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# **Internet Linguistics**

**2025**

**КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ  
ІМЕНІ ТАРАСА ШЕВЧЕНКА**

**НАВЧАЛЬНО-НАУКОВИЙ ІНСТИТУТ ФІЛОЛОГІЇ**

**КАФЕДРА АНГЛІЙСЬКОЇ ФІЛОЛОГІЇ  
ТА МІЖКУЛЬТУРНОЇ КОМУНІКАЦІЇ**

**А.Д.БЄЛОВА**

# **ІНТЕРНЕТ-ЛІНГВІСТИКА**

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Посібник “Інтернет-лінгвістика” для студентів магістратури, аспірантів, які навчаються в межах спеціальності 035 “Філологія”, присвячений дослідженню особливостей комунікації у віртуальному просторі, інноваціям, що виникли в онлайн ландшафті під час пандемії COVID-19, новим формам онлайн-комунікації, її мультимодальному характеру, а також особливостям використання англійської мови в Інтернет.

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## ВСТУП

Експерти порівнюють роль і значення Інтернет у сучасному світі з винаходом друкарського верстата Йоганом Гутенбергом. Ця інновація сприяла революції у друкарстві, швидкому зростанню кількості друкованих книжок, суттєвим змінам в освіті, її демократизації, значному підвищенню рівня грамотності населення. Концепція весвітньої павутини, що була розроблена у Швейцарії, у CERN, у 1980х роках, стала основою мережі, яка зумовила появу та розвиток Інтернет, онлайн комунікації, яка з часом зазнала беспрецедентної диверсифікації. Комунікація у віртуальному просторі значною мірою вплинула на поведінку людей, звички, хоббі, розваги, професійну діяльність. Під впливом інформаційно-комунікативних технологій цифрових технологій з'явилися нові форми комунікації, зазнали суттєвих змін існуючі жанри. Різномаїття комунікації у віртуальному просторі, багатство її жанрів, чисельні лексичні одиниці, які були утворені під час спілкування на форумах, у соціальних мережах та інших онлайн платформах, перетворили Інтернет комунікацію на новий і цікавий об'єкт дослідження у лінгвістиці. Масштаби онлайн комунікації, її мультимодальні риси дозволяють вважати Інтернет-лінгвістику окремим перспективним трендом в межах медіалінгвістики.

Посібник висвітлює нові технології, які породжують нові тренди в онлайн-комунікації, її мультимодальний та мультимедійний характер, нові жанри, комунікацію у соціальних медіа, сторітелінг як інструмент цифрового маркетингу та реклами.

Кожний підрозділ містить завдання для семінарських занять, презентацій, наукових досліджень та список наукової літератури.

У посібнику використані фрагменти наукових статей автора, які містять аналіз нових фактів в англійській мові та унікальних візуальних зображень, що пов'язані з етапами розвитку мультимодальних та мультимедійних підходів у сучасній комунікації.

Автор висловлює вдячність рецензентам посібника д-ру філол. наук, проф. Біскуб І. П. та д-ру філол. наук, проф. Ільченко О.М. за зауваження і цінні поради.

# 1. DIGITAL LANDSCAPE in the 2020s

## Internet linguistics. General.

In the 1990s when prominent scholars tried to summarise the achievements of academic schools, research trends in different fields in the 20th century, some famous linguists lamented that Linguistics had exhausted its capacity as it lacked new original theories and approaches. Really, Discourse Analysis as a very popular trend of research in the 1990s and in the following decades had a quite narrow agenda too as the list of discourse varieties was quite limited, and the whole army of linguists conducted intensive research on the basis of different languages, predominantly English. Cognitive Linguistics, no less influential and promising, did not develop its original theory in the 1990s and was criticized for its eclecticism. On the threshold of a new millenium the prospects of Linguistics looked gloomy for some linguists who did not think much about other perspective directions of research, for example, studies of endangered languages that might contribute a lot to the vision of language diversity, to the theory on language universals, and might entail a reshuffle of some concepts and categories in General Linguistics, or multidisciplinary research at the crossroads of Linguistics and other sciences, for example, Neurolinguistics. Multimodality as an object of research in Linguistics and Semiotics did not attract much attention. Luckily, in the late 1990s online communication was gaining popularity worldwide. Due to the Internet, some new genres cropped up. The spread and diversification of online communication gave enomous data for linguistic analysis and gave rise to Internet Linguistics. Internet Linguistics advocated by David Crystal (Crystal 2004, 2008, 2011, 2012) is supposed to study new forms, styles, genres of communication that emerged and developed under the impact of Internet, text messaging and new media, as well as new facts of natural languages change and usage.

Internet linguistics originated within Media Linguistics as some well-known media genres acquired virtual dimension. For example, due to the advance of online communication newspapers had to introduce electronic counterparts of their printed editions as people were more and more interested in getting brief information about current events from the Internet and free of charge. As online communication spread and diversified, the opposition of Old Media and New Media was becoming more evident. At the same time the gap between Media Linguistics and Internet Linguistics was growing wider. Moreover, English used in online communication changed considerably. Profound changes in the English language gave David Crystal grounds to claim that English used online developed into an absolutely new variety of the language with multiple acronyms, other abbreviations, emoticons. The spread of online communication entailed huge pool of data and new specialized corpora of the English language – [News on the](#)

Web (NOW), iWeb: The Intelligent Web-based Corpus, Global Web-Based English (GloWbE), Coronavirus Corpus (<https://www.english-corpora.org/>).

The Internet and the Information Communication Technologies (ICT) revolutionized communication and the way people communicate. In the history of communication and literacy one can find the evidence of technologies breakthroughs when printing, then broadcasting and telecasting came into being, telephone was invented and, then, almost a century later it evolved into a smartphone with multiple functions and options (<https://www.openculture.com/2024/09/the-worlds-first-mobile-phone-shown-in-1922-vintage-film.html>, <https://www.openculture.com/2022/08/when-we-all-have-pocket-telephones.html>, [https://en.wikipedia.org/wiki/History\\_of\\_mobile\\_phones](https://en.wikipedia.org/wiki/History_of_mobile_phones)).

Printing press invention by Johannes Gutenberg is considered the most powerful invention which made a radical impact on literacy, reading, information spread and exchange, access to knowledge, cognition and knowledge generation. No wonder the importance of the Internet emergence is compared with the printing press invention. Computers, diverse gadgets, predominantly smartphones, enormously popular iPhone and BlackBerry, enhanced computer-mediated communication (CMC) (e-mail), and instantaneous communication (text messaging). Online communication, smartphones, tablets were incorporated into business communication. Social media platforms increased the role of online communication. Numerous platforms were created to facilitate external and internal communication, to provide online learning at the universities, to promote academic networking. COVID-19 pandemic propelled online teaching and learning.

David Crystal highlighted four perspectives of Internet linguistics: stylistic, sociolinguistic, educational and applied. The applied perspective of the Internet studies is connected with language documentation: online communication generates huge amount of diverse language data, incredible amount of multilingualism facts as Internet users communicate in different languages, thus huge and diverse language corpora can be created. Information on endangered languages is stored and available online in [Endangered Languages Archive](https://www.elararchive.org/) (ELAR) (<https://www.elararchive.org/>), the Language Archive Newsletter etc. [Ethnologue](https://www.ethnologue.com/) also provides information of all of the world's known living languages (<https://www.ethnologue.com/>). The Internet has become an economical and effective domain and instrument of languages preservation. The Internet made sharing diverse data on endangered languages much easier, as well as contributing to the corpora and diverse data banks.

