

УДК 811.111

DOI: <https://doi.org/10.17721/APULTP.2024.49.201-218>*Julia E. Biliuk*

ORCID: 0009-0000-0242-0250

**HISTORY AND MODERNITY:  
MULTIMODALITY AND INTERACTIVITY  
OF MUSEUMS' COMMUNICATION****(based on coronation 2023 exhibitions at british museums)**

**Abstract.** *The article explores multimodality and interactivity at British museums exhibitions on occasion of the King Charles III and Queen Camilla coronation May 6, 2023. The research can be considered a significant contribution to museum studies, particularly in the realm of visitor engagement and education. Drawing on a multimodal discourse analysis framework, the study examines how museums utilise a combination of semiotic resources, such as visual, textual, audio, sensory as well as digital elements, to engage visitors both onsite and online. This analysis highlights museums as dynamic communicative spaces that challenge traditional discourse models by integrating interactivity, participation, and educational engagement, thereby reshaping how cultural heritage is presented and experienced. Through a detailed examination of five key exhibitions, Coronation Robes at Apsley House, Crown to Couture at Kensington Palace, Royal Connections: Crowns and Coronets at Blenheim Palace, the Coronation Display at Buckingham Palace, and the exhibition at the Royal Mews, the research demonstrates how multimodal strategies facilitate meaning-making, educational enrichment, and visitor engagement. The research offers valuable insights into museology, highlighting how digitalisation is transforming the way museums operate in today's world. The use of digital tools, social media platforms, and interactive displays is shown to enhance the accessibility and inclusivity of museum discourse, democratising the visitor experience. In particular, the concept of the participatory museum is explored, where visitors are encouraged to actively engage and contribute to the museum experience rather than passively consume it. The data includes photographic documentation collected by the researcher, illustrating the integration of multimodal resources within the exhibitions. The study contributes to the growing body of research on multimodality, interactivity, and education in museum communication, offering insights into how these strategies reshape visitor interaction with cultural heritage. The findings suggest further inquiry into the role of multimodal discourse in enhancing visitor comprehension, engagement, and learning, particularly within the context of evolving digital museum practices.*

**Keywords:** digitalisation, education, interactivity, multimodality, museum discourse, museology, participatory museum.

**Information about authors:** Biliuk Juliia Eduardivna – PhD student; Education and Scientific Institute of philology; Taras Shevchenko National University of Kyiv.

**E-mail:** juliabiliuk@gmail.com

**Білюк Ю.Е.**

**ORCID:** 0009-0000-0242-0250

**ІСТОРИЯ ТА СУЧАСНІСТЬ:  
МУЛЬТИМОДАЛЬНІСТЬ ТА ІНТЕРАКТИВНІСТЬ  
У МУЗЕЙНОМУ ДИСКУРСІ  
(на матеріалі виставок британських музеїв  
з нагоди коронації 2023)**

**Анотація.** У статті аналізуються мультимодальність та інтерактивність на візуальному матеріалі виставкових експозицій британських музеїв із нагоди коронації короля Чарльза III і королеви Камілли 6 травня 2023 року. Дослідження виконано в контексті двох популярних соціальних тенденцій – мультимодального аналізу дискурсу та музеєзнавства, зокрема в контексті взаємодії музеїв із відвідувачами й підвищення їхнього освітнього рівня. Спираючись на мультимодальний аналіз дискурсу, автор інтерпретує комбінації музеями семіотичних ресурсів, таких як візуальні, текстові, звукові, сенсорні та цифрові елементи, для залучення відвідувачів як в офлайн-, так і онлайн-просторі. Сучасні музеї постають як динамічні комунікативні сфери, які утворюють нові моделі дискурсу шляхом інтеграції інтерактивності, створення нових можливостей для освіти, тим самим змінюючи спосіб репрезентації та сприйняття культурної спадщини. Детальне дослідження п'яти ключових виставок (Coronation Robes в Енслі-хаус, Crown and Couture в Кенсінгтонському палаці, Royal Connections: Crowns and Coronets в Бленхеймському палаці, Coronation Display в Букінгемському палаці та виставки в Королівських стайнях) показує, як мультимодальні стратегії сприяють створенню сенсу, залученню відвідувачів та підвищенню їхнього рівня освіти. Використання цифрових засобів, соціальних медіаплатформ та інтерактивних дисплеїв покращує доступність та інклюзивність музейного дискурсу, демократизуючи взаємодію музеїв та відвідувачів. Стаття містить світлини автора<sup>2</sup>,

