

УДК 811.111

DOI: <https://doi.org/10.17721/APULTP.2025.50.122-140>

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EXPERIENCING SHAKESPEARE: MULTIMODAL COMMUNICATION AND MULTISENSORY ENGAGEMENT IN STRATFORD-UPON-AVON

Abstract. *The article examines how Shakespearean heritage institutions in Stratford-upon-Avon are redefining contemporary museum exhibition practices through immersive, multimodal and multisensorial storytelling. Framed within the context of participatory museum discourse, the study explores how sites such as Shakespeare's Birthplace, New Place, and the Schoolroom & Guildhall use a synergy of text and image, along with sound, scent, touch, and taste, to foster rich, layered experiences that support narrative meaning-making. Moving beyond passive observation, these venues implement interactive strategies, including digital installations, live performances, gamification, and sensory interpretation, to create engaging, emotionally resonant encounters with William Shakespeare's life and works. This research highlights how multimodal and multisensorial design transforms museum spaces into dynamic platforms for inclusive, personalised learning, where visitors construct knowledge through interaction across multiple sensory and semiotic channels. The integration of technologies such as touchscreen panels, projection systems, and augmented reality further supports experiential engagement and interpretive depth, helping museums better connect with contemporary audiences. By analysing these practices through the lens of multimodal discourse, the article demonstrates how heritage institutions can communicate complex cultural narratives in ways that are accessible, memorable, and relevant to diverse contemporary audiences. The study positions the Shakespearean exhibitions in Stratford-upon-Avon as compelling examples of how participatory museums can harness multimodal storytelling and text-image synergy to preserve historical authenticity while promoting meaningful, immersive visitor engagement. Such practices exemplify a broader museological shift towards experiential, discourse-driven heritage interpretation that values interaction over passive reception.*

Keywords: *discourse, immersive, meaning-making, multimodal, multisensorial, narrative, participatory museum, storytelling, text-image synergy, William Shakespeare, Stratford-upon-Avon.*

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У СВІТІ ШЕКСПІРА: МУЛЬТИМОДАЛЬНА КОМУНІКАЦІЯ ТА МУЛЬТИСЕНСОРНЕ СПРИЙНЯТТЯ У СТРАТФОРДІ-НА-ЕЙВОНІ

Анотація. У статті досліджуються нові експозиційні практики музеїв В. Шекспіра у Стратфорді-на-Ейвоні, а саме мультимодальний, мультисенсорний, іммерсивний сторителінг, що сприяє глибшому наративному смислотворенню. У контексті партисипативного музейного дискурсу *Shakespeare's Birthplace, New Place та the Schoolroom & Guildhall* проаналізовано використання текстово-зображальної синергії разом із звуковими, ароматичними, тактильними та смаковими елементами для створення багатовимірного, емоційно насиченого комплексного сприйняття експозицій відвідувачами. Моделі пасивного споглядання у музеях поступаються інтерактивним стратегіям, які забезпечують активне залучення відвідувачів до історії життя й творчості Вільяма Шекспіра – цифровим інсталяціям, живим виставам, гейміфікації та сенсорній інтерпретації. Мультимодальний та мультисенсорний підходи дозволяють перетворити музей на інтерактивне середовище, що стимулює глибше осмислення культурної спадщини та створює умови для інклюзивного, персоналізованого навчання. Застосування сенсорних панелей, проєкційних систем, елементів доповненої реальності сприяє інтенсивному залученню до взаємодії з експозицією та поглибленому розумінню матеріалу експозицій, сприяючи кращому порозумінню між музеями та аудиторією сьогодення. Мультимодальний дискурс музеїв В. Шекспіра демонструє потенціал сучасних технологій у створенні складних культурних наративів, емоційно насичених, релевантних для сучасної аудиторії. Стратфорд-

на-Ейвоні у цьому контексті постає як виразна ілюстрація того, як партисипативний музей може поєднувати мультисенсорні практики, мультимодальний сторітелінг, і текстово-зображальну синергію для збереження історичної автентичності та створення глибокої, іммерсивної взаємодії з відвідувачами. Застосування таких стратегій свідчить про перехід сучасної музейної діяльності до нової моделі – від репрезентації до взаємодії, де ключовим стає персональний досвід людини, що занурюється в музейний простір.