Generally, language corpora of online communication accumulate ample evidence of the language use and world languages functioning. In other words, the Web, became a huge reservoir of language use in the 21st century. "English content dominates over half of all written content online, despite only around

16% of world population speak this language.» <https://www.isocfoundation.org/2023/05/what-are-the-most-used-languages-on-the-internet/>. There are several reasons: the Internet is well-developed in English-speaking countries, English has become the Internet language as the USA is a global leader in technologies and innovation, English is the international language of business, diplomacy, politics, commerce, and the most commonly taught second language (Fig.1.1.-1.2).

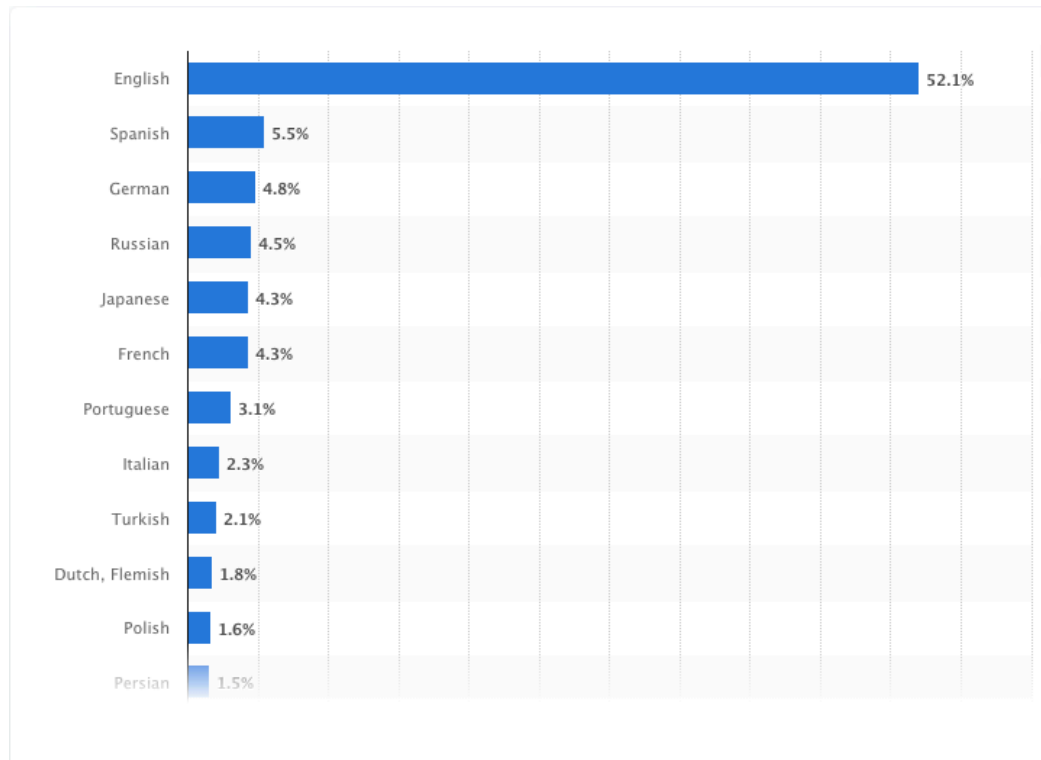


Fig.1.1. Languages most often used for web content as of January 2024, by share of websites <https://www.statista.com/statistics/262946/most-common-languages-on-the-internet/>

Rank	Language	15 May 2023	05 January 2025
1	English	55.5%	49.3%
2	Spanish	5.0%	6.0%
3	Russian	4.9%	3.9%
4	German	4.3%	5.6%
5	French	4.4%	4.4%
6	Japanese	3.7%	5.1%
7	Portuguese	2.4%	3.8%
8	Turkish	2.3%	1.8%
9	Italian	1.9%	2.7%
10	Persian	1.8%	1.2%
11	Dutch	1.5%	2.2%
12	Polish	1.4%	1.8%
13	Chinese	1.4%	1.2%
14	Vietnamese	1.3%	1.1%
15	Indonesian	0.7%	1.1%

Fig.1.2. Usage statistics of content languages for websites [https://en.wikipedia.org/wiki/Languages\\_used\\_on\\_the\\_Internet](https://en.wikipedia.org/wiki/Languages_used_on_the_Internet)

Though other reports claim that in 2024 top Internet languages were as follows:

1. English with 1,186,451,052 users today, 25.9% of the world's share in the ranking.
2. Chinese with 888,453,068 internet speakers and an overall participation rate of 19.4%. The annual user growth rate of 2,650.4% (compared to English's 742.9%).
3. Spanish with 363,684,593 Spanish-speaking internet users represents 7.9% of the world's share.
4. Arabic with a 9,348.0% annual growth rate has 237,418,349 active internet users and represents 5.2% globally.
5. Indonesian / Malaysian with over 64% of their active population online (198,029,815 users), Indonesian/Malaysian account for 4.3% of the global participation rate.
6. Portuguese with 171,750,818 users represents 3.7% of the world's total.
7. French with 151,733,611 active users and a world share of 3.3%.
8. Japanese with the internet penetration rate in Japan of 93.8%, meaning almost their entire population uses the internet (118,626,672 active users)
9. Russian has a high growth rate, securing its place in the ranking with 116,353,942 Internet users. Among the top 10 million ranked websites, Russian is one of the most popular languages for available content online, second only to English.
10. German remains in the top 10, with 92,525,427 currently active users (<https://optimational.com/blog/top-10-popular-languages-used-internet/>) (Fig.1.3.1.4.).

Fig.1.3. Internet users by language

Rank ↕	Language ↕	Internet users ↕	Percentage ↕
1	English	1,186,451,052	25.9%
2	Chinese	888,453,068	19.4%
3	Spanish	363,684,593	7.9%
4	Arabic	237,418,349	5.2%
5	Indonesian	198,029,815	4.3%
6	Portuguese	171,750,818	3.7%
7	French	144,695,288	3.3%
8	Japanese	118,626,672	2.6%
9	Russian	116,353,942	2.5%
10	German	92,525,427	2.0%
1-10	Top 10 languages	3,525,027,347	76.9%
-	Others	1,060,551,371	23.1%
<b>Total</b>		<b>4,585,578,718</b>	<b>100%</b>

Fig.1.4. Most used scripts on the Internet

# ↕	Script ↕	% ↕
1	Latin	85.2%
2	Hiragana	5.1%
3	Cyrillic	4.8%
4	Arabic	1.7%
5	Hanzi	1.2%
6	Hangul	0.8%
7	Greek	0.5%
8	Hebrew	0.4%
9	Thai	0.3%

[https://en.wikipedia.org/wiki/Languages\\_used\\_on\\_the\\_Internet#Languages\\_used](https://en.wikipedia.org/wiki/Languages_used_on_the_Internet#Languages_used)

Stylistic characteristics of communication changed dramatically as people plunged into online communication. Some scholars believed the language change triggered by the Internet would result into the language deterioration. Instantaneous communication brought lots of colloquial speech, conversation discourse, spoken speech to online communication therefore SMS, text messaging were often described as 'written speaking'. Stylistic analysis spans studies of Internet jargons, proliferation of online communication characteristics into other forms and genres of communication, its impact on formal communication, Standard English as well. Some innovations in online communication and language usage have become very popular with young generations. The impact of online communication on English Grammar has become tangible both in written speech and oral speech. Some professors claim students' mistakes quite common in their academic papers are the result of their Internet-mediated communication (IMC) experience. On the other hand, IMC can assist effectively in online learning. Availability and access to new ICT, digital technologies made online communication multimodal, more sophisticated, more creative and attractive.

## INTERNET and DIGITAL LANDSCAPE

A total of 5.52 billion people around the world were using the Internet at the start of October 2024, equivalent to 67.5% of the world's population (Fig.1.5). Internet users numbers grow at annual rate of 2.1%. Increase in global Internet access means that the number of people who remain "unconnected" to the Internet has fallen to 2.66 billion, with the majority of these people living in Southern and Eastern Asia, and in Africa.