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<sup>2</sup> Детальніше про авторські світлини за покликанням: [https://drive.google.com/drive/folders/1oTXxklKfv53HBJzpXrLAqvtTC6ZQe\\_N3?usp=share\\_link](https://drive.google.com/drive/folders/1oTXxklKfv53HBJzpXrLAqvtTC6ZQe_N3?usp=share_link)

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які наочно демонструють інтеграцію мультимодальних ресурсів у виставковій експозиції. Перспективи подальших досліджень вбачаються у поглибленому вивченні ролі мультимодальності, інтерактивності, стратегій, що трансформують взаємодію відвідувачів із культурною спадщиною, освітньої функції музеїв для залучення та навчання відвідувачів, особливо в контексті розвитку цифрових музейних практик.

**Ключові слова:** відвідувачі як співавтори дискурсу, інтерактивність, мультимодальність, музейний дискурс, музеологія, освіта, цифровізація.

**Інформація про автора:** Білюк Юлія Едуардівна – аспірантка; Навчально-науковий інститут філології; Київський національний університет імені Тараса Шевченка.

**E-mail:** juliabiliuk@gmail.com

## Introduction

In the 21st century, information communication technologies, digitalisation, online communication, and multimodality proliferated into many fields, influencing various discourse varieties. Some museums (Tate Gallery, Victoria & Albert Museum, The Metropolitan Museum, the Smithsonian Museums, and others) turned out to be trend-setters experimenting with multimodality at their exhibitions [2]. The COVID-19 pandemic became an impetus for the museums to shift to virtual reality and to promote multimodality and interactivity in online communication, on the websites and social media platforms to inform, educate their online visitors, and maintain feedback with the audience [3]. Many museums develop the concept of the participatory museum, offering visitors interactive experiences and experimenting with multimodal exhibitions. This shift has not only broadened access to cultural content but also encouraged a more dynamic interaction between museums and their audiences. The ongoing experimentation with multimodality is making the traditional visitor experience more engaging and accessible. As museums innovate, they are setting new standards for cultural institutions functions in a technology-driven world.

The digital transformation and multimodal innovation at museums are particularly evident in the events such as the Coronation of King Charles III and Queen Camilla in 2023. London museums used this occasion to blend historical content with modern

communication strategies, making it a valuable case study of how museums are redefining audience engagement through digital, textual, and interactive elements.

The cases of multimodality and interactivity at the Coronation 2023 exhibitions make the *object of research*.

*The subject of the research* is incorporation of multimodality and interactivity into museums exhibitions and museums communication, museums' discourse highlighting this creative approach on social media platforms.

*Data.* The empirical data was accumulated during personal visits to London museums in 2023 and examination of the Coronation exhibitions. Multimodal and interactive modes were analysed at five key exhibitions, namely *Coronation Robes* at Apsley House, *Crown to Couture* at Kensington Palace, *Royal Connections: Crowns and Coronets* at Blenheim Palace, the *Coronation Display* at Buckingham Palace, and the exhibition at the Royal Mews. Photographs of the exhibits were taken by the researcher to further document and support the analysis.

*Methodology.* The research is based on seminal works on multimodality by Gunther Kress and Theo van Leeuwen [9; 10], as well as modern communication studies by Yaoyao Chen, Svenja Adolphs, and Dawn Knight [4], Rodney H. Jones [6], and Dezheng (William) Feng and Yilei Wang [5].

