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MULTIMODAL COMMUNICATION OF BRITISH MUSEUMS ON FACEBOOK

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The article is devoted to social media activity of leading British museums, content strategies they implement to share the news and information via multimodal discourse. Museums social media accounts became a significant component of modern online landscape, in particular, during COVID-19 pandemic when millions of people worldwide started looking for some extracurricular recreation, cultural and aesthetic impressions. The pandemic was both, a challenge and an impetus for many museums to increase online presence and intensify their activity on social media. Having faced the closure during the lockdown many museums had to transform their communication on websites and Facebook, Twitter, Instagram to keep in touch with their followers, visitors and members, to inform, educate and entertain the digital audience. Modern technologies helped museums to diversify modes and media, to make social media posts and virtual communication with followers multimodal, to disseminate knowledge in new ways. Leading British museums turned out to be highly innovative and creative and set multimodality standards in museums communication. Facebook remains the most popular social media platform for museums so the content of Facebook accounts of Madame Tussauds Museum, National Gallery, National Portrait Gallery, Natural History Museum, Victoria and Albert Museum in 2021-2022 was analyzed in terms of multimodality, communication strategies, edutainment, use of elements characteristic of online communication such as hashtags, emoji, conversation style, dialogic principles, user-generated content. Content strategies of British museums in Facebook vary depending on their profile. Edutainment, games, puzzles, quizzes, light-hearted communication provoke more response, more emotional reaction of followers as well as their engagement into discussions and dialogues, interactive experience.

Keywords: *Facebook, hashtag, museum, multimodality, online landscape, social media, strategy*

МУЛЬТИМОДАЛЬНА КОМУНІКАЦІЯ БРИТАНСЬКИХ МУЗЕЇВ У FACEBOOK

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Стаття присвячена дослідженню комунікації кращих британських музеїв – *Madame Tussauds Museum, National Gallery, National Portrait Gallery, Natural History Museum, Victoria and Albert Museum* – у мережі Facebook у 2021–2022 роках, стратегіям, які вони використовують у мультимодальному дискурсі з метою поширення інформації. Акаунти музеїв у соцмережах стали помітним компонентом онлайн ландшафту, особливо під час пандемії COVID-19, коли мільйони людей у всьому світі намагалися знайти джерело розваг, знань, можливості для інтелектуальних вправ. Для музеїв пандемія стала одночасно викликом і поштовхом для збільшення присутності у віртуальному просторі, інтенсифікації активності у соцмережах. Під час карантину музеї були змушені кардинально змінити комунікацію на вебсайтах, у соцмережах з метою підтримання контактів з фоловерами, інформування, розважання цифрової аудиторії. За допомогою сучасних технологій музеї урізноманітнили модуси та засоби комунікації, перетворивши свої пости на мультимодальні. Найбільш відомі британські музеї продемонстрували іноваційні та креативні підходи у комунікації з аудиторією, встановили певні стандарти мультимодальної комунікації. Контент музеїв у Facebook проаналізований в аспекті мультимодальності, комунікативних стратегій, розважального навчання, використання особливостей онлайн комунікації – хештег, емоджі, діалогічне спілкування, контент, який утворюють користувачі. Стратегії презентації контенту британських музеїв у Facebook визначаються їх профілем. Розважальна інформація, ігри, загадки, гумор у постах здатні викликати більш емоційну реакцію з боку фоловерів, сприяти дискусії та діалогу, долучитися до інтерактивних практик.

Ключові слова: Facebook, хештег, музей, мультимодальність, онлайн ландшафт, соцмережа, стратегія

Introduction to the problem

Until the 21st century museums based on historical paradigms, with the focus on civilizations, culture, science and technology, have never been involved into the scope of linguistic research [Russo *et al.* 2007]. Global shift to online communication propelled museums online presence. Museums launched their websites and realized that virtual communication augmented their reality and museum traffic as website quality and content significantly increase the intention to visit the site or the museum in person or both. During the last two decades museums have diversified their online activity and

extended the range of tools and resources from pictures/images to video, virtual tours, podcasts, webinars, MOOS courses etc. Websites reveal the identity of museums and have become essential for their institutional discourse. MuseumQual used 35 specialised criteria for museums websites in six categories: content, presentation, usability, interactivity and feedback, electronic and technical services [Cristobal-Fransi *et al.* 2021].