Ключові слова: дискурс, іммерсивний, смислотворення, мультимодальний, мультисенсорний, наратив, партисипативний музей, сторітелінг, текстово-зображальна синергія, Вільям Шекспір, Стратфорд-на-Ейвоні.

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Introduction. Contemporary museums are increasingly embracing immersive, multisensory, and interactive exhibition practices to actively engage visitors, moving beyond the traditional model of passive observation. Over the past decade, museum strategies have shifted from simply displaying collections toward creating visitor-centered experiences that blend education with entertainment. This trend is driven by the recognition that experiential learning, which offers engaging, memorable ways to explore content, can evoke stronger emotional connections and enhance understanding for diverse audiences [18].

One foundational aspect of immersive museum design is the creation of multisensory experiences that stimulate multiple senses simultaneously. Museums have historically emphasised visual displays, but modern practice increasingly integrates audio, tactile, olfactory, and even gustatory elements to construct richer environments. Multisensory exhibition strategies align with contemporary educational theory by supporting experiential learning and accommodating diverse learning styles. By immersing visitors in sensory-rich settings – combining sights, sounds, touchable objects, and sometimes smells or tastes – museums can facilitate more meaningful connections between the audience and the subject matter.

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Such multimodal design creates an inclusive, dynamic learning environment that is memorable for a wide range of visitors.

The object of this research is the exploration of multimodal and multisensory storytelling within contemporary museum exhibition practices, with a specific focus on heritage institutions dedicated to William Shakespeare in Stratford-upon-Avon.

The variety of interactive and immersive exhibition techniques, including digital technology, sensory engagement, live performances, gamification, participatory storytelling, and the integration of multiple semiotic resources, used by Shakespearean heritage sites to enhance visitor experiences makes **the subject** of the research.

The goal of the research is to analyse and assess how contemporary multimodal museum strategies facilitate visitor engagement through sensory, emotional, and cognitive immersion, thereby transforming the passive viewing of Shakespearean heritage into active, participatory meaning-making experiences.

The empirical data was collected through detailed site visits in Stratford-upon-Avon, exploring key Shakespearean heritage locations such as Shakespeare's Birthplace, Shakespeare's New Place, and Shakespeare's Schoolroom & Guildhall.

Methodology. Recent studies highlight a significant transformation in contemporary museum practice, marked by the integration of digital technologies and multisensory strategies that enhance visitor engagement and learning. Dong (2023) [5] examines how digital media technologies such as projection mapping have redefined exhibition design in the National Museum of Singapore, enabling spatial storytelling through immersive, visually dynamic environments. Fang et al. (2025) [7] highlight the increasing incorporation of non-visual senses such as sound, scent, touch, and even taste, into physical exhibitions, enhancing emotional resonance and cognitive engagement. Similarly, Widharsyah et al. (2024) [18] and Qiu (2024) [13] explore the use of virtual reality and digital interactive art in presenting cultural narratives, particularly intangible heritage, through participatory, narrative-driven virtual environments. Kui Yi et al. (2024) [9] further demonstrate the value of auditory experiences, showing that digital music integrated into

exhibitions can foster both cognitive and emotional empathy, thereby deepening visitor immersion and interpretation. Darda et al. (2024) [3] compare physical and digital art encounters, concluding that while both formats elicit aesthetic engagement, museums facilitate a deeper sense of understanding and reflective meaning-making. Zhang (2024) [20] reinforces this by showing that immersive technologies play a critical role in attracting and sustaining visitor attention through active interaction.