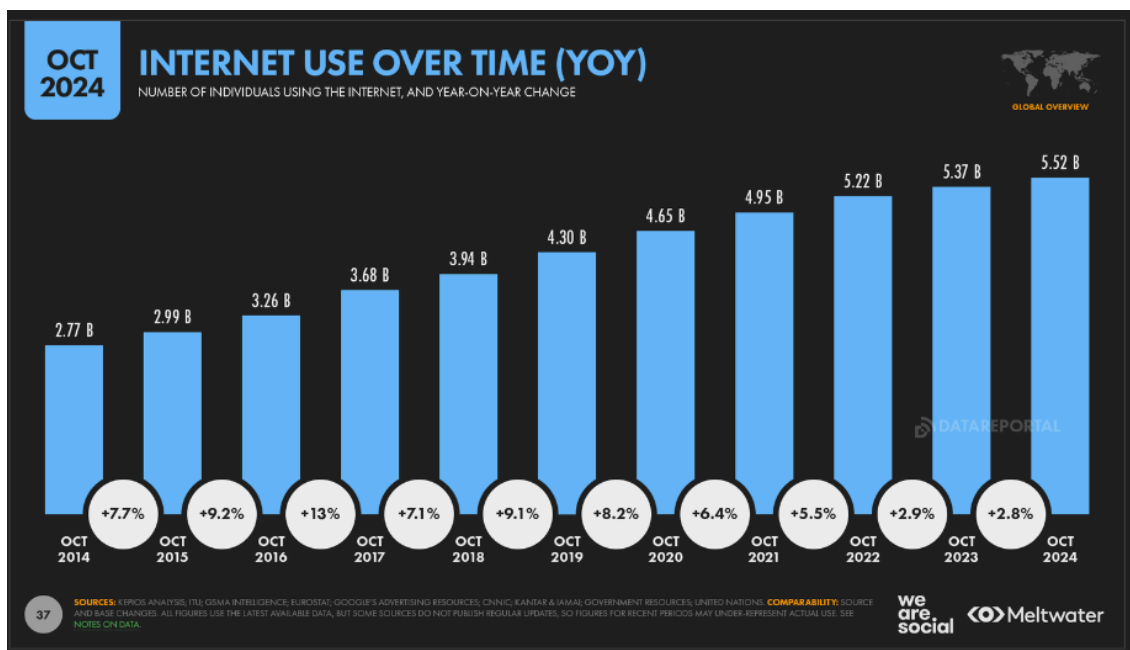


Fig.1.5. Internet use over time (October 2024).

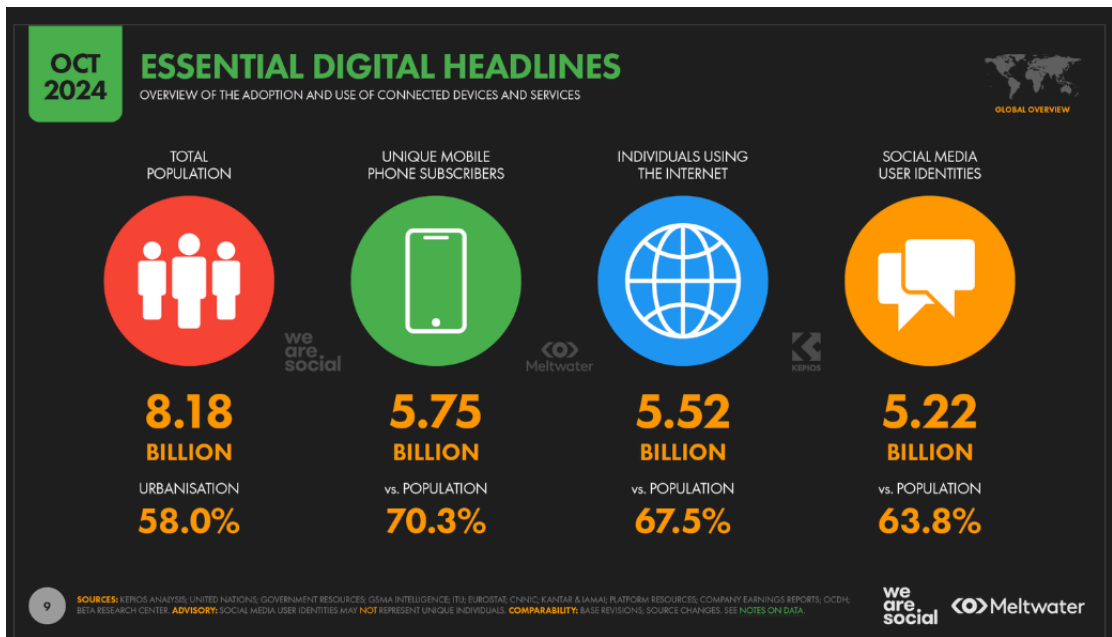


Fig.1.6. The World Internet users (October 2024).

The vast majority of the world's internet users (96,2%) use a mobile phone to go online, the mobile phones now account for 57% of our online time, as well as 61.6% of the world's web traffic (<https://datareportal.com/global-digital-overview>). (Fig.1.6).

Smartphones now account for 84% of the mobile phones in use in the world. Many people use more than one mobile phone. However, 6 in 10 internet users in the world's largest economies still use laptops and desktops for some of their online activities. "The latest data from Ericsson show that the number of mobile connections associated with smartphones has reached 7.1 billion. The number of smartphones in use is growing at an annual rate off 2.5 %, with 177 million smartphones coming into use» over October 2023 – October 2024 ( <https://datareportal.com/global-digital-overview>). Many people make purchases via mobile phones but desktops and laptops still remain a central part of people's online shopping behaviours. 55.9% of Internet users aged 16-64 buy something online every week. (<https://datareportal.com/globaldigitaloverview#:~:text=There%20are%204.66%20billion%20internet,875%2C000%20new%20users%20each%20day.>)

In the 2020s the Internet is a global network of voluntarily interconnected autonomous networks of local and global scope linked by electronic, wireless and optical technologies to provide communication between public, academic, business, private networks, on the one hand, and devices and gadgets, on the other hand. Today the Internet carries a wide range of services and resources as interlinked hypertext documents, applications such as electronic mail, WWW, telephony, file sharing and others (Fig.1.7).

Further development of ICT and digital technologies entailed the phenomenon of **hyperconnectivity**. The communication pattern has changed due to modern technologies and availability of numerous gadgets. Communication is realized not only between households and offices but mostly between gadgets, metaphorically named Littleboxes. Initially cell phones, then smart phones fell in the category of gadgets, later the scope of gadgets extended and spanned *Apple Watch, LG Watch Urbane, Vector Watch, Google Glass, Gear VR* and many other items. So, the shift in communication is presented as the shift **From Place-To-Place** to **From to Person-To-Person**. The abundance of gadgets made **Personalized Internet** possible. The present and future of hyperconnectivity is described as the shift from *Glocalized Networks* to *Networked Individualism*. Another slogan of Internet associated with the Internet of Things is MAKE-IT-WEARABLE. Diverse gadgets have become components of digital landscape. Multiple gadgets might help to bridge digital divide.

**Hyperconnectivity** – connectivity in the digital world, the use of diverse gadgets and systems that make it possible to be always connected to social media and other sources of information – has become a megatrend in the 21st century. Hyperconnectivity impacted both positively and negatively social awareness, human interaction, knowledge, information, freedom of speech. In the 2020s some experts call hyperconnectivity a **metaverse** – emerging virtual space where humans can get the experiences they can't get in the physical world.