Multimodality is defined as the use of multiple modes or semiotic resources to create meaning, where each mode, such as visual images, text, gestures, spatial design, and sound, offers different potentials for meaning-making. This approach emphasizes that communication and representation extend beyond language alone, requiring attention to how various modes interact within a given context. Multimodality reflects the complexity of modern communication, where meaning is constructed through the interplay of these different semiotic resources [9, p. 1-8; 54-60].

Interactivity is viewed as the dynamic and reciprocal relationship between communicative participants and the various modes they employ to create meaning. This concept goes beyond the mere exchange of information, involving the ways in which different modes, such as

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text, images, sound, gestures, and spatial arrangements, engage and respond to audiences [9, p. 76-78]. Interactivity emphasizes the participatory nature of communication, where meaning is co-constructed through the active involvement of both the sender and the receiver in a multimodal environment [10, p. 114-116].

Digital transformation of museums, marked by a significant shift to online communication and virtual spaces, has been a global phenomenon. This evolution in museum engagement, has been extensively analysed by scholars from various countries, ranging from China [20] and Korea [12] to Iraq [18], Egypt [1] and Spain [17]. Museums have embraced modern technology to enhance visitor engagement both online and offline, critically shaping the visitor experience and impact on learning, understanding, and emotional connection with the exhibits. The research of effective ICT employment by the world museums resulted into the new discipline – *Museums Studies* or *Museology*. Researchers continue to explore the latest technological trends that are strengthening the connection between museums and their visitors. Emerging trends in museum technology, such as immersive augmented reality (AR) experiences, virtual reality (VR), quick response (QR) codes [18], interactive touch screen panels, and the integration of digital components through museum websites and social media platforms [17], enhance visitor experience by adding both entertainment and educational value. These technologies serve as crucial multimodal tools for communication within the museum context. A detailed analysis of these tools provides an insight into how modern technology is reshaping museum discourse and what impact it has on visitors' perceptions and overall satisfaction.

For instance, in China, the Palace Museum in Beijing has become a pioneer in the application of digital technologies in museums by implementing virtual reality (VR) and augmented reality (AR) technologies that allow visitors to explore historical scenes and artifacts in a highly immersive environment [13]. In Iraq, the Slemani Museum made its first steps towards digitalisation by working on museums' website and creating electronic code for each museum artifact with an eye to distribute educational and academic experiences for visitors and archeologists [18]. Similarly, in Egypt,

panorama screens in the Alexandria Library Museums display documentaries, offering immersive experiences, while interactive touch screens at the Manuscript Museum allow visitors to explore manuscripts and archaeological books, enhancing their cultural interaction with the exhibits [1].

Contemporary museums use modern technology to create digital spaces where audiences can engage with intangible cultural heritage through virtual reality and interactive tools [15]. As a result, beyond traditional museums, digital and smart museums have emerged [13], integrating advanced technologies such as the Internet of Things (IoT). IoT technology is increasingly adopted in museums, improving the interaction of their exhibits, ranging from the collection of virtual objects to the planning of personalised exhibition routes for visitors via interactive maps [19].

Digital transformation of museums has been examined not only for its benefits but also for the challenges that these institutions encounter during the process. In her work, Polina Nicolau identifies systemic challenges such as gaps in digital literacy and technical expertise that hinder the effective use of digital technologies. She notes that digital tools are often seen as supplementary, leading to fragmented implementation, while human and financial resource deficits further limit museums' ability to sustain digital initiatives [14].

### ***Research.***

Coronation, the event of utmost importance in Great Britain, for British monarchy, can be an object of research in diverse fields, including ritual studies, communication studies, history, political studies and many others. Coronation of *the King Charles III and Queen Camilla* on May 6, 2023 attracted lots of guests, royal fans and tourists. It was televised, widely highlighted in the British press, analysed in detail by royal watchers. British museums prepared superb exhibitions for the occasion displaying unique exhibits from their collections. For the leading British museums the coronation was a chance to reconstruct and reconnect cultural memory, national history going back to the previous coronations in Britain, reign of monarchs of the past centuries. The exhibitions received wide coverage in British press [7; 8; 11].