The enduring global interest in Shakespeare as both a literary and cultural phenomenon has positioned his works at the centre of academic inquiry across multiple disciplines. The scholarly demand for research on Shakespeare's legacy extends beyond traditional literary analysis, incorporating multimodal and cognitive-discursive perspectives that explore the impact of translation, adaptation, and audience engagement [2]. Shakespeare is being reinterpreted within contemporary socio-political contexts, leading to evolving representations of his work [11]. These reinterpretations include 'woke' adaptations, which seek to deconstruct traditional narratives and align them with modern values such as inclusivity and social justice. Such transformations demonstrate active scholarly engagement with Shakespeare, further amplifying interest in his works and their applicability to modern audiences. The increasing recognition of Shakespeare's adaptability across different cultural and historical landscapes affirms his significance as a subject of interdisciplinary study.

The pedagogical potential of Shakespeare to address societal issues through interactive and dialogic methods has also been emphasised. Lindor (2025) [10] proposes Experience Retrieval Exercises (ERE), facilitating dialogues between students and Shakespeare's texts on race and empire, thereby engaging contemporary socio-political discourses. Similarly, Heijes (2025) [8] supports the integration of Shakespeare studies with social sciences, underscoring interdisciplinary pedagogical practices that foster greater societal relevance. Shakespearean scholarship has further expanded through interdisciplinary engagements, as Wilson (2024) [19] argues, noting Shakespeare's influence and utilisation in fields

outside traditional literary studies, from political writings to modern computational analyses. The emphasis on "studies" disciplines such as women's studies, disability studies, and ecocriticism also underscores Shakespeare's adaptability to contemporary academic frameworks. Seymour (2025) [14] particularly highlights Shakespeare's role in inclusive education, suggesting strategies for enabling neurodivergent learners to thrive in Shakespearean contexts.

Ecocritical and adaptive perspectives have also enriched Shakespearean studies, proposing innovative ways of connecting the plays to current environmental challenges. Daroy and Prescott (2025) [4] offer practical approaches for ecological adaptations of Shakespearean texts, demonstrating how Shakespearean drama can address pressing environmental issues. Adaptations and dramaturgical reconstructions continue to sustain Shakespeare's relevance. Shu-Wing (2024) [15] explores how Shakespearean dramaturgy can be reshaped for contemporary theatrical practices. The visual arts have historically contributed significantly to Shakespeare's multimodal narrative. Sillars (2025) [16] details how pictorial interpretations have shaped Shakespeare's cultural reception, from Rococo illustrations to modern manga and comics, suggesting that visual modalities continue to facilitate dynamic interactions with Shakespearean texts.

In response to the enduring fascination with Shakespeare, modern heritage institutions in Stratford-upon-Avon have embraced innovative, multimodal storytelling techniques to bring his story to life. The Shakespeare Birthplace Trust, which manages Shakespeare's childhood home and related sites, defines its mission as "preserving, celebrating and sharing the Shakespeare story" in engaging ways. Recent exhibition designs reflect this, including a new immersive display at Shakespeare's Birthplace that combines historical narrative with sensory elements such as interactive audio-visuals. The aim is to spark curiosity and help visitors connect with Shakespeare's life "in new and meaningful ways," marking a shift from static displays to dynamic, experiential interpretation [12].

Beyond high-tech gadgetry, Stratford's heritage venues complement digital innovation with traditional, immersive methods,

particularly live performances and role-playing, to animate Shakespeare's world. Actor-led interpretation, a long-standing feature at sites like Shakespeare's Birthplace, has been revitalised with thematic focus. In 2024, the Shakespeare Birthplace Trust launched *All the World's a Stage*, a programme spotlighting "*The Women Who Made Shakespeare*," with actors performing scenes featuring Juliet, Lady Macbeth, Rosalind and others in the gardens of his childhood home. These site-specific performances foster immediate emotional connections between place and text, allowing visitors to experience Shakespeare's work where his life began. By foregrounding female voices and curating interpretation at sites like Anne Hathaway's Cottage, the Trust aligns scholarly perspectives on gender with accessible public storytelling. The result is a richly multimodal environment where visitors move fluidly between performance, object-handling and interactive displays – each mode deepening the interpretive experience [1].