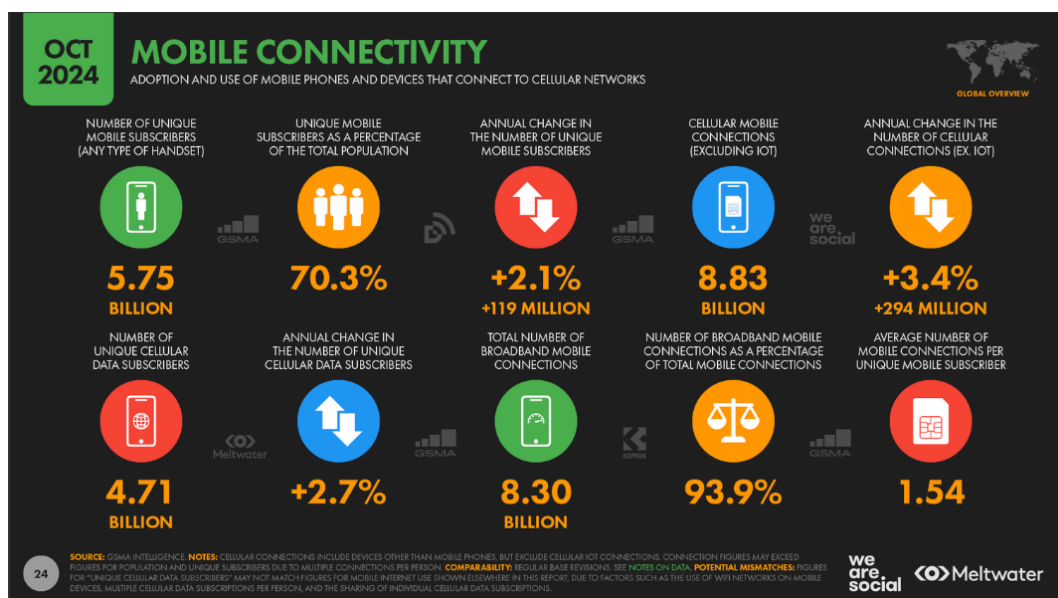


Fig.1.7. Mobile connectivity (October 2024)  
<https://datareportal.com/global-digital-overview>

Innovative technologies might broaden the gap between technologically advanced countries and developing ones where the situation can be described as technological stagnation or technological retardation. The phenomenon of **digital**

**divide** in the world based on access to Internet. Digital divide is a streaming of population in line with their participation in Internet communication depending on age, education, income, permanent residence, ethnic background. In the reports of the World Economic Forum *digital divide* was replaced by another term – **The Network Readiness Index (NRI)** that is deprived of negative connotation. The Network Readiness Index 2024 ranks a total of 133 economies that collectively account for 95 percent of global gross domestic product (GDP). In the latest rankings, the United States and Singapore have maintained their lead positions at 1st and 2nd place, respectively, while Finland has consistently held on to its 3rd position from last year (<https://networkreadinessindex.org/countries/>).

A lot happens on the Internet: Internet users are sending and checking emails, text messages, listen to music, watch videos, buy goods etc. (<https://datareportal.com/global-digital-overview>) (Fig.1.8).

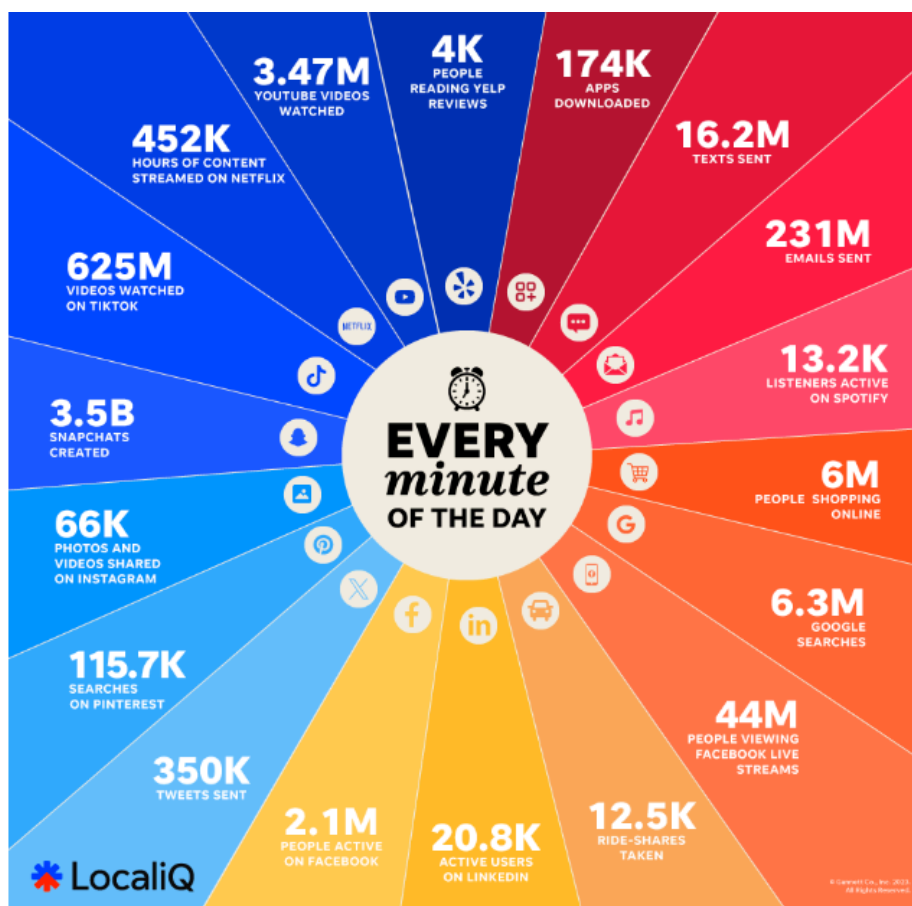


Fig.1.8. Internet minute stats 2024  
<https://localiq.com/blog/what-happens-in-an-internet-minute/>

The dynamics of the Internet landscape, of digital interactions, stages of digital intensity, online actions and activities, evolving Internet behavior, the role of Internet services, what happened in Internet minute 2015-2023 is presented

on the website ([https://www.bondhighplus.com/2024/01/25/what-happens-in-an-internet-minute/#elementor-toc\\_heading-anchor-7](https://www.bondhighplus.com/2024/01/25/what-happens-in-an-internet-minute/#elementor-toc_heading-anchor-7))

Traditional communication media (telephone, radio, television, paper mail, newspapers) were reshaped by the Internet and gave birth to email, Internet telephone, Internet television, online music, digital newspapers, video streaming, podcasting etc.

In fact, *email* as communications service of sending electronic text messages between parties, predates the creation of the Internet. As the technology progressed, it became possible to send pictures, documents, audio and video as attachments. Later the Internet has enabled and accelerated new forms of personal interaction through instant messaging, Internet forums, and social networking services.

*Instant messaging, Internet telephony, two-way interactive video calls* have become very popular as they provide substantial cost savings over traditional telephone calls, especially over long distances. *File sharing* makes it possible to transfer large amounts of data across the Internet. Other services available on the Internet include *streaming media, podcasting, social networking services, online shopping sites*. Digital technologies simplified the transfer of diverse data. On the other hand, new Internet services increased the demand for network bandwidth.

Publishing houses have adapted to website technology and developed blogging, podcasting, introduced news aggregators. Online shopping has grown exponentially for major retailers and small businesses as they added their presence in the virtual world to "brick and mortar" presence.



Fig.1.9. Weekly online shopping activities (October 2024).

Some companies started selling goods and services entirely online thus giving new impetus to e-business and e-commerce with online advertising and

marketing, social media platforms as indispensable background of digital landscape (Fig.1.9). The average commerce shopper around the world spends more than US1,000 per year on online purchase of consumer goods (<https://datareportal.com/global-digital-overview>).