Enormously popular social media platforms are viewed as tools to reach younger audience, to provide opportunities for participative learning experience [31 Blog ...]. COVID-19 pandemic contributed heavily to the shift to social media as a powerful tool to accomplish the museums mission [Suzic *et al.* 2016; Going viral...2021]. 90.4% of millennials log into social media platforms [How Museums .. 2022] so some museums have transferred online communication from websites to social media platforms [Zhu, Nam, 2022]. In 2020 and afterwards online communication of museums has become a part of their activity, an indispensable component of their institutional discourse and an object of research in Linguistics, Discourse Analysis, Internet Linguistics, Communication Theory, Multimodal Linguistics.

Globally, museums online presence varies in terms of regularity, intensity, scope of platforms and tools they use [Dudareva 2014; Marakos, 2014; Bakogianni 2021; Museums with...2021; Santic Oglou 2022]. Virtual reality set new requirements for openness, transparency, innovation, creativity. In the new participatory age museums have to become visitor-centric offering opportunities for exploration, experimentation, adventure in gaming, communication exchange [Being social...]. Museums try to do their best to implement the latest technologies to improve their virtual image. For example, digital activity of the National Gallery is supported by Bloomberg Philanthropies #Digital Accelerator. Museum managers must be prepared for much more demanding digital communications tools, new communication technologies [Fernandez-Lores 2022], for the investment into online communication, for the phenomenon of online cultural tourism. These innovations and challenges transformed some British museums into modern multimodal institutions.

Museums social media activity might bring far-reaching post-communication effect as followers/ visitors share the museums content from their desktop computers, notebooks and telephones [Dearrolph 2014], thus they enhance the impact of curious and extraordinary exhibits, of stunning exhibitions, and disseminate information, impressions and emotions. Social media activity is essential for post-museum environment [Russo *et al.* 2006] as it facilitates the evolution of one-to-many and many-to-many communication models. Research of museums communication on social media

is of importance for demographics and psychographics, studies of digital lifestyles as the ways adults interact, participate, consume [Being social...]. Analysis of museums goals and tactics revealed that Facebook, Instagram and Twitter are used much more intensively than other platforms. 92% of the museums prefer Facebook. Twitter has emerged as the most playful platform. TikTok, popular with Generation Z, is becoming an effective means to engage and educate younger audiences. For example, TikTok has been heavily used by the Carnegie Museum of Natural History (CMNH) to share fun educational facts [Marchese 2020].

Most museums still prefer posts with images / pictures and text accompanied by links to their websites. 'Information' posts followed by insights behind the scenes of the museum work, messages from curators dominate in the museums communication [Aerni, Schegg 2017]. Social media activity presupposes selection of the voice and tone of the posts so museums opt for gifs, video, meme-ification of visual artworks and user-generated content (UGC) [Social Media Strategies 2020]. The research proved that museums venturing into lighthearted content and new social media platforms have been rewarded with increased traffic on their websites [Marchese 2020]. Dialogic principles, conversation style turn out to be preferable in social media communication of museums with their digital audience.

Purpose of the study and data collection

The two-year-content (2021 – 2022) of Facebook accounts of the leading British museums (Madame Tussauds Museum, The National Gallery, The National Portrait Gallery (NPG), Natural History Museum (NHM), Victoria and Albert Museum (V&A)) was considered in terms of multimodality and communication strategies as the most effective tools to inform their readership about must-sees, to direct followers to new exhibitions and events, to give detailed information about masterpieces of their collections, about preservation and conservation of the exhibits, to stimulate general and particular interest in arts, nature and science.