Some museums organised classical exhibitions as they keep pertaining to the 19th century traditions where visual modality dominated and visitors could examine the display of the exhibits. For instance, the exhibition *A declaration of our hopes for the future': Coronations from the middle ages to the present day* at **Lambeth Palace** displayed library materials and some artefacts related to previous coronations, from the coronation of Henry I in 1100 to Elizabeth II's coronation in 1953. **Westminster Abbey** offered the new *Church and Crown* tour to examine different elements of coronations and the *Coronation exhibition* which revealed the key elements of the royal ceremony which took place at the Abbey for nearly a thousand years. The new exhibition *Crown Jewels* display at **Tower of London** exploring more stories than ever before about the history, origin and significance of the Crown Jewels opened 20 days after the coronation of King Charles III and Queen detailing the specific uses of the regalia during the ceremony itself, from the Coronation Spoon to St Edward's Crown. **The Fan Museum** in Greenwich arranged a new exhibition of royal fans from across the continent and spanning centuries of history, from printed, English fan marking the restoration of Charles II almost 400 years ago, to the contemporary fans made by The Fan Museum in honour of the late Queen Elizabeth's Diamond Jubilee. **The Wallace Collection** celebrated the coronation through the special one-room royal exhibition *The Queen and her Corgis*, with photographs Queen Elizabeth II and her favourite pets. **The exhibition *Style & Society: Dressing the Georgians*** at **the Queen's Gallery**, Buckingham Palace, brought together over 200 works from the Royal Collection, including paintings and drawings by artists such as Gainsborough, and Hogarth, and rare examples of clothing and accessories. "The exhibition will build up a layer-by-layer picture of what the Georgians wore – from the practical dress of laundry maids to the glittering gowns worn at court – and chart the transformation of clothing and silhouettes from the accession of George I in 1714 to the death of George IV in 1830" [16].



Fig. 1. Coronation Robes, Apsley House



Fig. 2. Exhibition guide with verbal and pictorial information, Apsley House

**Apsley House**, the residence of 1st Duke of Wellington, displayed his Coronation Robes and of his two sons made for the Coronation of George IV in 1821 and inaccessible to the public for thirty years. The magnificent garments recalled the splendour of previous coronations in Great Britain. The display of robes was accompanied by the verbal and pictorial information about the details of the luxurious garments made in the style of Tudor and early Stuart fashion (Fig. 1-2).

This traditional and official approach to displaying historical clothes items contrasts with analogous exhibition *Crown to Couture* at Kensington Palace with 200 fascinating objects from finest examples of the 18th century court dress to iconic contemporary red carpet looks when sketches and humourous descriptions briefly inform visitors about the details of court dress design.

The exhibition *Royal Connections Crowns and Coronets* held at Blenheim Palace, the seat of the Dukes of Marlborough, was a combination of traditions, heritage and modern approaches to museums functioning. Dukes of Marlborough have been close to monarchs and royal family for centuries and attended several coronations in their lavish robes and coronets. So, the exhibition *Crowns and Coronets* looked quite natural at Blenheim palace. The



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exhibits were accompanied by textual descriptions, so the focus was on traditional visual display.

The exhibition also offered the opportunity to recreate the coronation of Queen Elizabeth II, held at Westminster Abbey in 1953. At the heart of the display there was the stunning coronation dress, an exact replica of the Queen's original white satin gown. This dress, along with interpretations of the 'anointing' gown, the State and Imperial Robes, the supertunica, and other regalia, was meticulously crafted specifically for the Netflix series "The Crown" and worn by Claire Foy and the cast. This allowed visitors to experience the event not only from a historical perspective but also through a modern cinematic lens, blending the grandeur of the past with contemporary storytelling.