The Internet offers lots of options for leisure activity, for instance, *funny videos, role-playing video games, multiplayer gaming, online gambling*. The Internet has turned into an addiction. The research proved that people find time for entertainment even in the offices during working hours. Cyberslacking becomes a drain on corporate resources. "Salary.com conducted a survey (2019) of 3200 people to see how many hours per week were spent on non-work related Internet activities. 39% of respondents spent an hour or less per week, 29% - 2 hours, 21% - up to 5 hours, 3% - 10 hours and more. 93% of Americans admitted to using social media at work for non-work related activities" (Fig.1.10) (<https://www.fastvue.co/fastvue/blog/how-much-time-are-your-employees-wasting-on-the-internet/>).



Fig.1.10. Days spent on social media platforms.

Excessive Internet use interferes with daily life. It has multiple effects on individuals. The skills of scan-reading, deep thinking, creativity have improved significantly. On the other hand, the Internet has dramatic negative impact on mental health of users. Children may easily encounter not age-appropriate information, face cyberbullying. The Internet usage is strongly associated with users' loneliness. People, living solo, tend to use the Internet more often than other people. Online social communities can lead to escapism and disconnection

from the physical world what can have negative impact on mental health. Such social tendencies result into erosion of social cohesion.

*Digital rights* are described as the potential evolution of data and cyber insecurity, putting privacy in peril. *Digital trust* is an individual's expectation that digital technologies and services will protect all stakeholders' interests. Numerous vulnerable groups (the elderly, kids, disabled persons, minorities, LGBTQIA+ people) deserve special consideration.

By the 2010s the advance of ICT and digital technologies brought to life the phenomenon of *digital landscape*. A digital landscape is a collective name for websites, email, social networks, mobile devices (tablets, iphones, smartphones), videos (YouTube), etc. These tools help businesses sell their products or services, they help countries address complex development challenges, drive economic growth, realize the Sustainable Development Goals (SDGs). Digital landscape includes a number of concepts such as *digital power concentration, critical infrastructure in smart cities, digital integration, the Internet of things, digital rights, digital trust, digital inequality, digital interaction, digital world, digital spaces, digital tools, digital agents and digital intermediaries, digital identity, digital repression* and some others. *The Internet of things* (IoT) and related technologies provide efficient and effective solutions for multiple daily challenges for individuals, households, businesses and governments. The network of physical objects connected to the Internet that are embedded with sensors, software, thermostats, cameras, speakers and other related technologies have found various applications in day-to-day life, allowing for governments, businesses and individuals to digitize the physical world into harmonious *connectivity* (<https://www.sanity.io/glossary/internet-of-things>).

The COVID-19 pandemic triggered a paradigm shift in communication of people and businesses. Being confined to their dwelling places people used online tools and platforms in private and professional communication. The pandemic promoted further development of ICT making some new trends evident.

The **metaverse** – a term used for the next iteration of the internet on the horizon – attracts a lot interest and research around the world. The metaverse is a network of interconnected two dimensional (2D) and three dimensional (3D) physical and digital worlds and environments of (semi-)immersive nature that can be experienced with a sense of presence. Generative AI will accelerate metaverse creation and growth, blending of digital and physical worlds. People can access the metaverse through diverse devices. In the nearest future people can experience the metaverse by extended reality (XR) technologies – augmented reality (AR), virtual reality (VR), mixed reality (MR) and/or other emerging technologies. Modern technologies create (semi-)immersive environments. At the same time the metaverse might augment the perils connected with safety, trust, privacy: the metaverse can collect and track even more sensitive data, including facial expressions, gait, vital signs, brainwave patterns and vocal

inflections. This “mosaic effect” might reveal far more than intended when aggregated with other data points.

In 2023 some Internet-relevant business and market trends have become evident:

1. **Internet of Things (IoT)** is growing more and more popular. In 2023 the number of IoT-connected devices reached 15 billion, the forecast for 2030 is 29 billion with the three distinct markets – smart (automated) home, connected car and wearable tech.
2. **5G connectivity increases** and 5G market is growing accross industries.
3. **Cybersecurity measures are becoming more trasparent.** People are aware of security measures taken by the companies.
4. **Real-time digital communication enhances customers experience.** 75% of millennials prefer SMS communication for deliveries, promotions, and surveys.
5. **Massive expansion of E-commerce and M-commerce (mobile commerce).** 92.1% of global Internet users connecting to the Internet with a mobile phone, and 57.5% purchasing a product or service online each week. Rich communication services (RCS) business messages rocketed to 161 billion in 2022 and were expected to peak 219 billion in 2023.

**Digital communication trends** in 2023 included live streaming, video conferencing, webinars, social media platforms, and VR/AR technologies.

1. **Live Streaming** allows to broadcast live video content to customers. It can be used for promotional marketing, educational lectures, virtual gatherings, conventions etc. Major benefits of the technology are increased engagement, improved reach, and cost savings.
2. **Video conferencing** boomed as a way of working and socializing during and after COVID-19 pandemic with employees working from home. Many companies discovered the value in hiring employees regardless of location.
3. **Automation and AI** are implemented by businesses and companies to improve efficiency.
4. **Webinar** turned out the most effective and economical tool to reach a vast targeted audience, offering interactivity, engaging experience, unique opportunities to share valuable information. The webinar content can be multimodal, adapted to diverse platforms such as social media, blogs, podcasts, etc.
5. **Social media platforms**, powerful and cost-effective tools, are becoming increasingly popular for businesses of all categories. They help to showcase and promote their products or services, to offer customers contests and get feedback.
6. **Virtual Reality (VR)** and **Augmented Reality (AR)** technologies are gaining popularity due to the immersive experiences they offer and their storytelling potential.

**7. AI-Powered Content Creation** is used more often to create more personalized content tailored to the specific interests and needs of customers. Chatbots are intensively implemented by businesses to cope with diverse services.

One more relevant trend is rocketing **Self-Service** technologies. Before the pandemic, about 80 percent of customers tried to solve things on their own before reaching out to a live representative. No wonder businesses invest into these technologies. Smart documents have become another way to provide customers a positive interaction with your company. **Smart documents technology** allows companies to send fully responsive complex documents, including pdf forms, audio/video files, photo galleries, and hyperlinks to make communication more informative and convenient for your customers, providing ease-of-use on all mobile devices.

**8. Voice Search Optimization** helps create content with natural language processing techniques.

**9. Influencer Marketing Strategies** make it possible to reach wider audiences than TV commercials or print ads. Influencer marketing on social media may also become more attractive for companies looking for new ways to reach customers online, young audience, in particular.

**10. Video Advertising & Storytelling** can be utilized across various digital outlets (YouTube, Instagram and Facebook, inserted into websites) and allows brands to tell stories in a more engaging and visual way. Generally, in 2023, consumers will be looking for impactful visual content.

[\(https://www.forbes.com/councils/forbescommunicationscouncil/2022/12/20/15-digital-communications-trends-that-will-remain-impactful-in-2023/\)](https://www.forbes.com/councils/forbescommunicationscouncil/2022/12/20/15-digital-communications-trends-that-will-remain-impactful-in-2023/)

Experts predict that top communication trends for 2025 are as follows

1. Streaming communication channels.
2. Leveraging data analytics.
3. Podcasts are booming.
4. AI-Powered Messaging.
5. Sustainability-Driven Narratives.
6. Interactive Content Formats.
7. Ethical AI guidelines and training programs across organizations.
8. Authentic personal storytelling will increase in value.
9. The rise of local and regional voices.
10. Employee Advocacy.