Research Findings

Hashtags are considered effective tools to boost social media reach, thus looking for the best hashtag is among major guidelines for the museums social media activity [How Museums ... 2022]. Some hashtags helped museums grab the attention of the audience, for example, the #MuseumsUnlocked hashtag that appeared on Twitter and Instagram. #CuratorBattle series challenged curators to show off the prettiest, deadliest, or most boring objects. The trend #MuseumMomentOfZen, begun by the Museum of the City of New York, took over the museum Twitter world. The viral image re-creation trend hashtagged as the #GettyMuseumChallenge, challenged participants to recreate iconic works of art in museum collections [Marchese 2020].

In 2022 NPG involved followers into artistic creativity competition within entertainment strategy and interactive experience hashtagged [#PlatinumJubilee](#): With this year being the Platinum Jubilee, we've enjoyed delving into our Collection to explore Queen Elizabeth II's reign in portraits – and now we'd love to see your family's take on a royal portrait 🏰 (28/04/22) It's your final week to enter our [#PlatinumJubilee](#) family photography competition! We're looking for families to submit photographs of them recreating one of the royal portraits in our Collection – with over 900 portraits of the Queen to be inspired by. Perhaps you could recreate this image of four generations of Royals, commissioned by our Gallery to celebrate the 100th birthday of HM Queen Elizabeth, The Queen Mother. Whatever your inspiration, we look forward to seeing your photographs! The three winning images will be displayed on our website, and you'll win some Jubilee goodies from our Shop 🏰 Submit your photograph by 17:00 on 17 May: <https://www.npg.org.uk/jubilee-competition> (10/05/22)

NHM follows an education strategy often hashtagged [#DidYouKnow](#) and museum's scientists, experts, curators share new research data and interesting facts about the Earth: Squirrels may be a familiar sight in your local area, but [#DidYouKnow](#) some of these clever creatures have turned to deceptive tactics to protect their food? Get to know the secret lives of these seemingly adorable, tree-dwelling rodents (16/02/22). Many Facebook posts function as ads for much more extensive articles available on NHM website.

Traditionally, National Gallery and NPG in London use the language of painting to communicate with their Facebook followers. National Gallery posts are mostly images with links to the website and usually match (1) the biographical data (birth, death, baptising) of the painters, rarely persons portrayed, with the hashtag [#OnthisDay](#) (2) holiday guides, important calendar days quite often with relevant hashtags, (3) paintings on display, new exhibitions and events when posts function as advertisements and, finally, (4) work of the museum professionals on preservation of the exhibits: (1) Madame de Pompadour was born [#OnThisDay](#) in 1721. She was the mistress of Louis XV and one of the most famous figures of her time. Although the grandest, this portrait by Drouais is also the most naturalistic image of her: <https://bit.ly/2MryJCN> (29/12/21); (2) Happy [#StGeorgesDay](#)! To mark the occasion, we are taking a closer look at 'Saint George and the Dragon' by Paolo Uccello; one of the many paintings in our collection that tells the story of the Saint. The taming and slaying of the dragon by Saint George is one of the most fantastic saints' legends of the Middle Ages and was well known all over Europe before Saint George was adopted as the patron saint of England (23/04/22) (3) With loans from the Louvre, National Gallery of Art, Washington, the Prado

Museum, Uffizi Museum and the Vatican Museum, 'The Credit Suisse: Raphael' exhibition at the Gallery is an unprecedented opportunity to see Raphael's art reunited in one place! (12/05/22) Curators of the exhibitions and different departments give regular video lectures about masterpieces from the collection. Fascinating lectures are full of fine details and help followers broaden their knowledge in arts and painting: The muscular horse, the shiny armour, what's this portrait really saying and why? Join Lucy Chiswell as she reveals the unexpected in this iconic image of King Charles I by Anthony van Dyck: <https://bit.ly/3l6WmFB> (18/08/21); (4) In short videos museums unveil the procedure, techniques and the exhibits under extensive restoration: Restoring an 'undisplayable' painting. Larry Keith, Head of Conservation, and Kendall Francis, Conservation Fellow, explain how they approached the retouching of Piazzetta's 'Sacrifice of Isaac', an unfinished work with a daunting amount of painting loss: <https://bit.ly/3gLhdMi> (1/08/21).