The Shakespeare Birthplace Trust has expanded its experiential approach with multisensory tours designed to engage visitors on deeper emotional and sensory levels. In collaboration with sensory expert Tasha Marks, the tours incorporate historically inspired scents, sounds, and tastes. Highlights include the signature cocktail *Grace and Remembrance*, botanical aromas placed throughout the site, and a themed soundscape evoking Shakespearean moods. The experience culminates with samples of local products like *Shakespeare Gin*, distilled with herbs from the Birthplace garden. These olfactory, auditory, and gustatory elements enrich the narrative and create a more immersive, memorable connection to Shakespeare's world [6].

Research. Stratford-upon-Avon, globally recognised as the birthplace of William Shakespeare, serves as a significant cultural and historical site, attracting scholars, literary enthusiasts, and tourists alike. The town's extensive network of Shakespearean museums and heritage sites employs a multimodal and interactive approach, transforming traditional museum engagement into an immersive, multisensory experience. By integrating textual, visual, auditory, and performative elements, these institutions reconstruct

the socio-historical context of 16th-century England, offering visitors an interactive and deeply engaging exploration of Shakespeare's life, literary contributions, and enduring legacy.

Contemporary exhibition strategies emphasise experiential learning, visitor interaction, and personalised engagement, aligning with evolving trends in museology and multimodal discourse. Visitors are invited to traverse key locations associated with Shakespeare's formative years, from the room in which he was born to the school where he received a grounding in Latin and rhetoric. In *What Was Shakespeare Really Like?*, Stanley Wells (2023, p. 22) [17] observes that "the Latin he learnt at school lies on the surface of his earlier writings but goes underground later," highlighting its subtle yet lasting impact on his literary work.

These heritage sites incorporate digital reconstructions, interactive installations, and live performances, creating a dynamic and immersive narrative that extends beyond traditional text-based exhibits. Stratford-upon-Avon's Shakespearean sites exemplify the evolving role of cultural heritage institutions as agents of both preservation and reinterpretation. By combining historical authenticity with innovative exhibition methodologies, these institutions reinforce Shakespeare's relevance in contemporary discourse, offering a multidimensional and participatory exploration of his literary and cultural legacy.

Modern museums increasingly incorporate digital technologies to enhance visitor engagement, facilitate knowledge acquisition, and create interactive, multisensory experiences. Touchscreen panels, in particular, serve as an effective medium for presenting complex historical narratives in an accessible and engaging format. Shakespearean heritage sites are no exception, integrating these digital tools to support multimodal interpretation and participatory learning.

Touchscreen panels offer a range of interactive content, including video presentations, textual descriptions, high-resolution images, timelines, and educational games. At Shakespeare's Schoolroom & Guildhall, visitors can engage with these digital interfaces to explore the historical significance of the site, its connection to Shakespeare's formative years, and the broader cultural context of Elizabethan

education. Upon arrival, visitors can access introductory content through touchscreen panels, providing an overview of the Guildhall and its historical ties to Shakespeare (Fig. 1). Additionally, they can delve into the history of drama at King Edward VI School, where Shakespeare is believed to have studied.

One notable interactive feature allows visitors to engage with the story of Edward's Boys, a theatre company composed of students from King Edward VI School in Stratford-upon-Avon. This troupe, established and directed by deputy headmaster Perry Mills, specialises in reviving and performing early modern plays originally staged by boy actors in Shakespeare's time. Through digital storytelling and audiovisual content, visitors gain insight into the historical significance of these performances and their contribution to understanding early modern theatrical traditions.



Fig. 1. & Fig. 2. Interactive welcome screen and digital Prefects' Table display at Shakespeare's Schoolroom & Guildhall

Beyond dramatic history, touchscreen interfaces at Shakespeare's Schoolroom & Guildhall provide detailed explorations of the Guildhall's architectural and historical evolution. Visitors can navigate through thematic sections, selecting options such as *"Building the Guildhall"*, *"Timeline of the Guildhall"*, and *"The Architecture of the Guildhall"*. This structured digital interaction enables an adaptive, self-directed learning experience, allowing individuals to engage with content based on their interests.