[\(https://www.nicholasbruneau.com/top-5-communication-trends-in-2025/\)](https://www.nicholasbruneau.com/top-5-communication-trends-in-2025/)

[https://www.prdaily.com/7-internal-communication-trends-shaping-success-in-2025/\)](https://www.prdaily.com/7-internal-communication-trends-shaping-success-in-2025/)

## **Assignment 1.**

Prepare presentations to highlight the following issues:

1. Digital communications in the 2020s.
2. Critical Information Infrastructure
3. Hyperconnectivity
4. Digital divide
5. Digital Technologies and Future of Media and Entertainment
6. Digital inequality in the world.
7. Digital rights
8. Internet exploitation danger.
9. Cybercrime and cyber insecurity
10. Internet fraud
11. Internet of Things
12. The Internet and Wearable Technologies
13. E-textiles, Smart textiles
14. Erosion of social cohesion in the 21st century.

## **Assignment 2.**

Prepare presentations on Internet services:

1. Podcasting.
2. File sharing.
3. Internet telephony: potential & prospects.
4. Internet forums.
5. Online shopping sites.
6. Video games as multimodal discourse.
7. Digital editions only.

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## 2. AUTOMATED JOURNALISM

Online communication and online journalism have changed both, the content and the structure of articles. Nowadays short, fast, informational articles are in demand. Generally, people are reluctant to read long and complex articles and, instead, prefer a short paragraph, sometimes just a headline, that describes the event, situation etc. A study published in the *Washington Post* stated 6 of 10 Americans read headlines only, showing a public shift from favoring long, deeply informative articles to pieces, fragments of information. Further changes in the articles texts can be connected with the large-scale implementation of artificial intelligence and automation.

Artificial intelligence (AI) has turned into a crucial game-changer in modern world. It is re-shaping news creation, distribution, perception and sharing. If the effect of Internet emergence is compared with the printing press invention, the advance of AI – with “the new electricity”. AI helps automate multiple tasks including creation of textual, visual, musical content. PCs made typists redundant, automated text generation and news-finding algorithms could make reporters jobless and monitoring teams needless in the nearest future. Many people have fears that their jobs will be taken by AI and robots, thus large-scale reduction is looming worldwide. Multiple reports and surveys on AI advance and impact are published annually. AI is used to direct orchestra performance. AI has penetrated sports events assisting and replacing judges, for example, at the Olympic Games in Paris in 2024. Multiple publications predict that Chat GPT can trigger massive redundancy and eliminate many jobs including white-collar jobs. Some of the 20 jobs ChatGPT might replace are connected with textual information and text generation, for instance, proofreader, translator, copywriter, social media manager, transcriptionist, news reporter, travel agent, tutor, email marketer, content moderator, recruiter etc (ChatGPT ... 2023). Among other AI-endangered jobs are tech jobs (coders, computer programmers, software engineers, data analysts), media jobs (advertising, content creation, technical writing, journalism), legal industry jobs (paralegals, legal assistants), market research analysts, finance jobs (financial analysts, personal financial advisors), traders, accountants, customer service agents, graphic designers, teachers.

According to Narrative Science, whose software Quill turns data into stories, by 2025, a bot could be writing 90% of all news. In 2024 AI became a key component in news rooms blending with traditional reporting and news making. 47% of news leaders believe mass media will have to adapt to AI, generative AI, in particular.

## Online Communication and Automated Journalism

The first newspaper – the monthly “Notizie Scritte” (“Written Notes”) – was published in 1556 by the government of Venice and cost one *gazetta* or one Venetian coin at that time. Since 1556 lots of periodicals have been published in many countries. Mass Media diversified, became an industry and turned into an influential branch of power.

In the 21st century the media landscape has undergone rapid and unprecedented transformations, due to the enormous advance of ICT and digital technologies. AI becomes a new driving force behind further transformation of journalism, mass media and the publishing industry.

Currently newsrooms are heavily under pressure due to several reasons:

- information explosion in the 21st century,
- pressure to produce more content in the wake copywriting, content writing, cloning the news,
- fierce competition among news agencies to be the first to publish a news item,
- rise of social media and citizen journalism that resulted into the opposition of New Media and Old Media,
- advancement of Robot Journalism, implementation of AI by many news agencies.

Robots increase productivity as they are fast, remain focused and have higher work capacity than humans. Initially, robot journalism was limited to extracting data from databases and using this data to fill in the spaces in pre-defined template articles. Lately the technologies have become smarter, so robots can perform deeper data analysis and generate complex narratives. For example, United Robots' technology uses artificial intelligence and natural language processing (NLP) technologies to convert some data into news reports written in human language, to transform structured data into stories that are tailored to the tone and peculiar writing style. Now AI is used in many media jobs, for example, in advertising, content creation, technical writing, journalism. Thus, AI in media has progressed from niche to mainstream. AI integration into the media sector grows, and soon readers might not be able to distinguish texts written by humans and artificial texts, i.e. generated by robots.

Implementation of AI and robots in mass media lead to the rise of new concepts: *AI-driven Journalism*, *AI-assisted Journalism*, *Automated Journalism*, *Digital Journalism*, *Online Journalism*, *Robot Journalism*, *Algorithmic Journalism*, *Machine-generated Journalism*, *Computational Journalism*, *Computer-generated Journalism*, *Content Creation Robots*.

- **Automated journalism** uses artificial intelligence and other technologies to generate news articles, reports etc. Automated journalism can be viewed as a relatively new phenomenon in the field of computational journalism.

- **Robot journalism** is another term for automated journalism or machine-generated journalism, which refers to the use of AI and other technologies to generate news articles, reports, and other types of journalism.
- **Algorithmic journalism** uses algorithms and other automated processes to generate news stories based on structured data sources or other inputs.
- **Cognitive media** uses artificial intelligence and other technologies to analyze, interpret, understand and visualize complex data and information.
- **News bots** – a type of artificial intelligence that is used to generate news articles, reports, content based on structured data sources, such as financial reports, sports statistics, or weather forecasts.
- **Pink-slime journalism** is a derogatory term used to describe automated journalism or other types of journalism that are perceived as low-quality or lacking in depth or originality.

News agencies have different reasons for automating news writing, for example, to increase speed, to expand coverage in particular fields, to specialize their coverage, to provide more regional variations in reporting, to customize the content to the reader. Despite its efficiency and quality news automation remains quite limited. Automated language generation technology is currently limited to producing articles that focus on numbers or empirical data – financial reports, sports statistics, weather forecasts, real estate, natural calamities, healthcare, sometimes entertainment and politics. Automation remains a tool and a companion to a journalist's work, not a competitor. The challenge for journalists and news organisations is to understand how these tools were trained, and to use them critically and carefully. "Researchers from the Fontys Academy of Journalism, Netherlands, conducted interviews with journalists from regional Dutch newsrooms on their view of AI and its integration. Many journalists were uncertain about their ability to deal with AI and this hindered their ability to use the available resources. AI illiteracy also hampered the journalists' ability to communicate their needs to the IT professionals" (Shah 2024).

Automated Journalism is often used for streamlining workflows, separation of fake news, content writing. Now robots in media are rapidly transcribing interviews, writing news reports, investigating, adding metadata to articles and photos, writing up press releases, data stories. Robots accelerated news generation and content writing, no wonder human authorship is sometimes described as slow journalism. Probably, in the long run due to further development of algorithms, human and automated journalism can form a "man-machine marriage".