NPG general strategy can be defined as *People and Portraits*. Due to redevelopment works NPG is currently closed until 2023 but they are *Still Sharing, Still Showing, Still Learning, Still Connecting, Inspiring People* and encourage their visitors and followers to explore their collection in other museums. NPG collection contains almost 200000 pieces of portrait art of different types ranging from religious and historical portraits in grand manner up to the numerous samples of portrait photography. On social media NPG follows strategies similar to National Gallery but along with the hashtag [#onthistoday](#) they favour another one – [#portraitoftheday](#), a counterpart of the word of the day, the trend some dictionaries develop, for instance, Merriam Webster Dictionary. Noteworthy, NPG uses hashtags much more intensively than the National Gallery: This [#NationalWritingDay](#), we're celebrating writer and comic Jo Brand, who was a pioneer of the alternative comedy scene....(23/06/22) For [#WearAHatDay](#), we have too many in the Collection to choose from! (25/03/22) To celebrate [#WorldPoetryDay](#), we wanted to highlight Queen Victoria's favourite poet, Adelaide Anne Procter 🖋️ (21/03/22) We're celebrating the [#PlatinumJubilee](#) weekend with a new animated film that journeys through Queen Elizabeth II's 70-year reign 🏰 (2/06/22).

























To attract attention the National Gallery starts some posts with magnetic phrases that resemble slogans in advertising discourse. Idioms accompanied by emojis match the painting and catch attention immediately: As right as rain... ☔ A leading painter of the Impressionist group, Pierre-Auguste Renoir was born [#OnThisDay](#) in 1841. Celebrated for his scenes depicting pleasurable occasions, Renoir apparently shocked his teacher Gleyre by claiming, 'if painting were not a pleasure to me, I should certainly not do it'. Join us as we take a closer look at his atmospheric painting, 'The Umbrellas':






<https://bit.ly/2mVkJ5d> (25/02/ 22)

The devil is in the details.... 🏠 Here a young man stands before us, holding a skull in one hand and gesticulating with the other. Shown close up, he is facing us frontally but looks to his left, his eyes fixed on something that lies outside of the painting. It is the gesture of his right hand that focuses us. Dramatically foreshortened, his fingers seem to project out of the canvas into our space (20/02/22). The V&A also favours this attention-grabbing device: The devil's in the detail.... 🔍 Beading has long been used as a technique to decorate and embellish textiles ...Look a little closer to see more stunning examples.... (9/09/21) Ring me. This is the Townshend collection... (3/05/22) Too much? Never! By the mid-17th century, changes in fashion resulted in new styles of jewellery....(12/09/21).

High level of the curators' professionalism, high standards of the research mingle with social media communication patterns. Emojis are visible markers of conversation style and edutainment on social media. Emojis help shape the voice of the museum as the institution [Social Media Strategies 2020]. Emotions are essential for online communication, so pragmatic characteristics of emoticons and emojis are under regular and careful consideration (Derks, *et al.* 2008; Dresner & Herring 2012; Wu *et al.* 2016; Li, L., Yang, Y. 2018). In line with the research 25% of the museums make attempts to develop edutainment strategy [Aerni, Schegg 2017]. So National Portrait Gallery quite often peppers texts with emojis to match the content and key words, for example: Happy Summer Solstice 🌞; 🌞 Which is your favourite for this #summer?; Wishing you all a happy Father's Day 🎁; Happy #MothersDay! 🌸; A Christmas adventure awaits... 🧁; Wishing a happy #ValentinesDay to our followers 🍷). Emoji are carefully selected for other posts: It's officially wedding season.... 🌸; 🌸 Floral vibes for sunnier days!; Fine art, high fashion 🍷; New in! 📖 Our new exhibition catalogue is here. The images of British celebrities of the 20th-21st centuries are captured mostly via portrait photography and displayed in Facebook with birthday greetings including birthday-related emojis: We're wishing a very happy birthday to actress Helena Bonham Carter 🎉 🎂 ... Do you have a favourite part Bonham Carter has played? 🎬 Helena Bonham Carter by Trevor Leighton, 17 August 1993 (26/05/22) Wishing Olivia Colman a very happy birthday! 🎂 (30/01/22)