The six Maid of Honour dresses are stunning interpretations of the original designs by Sir Norman Hartnell, a prominent British fashion designer. Hartnell was renowned for his work with the British royal family, including Queen Elizabeth II, for whom he created the iconic coronation gown. His exceptional craftsmanship and meticulous attention to detail made him a favourite among the royals. Hartnell's designs are celebrated for their timeless elegance and sophistication, capturing the grandeur of royal attire.

Simultaneously, the Blenheim Palace exhibition curators experimented with the new interactive approaches, and introduced some elements of infotainment. Gossiping was an indispensable component of court life and a considerable part of courtiers' everyday activity. Printed papers *Entre nois* with *Court Whispers* were scattered around the Blenheim Palace. Of course, *Court Whispers* were a sample of oral discourse, the information reached others by word of mouth, no texts had been printed, though some courtiers might have shared gossiping in letters writing to their friends. Thus, the curators of the exhibition made an attempt to give the idea about the court life via printed *Court Whispers*.

Museums interventions – a methodology implemented by artists, activists, museums themselves to challenge and problematise some social issues and values – involves curated exhibitions and displays designed to provoke thought, stimulate discussion, and offer

alternative perspectives on historical and contemporary issues. In the context of British museums and heritage sites, these interventions are pivotal in re-examining national narratives, amplifying underrepresented voices, and tackling contentious social issues. British institutions, with their extensive and varied collections, are ideally equipped to investigate and critique a broad spectrum of social issues. Prominent venues such as Buckingham Palace, The Queen's Gallery, Blenheim Palace, and others have increasingly adopted these interventions to engage visitors in meaningful conversations about history, culture, and society.

Some exhibits at royal palaces have the aim to democratise exhibitions, namely, to give visitors a chance to step into the monarch's role for some time. At Blenheim Palace, during the exhibition *Royal Connections Crowns and Coronets* any visitor could have his / her royal moment selecting one of the crowns, crowning oneself and sitting on the throne (Fig. 3-4).



**Fig. 3. Textual information for visitors' engagement, Blenheim Palace**



**Fig. 4. A variety of toy crowns available for visitors to try on, Blenheim Palace**

One could post the photo on social media platforms hashtagged #blenheimpalace (Fig. 5). Entertainment becomes an impetus for visitors to popularise the exhibition via social media, and thus extend the museum's discourse. At Kensington Palace visitors can see an authentic, rather long rectangular table covered with red cloth with a

row of chairs used for the meetings of Queen Victoria with the Privy Council. On the table there is a lay out with multiple figurines of Queen Victoria, sitting at the head of the long table and addressing a group of statesmen and high-ranking officials (Fig. 16). A visitor could preside that meeting sitting at the head of the table as Queen Victoria used to do.



**Fig. 5. A post on Instagram shared by a visitor**

In front of the visitor there was a model of the book with brief account of impressions of the Queen on the hard cover. The reminiscences look like a fragment of the Queen's official biography. The question visitors were supposed to answer is "How would you feel speaking to so many people?". Depending on age, education, interest to history visitors could re-interpret the question, ask additional questions such as "How would you feel speaking to so many males being the only female though you are the queen?", "How competent the queen should be speaking to statesmen who are high-calibre professionals in their fields?".

At the Royal Mews visitors could get into the royal coach and have their photo taken while *SITTING IN STYLE!* and feeling one of the royals.

At the exhibition *Coronation display* at Buckingham Palace visitors had a chance to imagine themselves standing at the

Buckingham Palace balcony next to King Charles III and Queen Camilla after the coronation and wave the crowd beneath. Then the photo hashtagged #buckinghampalace could be posted on social media platforms.

Another option at the Royal Mews is to have your photo taken in a model of the splendid Gold State Coach.

At Madame Tussauds visitors could get *a new experience* called *The Royal Palace*: visitors were able to have a look inside "Buckingham Palace" to see the royal wax figures. The outfit of King Charles III has been changed into what he wore for his first state banquet as a king in November 2022, including nine miniature medals and the insignia of the Order of the Garter. The Throne Room has been recreated, as well as the Royal Drawing Room. Visitors even have the chance to stand on its royal balcony and wave to the crowds on the Mall.