The market for automated journalism has been pioneered by two companies – *Narrative Science* and *Automated Insights*. Now many news agencies use automation. Top AI players in media industry are *Graphiq*, *Heliograf* (Washington Post), *Automated Insights*, *Yseop*, *Alphabet*, *Narrative Science Arria*, *Press Association*, *OnlyBoth*, *Bertie* (Forbes), *Cyborg* (Bloomberg), *Juicer* (BBC),

*NewsWhip*, *Quartz*, *ReporterMate* (the Guardian). Associated Press (AP) began using its Automated Insights NLP tool *Wordsmith* to deliver more than 5,000 NCAA Division one basketball recaps in 2018. AI has delivered more than 50,000 stories for the service, primarily business reporting and sport recaps. AI bot called *Heliograph* was developed by Washington Post to write some news stories, such as high school sports and election results. BBC's *Juicer* automatically sorts articles by subject, relevance and other factors. The New York Times *Editor* makes information more accessible by automatically tagging key phrases. It takes robot reporter *Quakebot* three minutes to review the US Geological Survey notice, to draft a news article and alert a human editor at the *Los Angeles Times* who decides whether to publish the story. A real estate reporting robot working for *MittMedia* has increased the Swedish publisher's property coverage – from two articles a month to nearly 2000. For *McClatchy* in the United States, the automated real estate articles add value to the overall journalistic offer and relevance to local readers. For *Brunswick News* in Canada, the thinking is that covering junior hockey leagues will help drive subscription sales. For *NDC* in the Netherlands, being able to cover all 60,000 local football games during the season provides an attractive top-of-funnel draw and retention tool in local communities. For *Gota Media* in Sweden, automated articles about sports, real estate, company registrations, and traffic help cover news deserts in their regions. At *The Washington Post*, robot *Heliograf's* local reports on the 2020 US election were read out by an artificial intelligence voice assistant and inserted directly into *The Post's* political podcasts.

In line with *Reuters Institute Survey* 40% of news leaders across 52 countries said robo-journalism, where AI automatically writes stories, was an important industry trend in 2022. In 2022 AI was used intensively for newsgathering (e.g. to identify stories/ interrogate data), newsroom automation (tagging/ transcription/ assisted subbing etc.), commercial uses (better propensity to pay models etc.), automated recommendations.

AI is implemented in media industry in other fields, for example, as news anchors or news readers. In 2020 Chinese state news agency Xinhua has added an AI 3D news anchor to its virtual presenters (Fig.2.1-2.3). The English-speaking AI news anchor that debuted in China can work relentlessly around-the-clock and learn from real-time videos. Humanoid robot journalist picks up skills from live broadcasting videos on its own and can read material just like an experienced news anchor. Realistic face expressions and lip movements make the news anchor human-like. The virtual news anchor mimics human voices and gestures in 3D. Named XinXiaowei, the publicity stunt avatar was jointly developed by Xinhua and search engine Sogou. The 3D anchor is modeled on Zhao Wanwei, a real-life reporter for the news agency (Fig.2.2). The technologies of multimodal recognition and synthesis, facial recognition and animation, of transfer learning

were implemented. Some other media agents are also experimenting with AI presenters and their synthetic voices.



Fig.2.1.-2.2. The world's first AI news anchor.

<https://www.cnbc.com/2018/11/09/the-worlds-first-ai-news-anchor-has-gone-live-in-china.html>

<https://www.bbc.com/news/technology-46136504>

AI is used for headline testing, AI-driven headlines are then checked by editors. AI is used for chatbots on news sites. These chatbots can answer questions about the article, about current events, summarize articles. AI is utilized to generate fake video and audio news. AI fact-checking tools are used effectively to fight misinformation. *Le Monde* uses AI to assist in translating articles, thus around 30 stories appear in its English edition daily. AI can produce

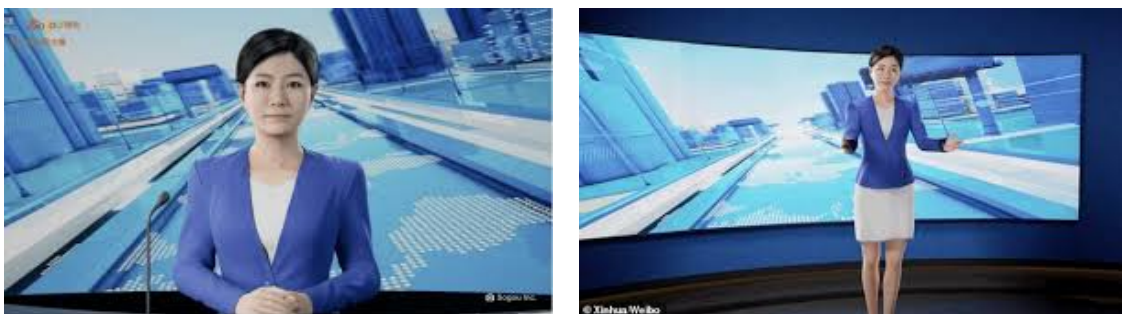


Fig.2.3-2.4. New AI news anchor.

<https://www.dailymail.co.uk/news/article-8343441/Chinese-state-news-agency-unveils-worlds-3D-AI-anchor.html>

graphic illustrations for cooking. NewsGPT, an experimental 24-hour television service accessible on YouTube, telecast AI-generated news with AI presenters without any human intervention.

The benefits of AI usage in mass media are

- speed – rapid publication of news stories, as the source data becomes available, a story may be produced almost instantly; robot journalists can produce enormous amounts of data at a faster rate;

- cost – automated journalism is less expensive, saving news companies money on labor;
- free of errors – robots do not make mistakes, do not commit blunders like misspellings or math errors; robots do not make the same mistake twice;
- personalization algorithms – personalized news and advertising; on the other hand, news personalization might lead to society fragmentation;
- writing in multiple languages at once;
- storytelling in multiple languages from different perspectives.

The performance of robot journalists is language dependent: AI and automation are more efficient in major languages such as English compared to smaller languages. So language challenge remains quite tangible. Technologies are being improved and AI has already progressed in transcription tools in small languages.

Robot Journalism has some disadvantages, for instance:

- Quality, Trustworthiness, News credibility: Some AI-generated articles may include flaws that are evident to a person. Journalists voiced concern about the inability of current generation of news robots to interrogate data. Human journalists are still much better in creative thinking and surprising the reader compared to computers. Stories written by robots often follow a certain pattern. At the same time, some experts claim AI and robots invent new plots, and might outperform humans. The advances in generating narrative have been sufficient, so readers see stories produced by robots as hard to discern from human stories. These types of algorithms originated from Natural Language Generation (NLG). Developers are trying to make NLG more complex by improving linguistic variety. The 2024 survey proved that 26% of AI-aware individuals are comfortable with AI-generated news, 45% feel comfortable with human journalists using AI assistance. AI-generated content on politics entails discomfort for users (Townsend 2024).
- Authorship: Not implementing the principle of accountability to robot journalists might result in avoiding liability.
- Robot journalists cannot cover topics for which well structured, clear, accurate data are unavailable. Robot journalism tends to be data-driven.
- Algorithms used in automated journalism cannot establish causativity, ask questions, explain new facts and phenomena, investigate, shape public opinion.

## Assignment

1. Give some facts about the advance of automated journalism.
2. Find some facts of automated journalism proliferation into diverse genres of online communication.

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### 3. HYPERTEXT

In the last decades of the 20th century the human race approached a new age described as *Information age, Cyber age, Digital age, Knowledge age, Nano-Age*. The breakthrough in information communication technologies was presented as *Cable revolution, Cyber revolution, Network revolution, Wireless revolution*. Dramatic changes in communication, text, and language usage were classified as *Cyberjargon, Cyberlingo, Cyberspeech, Cyberstyle, Software speak, E-language, E-talk, Greekspeak, Internet language, Netspeak, Netlingo, Tech-speak, Weblish, Wired-style*. David Crystal claimed that cyberage brought a new ‘language variety’ (Crystal 2002).