Red heart remains the most popular emoji in online communication [Emojipedia]. Colour of the heart often matches the symbolism of the occasion or the domineering colours of the painting: Don't miss your last chance to meet Gainsborough's beloved 'Blue Boy' as the exhibition closes today 🍷 (NPG 15/05/22).

Heart emojis quite often appear in the V&A posts and coordinate colors with the fashion items or other exhibits, for example: Sad story  Portrait of the Shah before his life fell apart. (28/03/ 22) Emeralds!  (13/06/ 22) Precious purples. But which one are you putting on your table?  (16/06/ 22). Multiple hearts of different colors imitate color pattern of the dress:  Marc Bohan for Christian Dior, Paris, 1967 (3/06/22) On Mondays we wear Mondrian  The Mondrian Collection was Yves Saint Laurent's tribute to the vibrant primary colour-geometry of Dutch De Stijl artist Piet Mondrian (22 /03/22). Other emoji associated with particular colours are also widely used in the V&A posts: Time to choose your dream green  (13/06/22) Time to choose from our yellow dresses!  Princess Anne wore evening dress #1 in 1968 (11/06/22). In the V&A posts colour names function as anchors: Seeing red. (8/06/22) Orange you glass to see me? Two beautiful glass sculptures by Dale Chihuly - who created the stunning chandelier in the V&A Rotunda (8/06/ 22). Generally, the V&A emoji scope is as impressive as the museum collection: Time for tea?  (3/09/21) Out is closing up shop next week  (5/01/22) This work by Léon Bakst shows a costume design for the ballet 'The Firebird' in 1913  (27 /12/21) Create your very own Beatrix Potter Christmas card!  (22/12/21) The Fabergé Peacock Egg  (19/01/ 22) A Siberian aquamarine brooch from Carl Fabergé  (17 /11/21). Occasionally emoji can replace the word: I spy with my little....  Eye miniatures became increasingly popular at the end of the 18th century, designed to capture 'the window of the soul', and acting as a visual representation of the sitters' most intimate thoughts and feelings. (They were often given as love tokens.) (27/09/21).

NPG uses a palette emoji as a symbol of portrait painting ( King Henry VIII by Unknown Anglo-Netherlandish artist, circa 1520) and a camera emoji as they have a considerable amount of portrait photos ( Paul McCartney by Janet Macoska, 24 August 1989). The portrait on display is marked by  emoji to localise it in the museum. NPG boasts a vast collection of historical portraits of royals, including 900 portraits of Queen Elizabeth II. Naturally, crown emoji often appears in the final position: This painting of Queen Elizabeth I is known as 'The Coronation portrait' and shows the Queen wearing the cloth of gold she wore at her 1559 coronation  (23/05/22) It's your last chance to see some of our Royal portraits at [Royal Museums Greenwich](#) with their [#TudorstoWindsors](#) exhibition closing at the end of this month  (3/10/21).