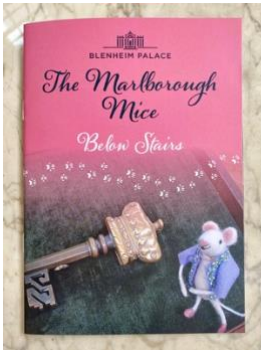
The organisers of the Coronation exhibitions meticulously designed a diverse array of engaging activities for children. These initiatives included a range of quizzes and competitions aimed at fostering an interest in history and culture among young audiences. By involving children in such interactive and educational experiences, museums effectively mold a connection with younger generations, eliciting their feedback and enhancing their engagement. Museums, in this context, serve as vital cultural communicators, bridging the past with the present and nurturing a lifelong appreciation for heritage and the arts.

At Blenheim Palace, curators created an interactive experience for young visitors, centered around the enchanting world of the Marlborough mice. A beautifully illustrated booklet served as a guide, leading children through the opulent rooms of the palace while introducing them to the whimsically dressed toy mice that inhabit this grand estate (Fig. 6). These tiny figures, adorned in lavish outfits, can be found lounging on royal sofas, perching on mantelpieces, or even playfully resting on the palace's unique Father's clock (Fig. 7). As children progress from one room to another, the booklet encourages them to engage with their surroundings through a series of captivating stories and assignments. Each narrative offers a fascinating glimpse into the history and

purpose of the room, enriched with facts and anecdotes that bring the past to life. After each story, a thoughtfully crafted question invites young visitors to reflect on what they have observed, turning their exploration into a delightful educational adventure.

For instance, the Red Drawing Room's story delves into the intriguing history of the 'Chaperone Sofas,' the room's elegantly long seating. Here, children are prompted to locate a tiny toy mouse, Katie Keen-Eyes, poised on one of the sofas, and to answer the question: *"What does Katie Keen-Eyes, the chaperone mouse, have in her palm?"* The booklet offers multiple-choice answers, encouraging children to pay close attention to detail as they choose the correct response. Similarly, in the First State Room, the narrative highlights a beautifully carved and painted cradle, prompting the question: *"What sort of creatures can you see holding up the crib?"* This query not only encourages careful observation but also deepens the child's connection to the historical craftsmanship on display.

The China Ante-room presents a particularly amusing challenge, where children must guess the origin of the Duchess's China collection. The options are cleverly designed to entertain and educate: *A. a car boot sale, B. a carriage boot sale (it is VERY old), or C. the King of Poland.* This playful approach ensures that young visitors are both entertained and informed as they move through the palace.



**Fig. 6. "The Marlborough Mice: Below Stairs" illustrated booklet, Blenheim Palace**



**Fig. 7. Tiny toy mouse figures placed throughout the palace, Blenheim Palace**

Through these engaging and educational assignments, Blenheim Palace's curators have succeeded in making history come alive for children, ensuring that their visit is not only informative but also richly entertaining.

At the exhibition *Coronation display* at Buckingham Palace children could don historical costumes and imagine themselves attending the coronation of Queen Victoria, bringing the past to life through role-play.

In addition to this, the exhibition features a range of educational games. For instance, the "Circle of Succession" challenges children to identify the coronation dates of various monarchs, reinforcing their understanding of royal chronology. Another activity involves placing portraits of kings and queens in correct historical order, deepening their grasp of the monarchy's lineage.

Further, children can learn about royal etiquette by laying a royal table, offering a hands-on understanding of historical customs. The experience is rounded out with puzzles that engage young minds while reinforcing key historical themes (Fig. 9).

These activities combine education and entertainment, providing an enriching experience that connects children with the legacy of the British monarchy.



**Fig. 8. Tactile modality in audioguides, the Royal Mews**



**Fig. 9. "The changing face of Buckingham Palace" puzzle, Buckingham Palace**

Tactile modality, in particular, touch, is effectively utilised in audio guides. For instance, at Apsley House, visitors can engage with more than just audio descriptions of exhibits and historical

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narratives. The audio guides offer simple interactive games that enhance the experience. Visitors can use their fingers to rub away a photo of Apsley House and reveal how it looked in 1853.