Within the Master's Chamber, touchscreen technology enhances historical interpretation by offering detailed insights into the Prefects'

Table, a significant artefact within the schoolroom. Visitors can view high-resolution image of the table and examine the carved names and initials left by generations of schoolboys (Fig. 2). Accompanied by contextual descriptions, this interactive feature transforms a physical artefact into a dynamic, multimodal exhibit, reinforcing the role of digital technology in augmenting tangible heritage. The inscriptions on the Prefects' Table serve as an enduring record of past students, providing a unique linguistic and historical glimpse into the traditions of Elizabethan education.

Throughout these interactive experiences, visitors are guided by textual directives embedded within the interface, such as *"Touch the screen to begin"* and *"Select an area you would like to explore..."*. These linguistic prompts function as multimodal instructions, facilitating engagement and ensuring intuitive navigation through the digital content. The strategic integration of touchscreen panels within the exhibition space exemplifies the growing role of digital affordances in heritage interpretation, aligning with contemporary museological approaches that prioritise interactivity, accessibility, and participatory engagement.

Beyond the integration of touchscreen panels, the use of screen projection systems has become a pivotal tool in presenting complex historical narratives. Shakespeare's Schoolroom & Guildhall exemplifies this approach through its innovative display of medieval paintings within the Priest's Chapel.



Fig. 3. & Fig. 4. Projection and reveal of the medieval wall painting in the Priest's Chapel, combining digital reconstruction with original artwork.

A highlight of the Guildhall experience is the presentation of 600-year-old medieval paintings in the Priest's Chapel. While many of these artworks have only partially survived, a remarkable discovery in 2016 unveiled a near-pristine depiction of John the Baptist. Conservationists working to restore the wooden beams uncovered this hidden masterpiece, which has been deemed as significant as the Bayeux Tapestry. To interpret this artwork, the Guildhall employs a dynamic screen projection system. Visitors are first shown a short film projected onto a wall-mounted screen, providing historical context about the painting and a digital reconstruction of its original appearance at full scale. Following the film, the screen retracts to reveal the surviving sections of the actual masterpiece, seamlessly blending digital interpretation with the authentic artefact. This multimodal presentation enriches the visitor experience by combining visual storytelling with direct engagement with the historical artwork (Fig. 3-4).

One of the most effective interactive strategies employed by Shakespearean heritage sites to enhance visitor engagement is experiential learning through historical costumes and artefacts. Both Shakespeare's Birthplace and Shakespeare's Schoolroom & Guildhall incorporate this immersive approach, allowing visitors to interact directly with tangible representations of the past. By trying on Tudor-era costumes and handling period-specific objects, visitors gain a more embodied understanding of daily life in the 16th century (Fig. 5-6). Shakespeare himself demonstrated remarkable familiarity with clothing traditions of the time: "in *Much Ado About Nothing* William Shakespeare demonstrated remarkable familiarity with women's clothing" [17, p. 23].

At Shakespeare's Birthplace, visitors are invited to engage with Tudor tableware, fostering a tactile connection with historical material culture (Fig. 7). The table is set with authentic-style dishes, bowls, and cups, accompanied by interpretative textual prompts designed to provoke thought and sensory exploration. A key linguistic element used in these interactions is directive language, such as "*Get hands on with the items on the table*", encouraging physical engagement.

Additional reflective prompts – *"Imagine drinking or eating from these dishes. How heavy are they compared to modern tableware? Do you think they have a smell? Are they rough or smooth?"* – guide visitors toward a multisensory cognitive experience, prompting them to consider texture, weight, and olfactory qualities.



Fig. 5. & Fig. 6. Display of replica Tudor costumes at the Schoolroom and Birthplace, offered for hands-on interaction.