In NHN posts animal emoji dominate and dinosaur emoji is their favourite: With

much of the world staying indoors, it was a difficult year to help save the wildlife that populate our planet 🌳🦋🐦🐼 Despite these challenges, vital conservation work from around the world ensures 2021 won't be remembered as all bad. (29/12/ 21) This year Museum scientists have described an astonishing 552 new species! 🦎🐙🐘🐉🐼🐙🐼🐙🐼 The 2021 cohort includes a dinosaur unlike anything seen before, a worm that lives inside metallic rocks, jewel-like beetles and a meteorite that landed in the UK. (30/12/21)

Dinosaurs collection is a NHM hit, some Dinosaurs are megastars, all of them have names which sometimes turn into hashtags: 🦎🐙🐼 Happy International Dinosaur Day! 🦎🐙🐼 We love dinosaurs at the Museum, and have over 157 different species in our collections. One of the oldest named dinosaur is Iguanodon, which was discovered in Britain all the way back in 1825! Over the years, many different dinosaurs have gone by the name Iguanodon, and what we thought it looks like has changed many times. Discover the real identity of Iguanodon with us 🦎🐙 (15 /05/22) Get ready to say hello to Dippy! 🦎🐙 Tickets are now available for our new installation, [#Dippy](#) Returns: The nation's favourite dinosaur, opening 27 May for a limited time. Find out more and book your free ticket now! 🦎🐙 (28/04/22). Posts devoted to dinosaurs entail numerous comments, followers share their emotions and nostalgic memories: It's [#DinosaurDay](#)! 🦎🐙 Do you have a favourite dinosaur? Let us know in the comments below 🦎🐙 Learn all about your favourite dinosaur in our Out-of-hours Dinotours. Explore the gallery with one of our knowledgeable guides and enjoy access to the Museum before it opens to the public. Book your tickets now: nhmlondon.org/DinosaurDay (1/06/ 22)

Andrew William Gibbs

I turned 50 this year –so I am a dinosaur, but I still enjoy looking at dinosaur exhibitions. I saw Dippy in Cardiff when I was home in 2019. This weekend I went to a dinosaur exhibition at a shopping mall in Shenzhen, China. Who doesn't love dinosaurs? 🦎🐙 My favourite changes all the time but I do really like Ankylosaurs.

Kelly Barr

My young boys are dinosaur mad. Spinosaurus is the eldest favourite and Tyrannosaurs Rex the youngest. We saw Dippy on his tour and he was incredible!





NHM organized out-of-hours *Dinotours* to share new findings about these creatures, offered an animated video about a new picture book, suggested hatching a chocolate dinosaur egg for Easter. Finally, dinosaurs participated in the video *Dino Christmas jumper* that resembles a commercial: It's [#ChristmasJumperDay](#)! 🦎🐙 The

perfect day to get your claws on your own jumper like T.Rex - made from 100% recycled materials thanks to [British Christmas Jumpers](#). Have you got yours yet? 🙌
<https://nhmlondon.org/3oGy5aQ> (10/ 12/21)

NPG diversifies multimodal narrative and includes occasional videos, audio and oscilogramme at the background (29/05/22). Some other posts evidence NPG attempts to implement multimodality as a component of a cityscape: With only a few days until the [#PlatinumJubilee](#) celebrations kick off, portraits of Queen Elizabeth II have been projected onto Marble Arch in London 🏰 Our Gallery, alongside Art of London and Marble Arch London BID, with the support of English Heritage and Westminster City Council, lit up Marble Arch with six images of the Queen from our Collection. Take a peek at how the installation looked... (30/05/22)

NPG gamification strategy in Facebook does not look very successful. The attempts to offer a quiz, a game do not receive just a couple of comments (Did you know it is rumoured Henry VIII introduced a beard tax? Though [The National Archives](#) hold no evidence for this tax, it has become an urban legend that Henry VIII introduced it in 1535. So for [#WorldBeardDay](#), it seems only fair for some bearded Tudor figures to battle it out for the 🏰 of who has the best beard & 'tache. Does Henry VIII, William Cecil, Thomas Gresham, or Thomas Wentworth get your vote? Let us know in the comments! (4/09/21)

A little [#Movember](#) inspiration from our Collection – whose moustache gets your vote?

