*Museum of the Americas*), Madrid, Spain
 Museo Nacional de Antropología (*National Museum of Anthropology*), Madrid, Spain

Museu Etnològic i de Cultures del Món (*Ethnological and World Cultures Museum*), Barcelona, Spain

Museum am Rothenbaum – Kulturen und Künste der Welt (MARKK) (*Museum at the Rothenbaum – Cultures and Arts of the World*), Hamburg, Germany

Museum aan de Stroom (MAS) (*Museum at the River*), Antwerp, Belgium

Museum Europäischer Kulturen (MEK) (*Museum of European Cultures*), Berlin, Germany

Museum Fünf Kontinente (*Museum Five Continents*), Munich, Germany

Museum of Archaeology and Anthropology (MAA) (*Museum of Archaeology and Anthropology*), Cambridge, United Kingdom

Musée des Civilisations de l'Europe et de la Méditerranée (Mucem) (*Museum of European and Mediterranean Civilisations*), Marseille, France

Musée du quai Branly – Jacques Chirac (*Quai Branly Museum – Jacques Chirac*), Paris, France

Náprstek Museum of Asian, African and American Cultures, Prague, Czech Republic

Néprajzi Múzeum (*Museum of Ethnography*), Budapest, Hungary

Państwowe Muzeum Etnograficzne (*State Ethnographic Museum*), Warsaw, Poland

Pitt Rivers Museum (*Pitt Rivers Museum*), Oxford, United Kingdom

Regional Ethnographic Museum, Plovdiv, Bulgaria

Slovenské národné múzeum – Archeologické múzeum s etnografickými zbierkami (*Slovak National Museum – Archaeological Museum, with ethnographic collections*), Nitra, Slovakia

Slovenské národné múzeum – Etnografické múzeum (*Slovak National Museum – Ethnographic Museum*), Martin, Slovakia

Slovenské národné múzeum – Historické múzeum (etnografická zbierka) (*Slovak National Museum – Historical Museum, Ethnographic Collection*), Bratislava, Slovakia

Slovenské národné múzeum – Múzeum karpatských Nemcov (*Slovak National Museum – Museum of Carpathian Germans*), Bratislava, Slovakia

Slovenské národné múzeum – Múzeum kultúry Chorvátov na Slovensku (*Slovak National Museum – Museum of Croatian Culture in Slovakia*), Bratislava, Slovakia

Slovenské národné múzeum – Múzeum kultúry Maďarov na Slovensku (*Slovak National Museum – Museum of Hungarian Culture in Slovakia*), Bratislava, Slovakia

Slovenské národné múzeum – Múzeum kultúry Nemcov na Slovensku (*Slovak National Museum – Museum of German Culture in Slovakia*), Bratislava, Slovakia

Slovenské národné múzeum – Múzeum kultúry Polákov na Slovensku (*Slovak National Museum – Museum of Polish Culture in Slovakia*), Nitra, Slovakia

Slovenské národné múzeum – Múzeum kultúry Rómov na Slovensku (*Slovak National Museum – Museum of Roma Culture in Slovakia*), Martin, Slovakia

Slovenské národné múzeum – Múzeum kultúry Čechov na Slovensku (*Slovak National Museum – Museum of Czech Culture in Slovakia*), Martin, Slovakia

Slovenské národné múzeum – Múzeum rusínskej kultúry (*Slovak National Museum – Museum of Ruthenian Culture*), Prešov, Slovakia

Slovenské národné múzeum – Múzeum ukrajinskej kultúry (*Slovak National Museum – Museum of Ukrainian Culture*), Svidník, Slovakia

Staatliches Museum für Völkerkunde Dresden (*State Museum of Ethnology Dresden*), Dresden, Germany

Völkerkundemuseum Herrnhut (*Ethnographic Museum Herrnhut*), Herrnhut, Germany

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Wereldmuseum Amsterdam (voorheen Tropenmuseum) (*World Museum Amsterdam, formerly Tropenmuseum*), Amsterdam, The Netherlands

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Néprajztérkép

Az európai néprajzi, etnológiai és kulturális antropológiai múzeumok a közösségi média világában

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Rezümé | Az elmúlt évtizedekben a néprajzi és etnológiai múzeumok egész Európában új identitást keresnek: nevet változtattak, új épületbe költöztek, kiállítási stratégiáikat alakították át, miközben küldetésükben egyre hangsúlyosabbá vált a párbeszéd, a sokszínűség és az etikai felelősségvállalás. De vajon hogyan jelennek meg mindezek a közösségi médiában – ott, ahol ma a legtöbb látogatóval először találkozunk? Mit érzékelnek a követők az intézmények munkájából, missziójából? A tanulmány 49 európai intézmény 2025 májusi közösségimédia-tevékenységét elemzi, és arra keresi a választ, milyen narratívát építenek a múzeumok magukról. Kiderül, milyen eltérések figyelhetők meg Nyugat-, Dél-, Közép- és Kelet-Európa gyakorlata között, és hogy miként próbálják a múzeumok a digitális térben közvetíteni a néprajz fogalmát, relevanciáját és mai szerepét.

Kulcsszavak | néprajz, etnológia, közösségi média, kommunikáció, múzeum