Fig. 7. Tactile Tudor tableware with interpretive prompts for visitor interaction



Fig. 8. "Hands on History" signage marking interactive exhibit areas

These textual instructions are reinforced through multimodal signage, including an image of a blue hand palm icon with the phrase *"Hands on History"*, which visually signals opportunities for interaction (Fig. 8). The combination of visual, textual, and tactile modalities facilitates a deeper engagement with the artefacts, making the historical experience more immersive and participatory.

A similar interactive strategy is applied to costume interpretation, particularly with Tudor and Jacobean attire. Visitors encountering modern replicas of period clothing are encouraged to observe, compare, and reflect on historical fashion through text-based inquiry prompts. Statements such as "*Have a look at the fabric, the colours, and the patterns, and compare these clothes with others from the late 1500s. Do you notice any differences in the colours, the cloth, and the shape of the clothes?*" engage visitors in critical visual analysis, stimulating historical comparison and deeper reflection on clothing conventions of the time. The blue hand palm symbol appears here as well, visually reinforcing the interactive nature of the experience and linking multiple engagement points throughout the exhibition.

Museums dedicated to Shakespearean heritage increasingly incorporate interactive performances and gamification techniques to enhance visitor engagement and create immersive, participatory experiences. By integrating actor-led performances, hands-on activities, and digital elements, these institutions transform passive museum visits into dynamic, multisensory encounters that deepen public engagement with historical narratives.

One of the most effective approaches to immersive storytelling at Shakespeare's Schoolroom & Guildhall is the inclusion of live historical interpretation. Visitors encounter an actor portraying Master Thomas Jenkins, Shakespeare's schoolmaster, who delivers an interactive, historically informed performance (Fig. 9). These dramatised lessons not only recreate the educational atmosphere of the Tudor classroom but also integrate questions, historical anecdotes, and participatory dialogue, fostering active visitor involvement.

This immersive experience unfolds in the very room where Shakespeare is believed to have composed his earliest theatrical pieces. Following this, visitors proceed to participate in a reconstructed Tudor-era lesson, engaging directly with historical pedagogy. The experience culminates in the Georgian Classroom, where visitors can explore historically inspired games, reinforcing multimodal learning through performative and hands-on engagement. Throughout the visit, museum guides are available to facilitate further interpretation, ensuring accessibility and deeper comprehension.



Fig. 9. Actor as Master Jenkins delivering live classroom interpretation



Fig. 10. Classroom activity inviting visitors to copy Shakespeare's signature using a quill

Gamification – the application of game-like elements to non-game contexts – plays a crucial role in visitor interaction at Shakespeare's Schoolroom & Guildhall, encouraging exploration, creativity, and problem-solving. These interactive learning techniques are embedded throughout the exhibition space, fostering active participation and personalised discovery. Visitors can engage in historical writing practices by copying Shakespeare's signature using a quill pen (Fig. 10). This experiential exercise is guided by textual prompts such as *"Try copying William Shakespeare's signature using a quill pen"* and *"Please feel free to practice in the space below."* Through tactile engagement with historical writing tools, visitors gain a tangible connection to Shakespeare's creative process.

Interactive colouring activities invite visitors to engage with Shakespearean iconography through portrait-based exercises and coat-of-arms design. These activities offer insights into Tudor-era symbolism, encouraging personal interpretation of historical motifs while reinforcing visual literacy within the museum space. To engage younger audiences, 16th-century-themed puzzles are available at both Shakespeare's Schoolroom & Guildhall and Shakespeare's New Place. These puzzles blend historical storytelling with cognitive challenges, encouraging younger visitors to learn through play, a concept that aligns with contemporary museum education theories.

At Shakespeare's New Place, visitors can engage in a coif design activity, which explores Tudor and Jacobean headwear as both functional and symbolic attire (Fig. 11). Informational displays detail the historical significance of coifs, explaining how their design and embellishment reflected social status, morality, and personal identity. Visitors are prompted with interactive questions, such as: *"What motifs will you choose on your coif? Add your choice of symbolic motifs to the coif design opposite."*

To facilitate deeper engagement, symbolic motifs are accompanied by historical descriptions and visual elements, including Wild Strawberry (symbolising incorruptible virtue), Stag (representing peace and harmony), Heart (denoting romantic devotion), Acorn (signifying fertility and abundance), Hawk (associated with persistence and determination), Flowering Rose (symbolic of earthly love and beauty), Frog (representing fertility and harmony), and Leaves (a visual metaphor for divine abundance and human prosperity). Participants select and apply symbolic stickers to a coif template, curating their own historically inspired designs, fostering creative expression and historical literacy through multimodal engagement.