Another feature allows visitors to touch a photo of the windows in the Duke of Wellington's Waterloo Gallery, unveiling hidden mirrors akin to those in the Hall of Mirrors at Versailles. These mirrors, located inside, would be closed at night to reflect the light from the candelabra, making the gallery appear larger and brighter. During the day, the mirrors can be slid out of sight, revealing the large windows, five of which open onto a balcony. This interactive element enriches the visitor experience by combining historical insight with engaging tactile activities.

At the Royal Mews, for instance, visitors could engage interactively with their audio guides by revealing Queen Elizabeth II in the Gold State Coach during her coronation procession in 1953 simply by touching the screen (Fig. 8).

The coronation of King Charles III and Queen Camilla was not only commemorated within museum contexts but also resonated across London's vibrant culinary and retail scene, thus extending multimodal approach to gustatory modality. Numerous prestigious restaurants, cafes, and hotels embraced the event by offering coronation-themed afternoon teas. At The Rubens at the Palace, for instance, guests could enjoy these special teas while taking in the authentic view of Buckingham Palace, adding a regal ambiance to the experience.

The Goring, known for its royal patronage, continued its tradition of hosting distinguished guests and tourists for coronation afternoon tea, evoking the same elegance experienced by Kate Middleton before her marriage to Prince William. The Goring's guild with King Charles stretches as far back as 1948 when their expert pastry chefs created a cake for Prince Charles' Christening. The London hotel further solidified its royal connections when it hosted crowned heads of Europe for a luncheon celebrating Prince Charles' Birthday.

Westminster Abbey offered a particularly immersive experience with its Coronation Afternoon Tea served in the Cellarium Cafe and Terrace. Nestled amidst medieval cloisters and a modern

terrace overlooking the Abbey's historic facade, visitors had the opportunity to partake in an afternoon tea reminiscent of royal festivities. Thus, visual impressions of the Exhibition were accompanied by gustatory sensations.

In addition to these culinary experiences, London's esteemed department stores and local shops contributed to the celebration with a variety of thematic souvenirs. The Royal Collection Shop presented exclusive memorabilia commemorating the Coronation of Their Majesties King Charles III and Queen Camilla, underscoring the historical significance of the event (Fig. 10).

A wide array of coronation-themed souvenirs was prominently displayed in every museum shop, eagerly awaiting tourists. Christmas ornaments, featuring key coronation symbols and colours, were widely available, alongside a diverse selection of books on coronation exhibitions and the royal family. For instance, the Queen's Gallery museum shop offered the book "Style & Society: Dressing the Georgians" complementing the ongoing exhibition (Fig. 11).



**Fig. 10. Royal Collection Shop  
Coronation memorabilia,  
Buckingham Palace gift shop**



**Fig. 11. Book "Style & Society:  
Dressing the Georgians",  
Queen's Gallery museum shop**

### **Conclusion**

Museums are rapidly evolving into vibrant spaces where traditional cultural narratives are revitalised through the use of modern multimodal approaches. By integrating social media, digital platforms, and diverse communication modes, museums effectively convey core cultural values, such as the British monarchy which remains central to



British identity. The Coronation exhibitions illustrate how historical narratives can be enriched and modernised by blending visual, textual, and digital elements, resulting in a more engaging and accessible experience for visitors that fosters a deeper understanding of history and culture. Additionally, it becomes evident that the expansion of educational initiatives through interactive digital content proves to be an effective strategy in strengthening connections between younger generations and cultural heritage.

Further research could explore the effects of multimodal strategies on visitor comprehension and engagement, especially within museum settings. Investigating how different modes contribute to meaning-making will provide valuable insights into effective museum communication.

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**Дата надходження до редакції – 11.09.2024**

**Дата затвердження редакцією – 28.09.2024**



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