-  Painter Sir Anthony van Dyck
-  Writer Sir Arthur Conan Doyle
-  Physicist Albert Einstein
-  Explorer Cecil Henry Meares

Let us know below! (4 /11/21)

The V&A engagement efforts turn out to be more successful. V&A magnificent collection is vast and heterogeneous but its Facebook account reveals that the most popular items that provide feedback, help maintain dialogue with followers are related to fashion – clothes, accessories, jewelry, footwear. V&A quizzes concern mostly fashion and jewelry. Some V&A posts receive lots of comments including video answers, for example, video from Elton John's concerts (17/06/22), so V&A UGC is interesting to look through, to analyze gender-marked verbal packaging of emotions, verbal and non-verbal means used to express emotional reaction on social media.

The V&A can be regarded a leader among British museums in terms of creativity and infotainment. The phrase "*Creativity. It's what makes us*" can be considered the

slogan and quintessence of the current museum activity. The V&A innovative and advanced exhibitions and events are highlighted in mass media, so on Facebook the museum makes reference to media coverage, to terrific newspapers headlines: ★ ★ ★ ★ ★ ‘Massively uplifting’ – The Telegraph Our new exhibition Africa Fashion opens this weekend (29/06/2) "a statement of flamboyance, opulence and colour" ★ ★ ★ ★ ★ (19/03/22) A glimpse inside [#FabergéInLondon](#) – open today! ‘Exquisite’ ★ ★ ★ ★ ★ (Culture Whisper) ‘Don't miss this joyful, extravagant exhibition’ ★ ★ ★ ★ ★ (The Telegraph).

Major strategy of Madame Tussauds in London can be defined as *Stand Side To Side with...* as the focal point of the posts are photos of visitors with wax figures of celebrities and prominent Britons. The domineering posts are 1) birthday greetings with the photo of the wax figure, 2) retrospective photos hashtagged [#throwback](#); 3) photos and videos of the prototypes meeting their wax figures: (1) Happy birthday to a legend, Freddie Mercury 🎤 (5/09/ 21). Madame Tussaud first traded under her own name in 1808 and quickly became a household name. Her extraordinary story is a result of incredible strength and perseverance and she leaves a legacy that is now recognised across the world. Happy Birth-month Marie! 🎉 [#HBDMarie](#) (20/12/21); (2) [#throwback](#) to 2014 when we met Benedict Cumberbatch for his first ever sitting! 🎉 What's your favourite of his films? (21/01/ 21); (3) He's finally arrived! The man himself [John Boyega](#) brought friends and family to see his figure for the first time. Here's what happened! 🌟 See the figure from this weekend! (17/06/22) When Stormzy met... Stormzy 🎉 Coming to Madame Tussauds London this summer 🎉 (26/07/21). Videos of the celebrities arriving to Madame Tussauds, gazing in utter astonishment at their wax figures, standing side to side with the waxworks, sharing photos and video with their relatives and friends are really amazing. Madame Tussauds Museum can boast its UGC as followers eagerly share their photos side to side with the wax figures on display, for example, standing among Bonds ([Dan Lloyd](#) Saw them when they was there in 2015 for when Spectre was released (10 /03/18).

Conclusion and further research

Social media platforms brought museums much closer to their visitors informing about must-sees, inviting to new exhibitions and events. Facebook made communication with museums' experts and curators much easier. In Facebook followers can ask questions and get detailed answers immediately, adjacent pairs emerge in comments thus communication acquires dialogicity. Facebook is used by museums for multimodal storytelling – to share with the digital audience curious and unique facts

about the exhibits and arouse interest in art and science. Edutainment and infotainment strategies of museums on social media facilitate interactive engagement of followers. Further progress of museums' content strategies will be connected with the multimodality scope extension and interactivity diversification.

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