Fig. 11. Coif activity at New Place, exploring Elizabethan motifs

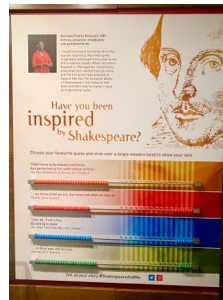


Fig. 12. Interactive wall display featuring Shakespeare quotes at the Birthplace

At Shakespeare's Birthplace, visitors are encouraged to use wooden building blocks to construct Macbeth's castle, an activity that merges literary history with hands-on engagement. Signage

within the exhibition space provides clear linguistic prompts, such as *"Use the wooden building blocks to create Macbeth's castle."* And *"Take a photo and post it using #Folioat400 @ShakespeareBT."* This activity fosters participatory engagement, connecting physical interaction with digital storytelling through social media integration.

Incorporating elements of public participation and linguistic reflection, an interactive wall display invites visitors to vote on their favourite Shakespearean quote (Fig. 12). A portrait of Shakespeare is accompanied by the question: *"Have you been inspired by Shakespeare?"* Visitors respond by sliding a wooden bead over their chosen quote, with each colour-coded bead representing a different phrase:

- *"Experience is by industry achieved, And perfected by the swift course of time." (The Two Gentlemen of Verona, Act 1, Scene 3)*
- *"...we know what we are, but know not what we may be." (Hamlet, Act 4, Scene 5)*
- *"Love all, trust a few, Do wrong to none." (All's Well That Ends Well, Act 1, Scene 1)*
- *"To thine own self be true..." (Hamlet, Act 1, Scene 3)*

This linguistically driven interactive display reinforces engagement with Shakespeare's textual legacy, enabling visitors to reflect on his enduring influence through direct, participatory action.

To extend the onsite experience into digital spaces, visitors are encouraged to share their reflections and creative contributions on social media. Below the quote-selection activity, a "Tell us your story" sign features the hashtag #ShakespeareAndMe, along with Twitter and Instagram icons, prompting visitors to document and share their museum experience online.

Conclusion. The innovative approaches employed by Stratford-upon-Avon's Shakespearean heritage institutions exemplify a growing museological shift toward both multimodal communication and multisensory engagement. By blending traditional interpretative techniques with advanced digital technologies and participatory practices, these venues move beyond static displays, fostering active visitor involvement through a rich interplay of modes and senses. The integration of visual, auditory, tactile, olfactory and gustatory stimuli enhances not only cognitive understanding but also emotional

immersion, reinforcing the experiential depth of the exhibits. Simultaneously, the use of multimodal storytelling, combining language, image, sound, gesture and spatial design, ensures Shakespeare's legacy is communicated in layered, dynamic ways that resonate with diverse audiences. This convergence of modalities and sensory inputs transforms the heritage site into an interactive learning environment, preserving historical authenticity while cultivating deep personal connection with Shakespeare's narratives. The study highlights how heritage communication operates as a complex semiotic system, offering valuable insights for linguistic research in multimodality, discourse analysis and narrative construction.

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Дата надходження до редакції – 08.04.2025

Дата затвердження редакцією – 20.04.2025



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Формат 60x84^{1/16}. Обл.-вид. арк. 7,4. Ум. друк. арк. 12,4. Наклад 100. Зам. № 225-11398.
Гарнітура Times New Roman. Папір офсетний. Друк офсетний.
Підписано до друку 27.06.25

Видавець і виготовлювач
ВПЦ "Київський університет"
Б-р Тараса Шевченка, 14, м. Київ, 01601, Україна
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