New technologies and new communication environment brought to life lots of new words, for instance: *V-chat, webcam, webmoney, cybercriminal, Mailbot, spybot, Vlog, weblography, netiquette, hypertext, CMC, HTML, clicktivism, technoference, globalized “168” world* and many others. Computers, other gadgets, online communication opened new opportunities for Internet population and changed behavior of computer users, game-players what is fixed in English with the words *mouse-potato, screenager, cyber-widow*. Giddens considers impact and interaction of mass media and human being as construction and reconstruction of personality [Giddens 1991].

In many cases electronic literacy or computer literacy negatively affected traditional literacy of younger generations, of *digital natives*. Now *web-literacy*, *digital literacy*, *visual literacy*, *media literacy*, digital skills are “must-haves”, they among the most important competences in the 21<sup>st</sup> century.

ICT and digital technologies changed the nature of cyberspace making possible multimodal and multimedia communication in a world-spanning information network. New information space is crucially different from the old one that was hierarchical, linear and fixed (Pierre Levy 1997).

The World Wide Web ("WWW", "W3" or simply "the Web"), invented at CERN in 1989 by Tim Berners-Lee, a British scientist, was originally developed to meet the demand for automated information-sharing between scientists in universities and institutes around the world. The basic idea of the WWW was to merge the evolving technologies of computers, data networks and hypertext into a powerful and easy to use global information system. In November 1990, due to the efforts of Robert Cailliau, Belgian systems engineer, it was formalised as [a management proposal what](#) outlined the principal concepts and defined important terms behind the Web. The document described a "hypertext project" called "WorldWideWeb" in which a "web" of "hypertext documents" could be viewed by “browsers”. Thanks to the efforts of Paul Kunz and Louise Addis, the first Web server in the US came online in December 1991, once again in a particle physics laboratory: the Stanford Linear Accelerator Center (SLAC) in California. (<https://home.cern/science/computing/birth-web/short-history-web>).

Now the Web is a global information medium that users can access via computers and other gadgets connected to the Internet. The term is often used as a synonym for the Internet, but the Web is a service that operates over the Internet, just as email and Usenet do. The history of the Internet and hypertext date back significantly further than that of the Web. The first websites began to emerge in 1993–94.

Timothy John Berners-Lee's breakthrough married hypertext to the Internet. In his book [Weaving The Web](#). In his project, he developed three essential technologies: a system of globally unique identifiers for resources on the Web and elsewhere, the universal document identifier (UDI), later known as uniform resource locator (URL); the publishing language Hypertext Markup Language (HTML); the Hypertexy Transfer Protocol (HTTP).

Generally, hypertext is a combination of words, pictures and sounds available via CADD (computer-assisted design and drafting) and found in cyberspace only. As an object of research in textology hypertext can be characterized as a new stage of text evolution as *non-coherent*, *reader-dependent*, *found in cyberspace and unavailable in any other environment*. Roland Barthes stated that hypertext was associated with new textuality as hypertext consists of blocks, words, images connected in different and numerous

ways. These text components can interact but none of them is superior (Barthes 1974).

Main characteristics of hypertext are as follows:

- ephemeral nature – hypertext is found in cyberspace, unavailable in any other environment and disappears when a computer-user stops browsing the Web, browsing remains an individual strategy, an example of ergodic discourse;
- de-centered structure – hypertext expands unpredictably, there is no single center/ agency where the text is generated;
- free growth – hypertext expands and has no end;
- emergent, not predetermined meaning – hypertext is open, there is no beginning, hypertext has multiple, unlimited interpretation;
- spatial, not linear organization – hypertext is three-dimensional, multilayer, provoking numerous associations; with new space fragmentation, kinds of focus, design principles;
- interactive – multiple links provide opportunities for potential response;
- heteroglossic/ multi-semiotic – several modes (color symbolism, fonts variation, color variation etc.) are used to build the narrative; symbols are becoming eye-catchers;
- coherence is optional – in printed texts coherence is obligatory; hypertext is associated with new textuality, with the interdiscursivity;
- abundance of information – hypertext is characterized by information abundance, updating, both periodical and instantaneous what becomes crucially important in the Knowledge Age;
- multiple author – visitors can voice their opinion and become co-authors, co-writers.

In comparison with hypertext, conventional printed text is fixed, linear, hierarchical, readerly.

Nodes (network) and links are two major constituents of hypertext. Texton and scripton are other terms used as synonyms for the link but the latter turned out to be preferable as a very short word. Links can be verbal, graphic. Nouns are preferable in the links. Red and blue are the most popular colors for links what was supported by the ergonomic experiments. Multicolor links are used to extend text, clarify the concept, including audio and video information. Localizing and emphasizing functions of links were clarified during the second stage of ergonomic experiments.

Hypertext passages are structured in line with the ergonomic parameters. The ergonomical experiments proved that hypertext should consist of small portions separated by intervals due to the two reasons: short texts are better for perception, quite often computer screen does not give a chance to see the whole text. Reading is much slower if hypertext is not divided into passages, passages

decrease the load on memory. Online communication posed lots of questions about ecology of mind and ergonomics of mind.

In 1999 requirements for hypertext passages were formulated: headlines should be clear and precise, theme is either in initial or final position in the sentence, thematic sentences, a passage corresponds to one idea, simple syntactic structures, Active Voice, narration is very important.

Pragmatic principles might be specified and amended for online communication. For instance, online news as a genre of online communication are supposed to have news value – newsworthiness (Galtung, Ruge 1965), amplitude (dramatic consequence), have the elements of unexpectedness, surprise, sensation, convey balanced view, and characterized by clarity, relativity, frequency, continuity.

The popularity of online communication forms and genres (chatrooms, blogs etc.) entailed formulation of *netiquette* – etiquette for online communication:

- Remember the human, respect the people you communicate with, your computer is just a mediator. Make yourself look good online.
- Adhere to the same standards of behavior online that you follow in real life.
- Know where you are in cyberspace. Standards or rules of communication vary from one domain to another.
- Respect other people's time and bandwidth.
- Know what you are talking about and make sense. Share expert knowledge.
- Keep flame wars under control. Don't post flame-bait. Be polite and pleasant, do not use offensive language, do not be confrontational for the sake of confrontation.
- Respect other people's privacy.
- Be forgiving to other people's mistakes.

The etiquette guidelines for e-mails are as follows:

- Write descriptive subject lines. Many busy people will only open messages with captivating subject lines. Think creatively.
- Consider carefully what you write.
- Economize writing space. Keep paragraphs and messages short and to the point.
- Limit the length to 65-70 characters across.
- Do not type in all CAPS.
- Don't abuse acronyms.
- Use emoticons but do not abuse them.
- Don't quote back the entire message, just some points. Put your comments at the top of your message.
- Include your signature.

- Be careful using sarcasm and humor.
- Read your message before you send it.

Online communication with its multiple forms raised the issue of **text readability**. Text readability, the parameter known as *reading ease*, is of crucial importance for many fields and genres – textbooks, manuals, texts of instructions, advertisements, laws, diverse documents etc. *E-government* that is becoming more and more popular in many countries made text readability an important factor of text generation connected with *ergonomics, efficiency of communication, linguistic simplicity, plain language*, and some others. Now text readability studies are connected with digital texts, websites content, Mediacy and Transliteracy.

First studies of text readability were conducted in the USA in the 20<sup>th</sup> century. A.L.Sherman proved diachronic decrease of the sentence length in English. In online communication sentences are becoming shorter due to the time factor, syntax simplification, shortenings, abbreviations as well as particular limitations on social media platforms. For instance, initially Twitter limited messages to 140 signs. First readability tests (*Reading Level Algorithms*) were held in the USA in the 1920s. Regular studies were held since the 1980s and the number of publications mushroomed. A number of methods, formulae, indices were worked out, for example: *Automated Readability Index (ARI), the Flesch-Kincaid Grade Level, Gunning Fog Index, SMOG Index, Fry Readability Formula, and Coleman-Liau Index, Text Readability Consensus Calculator, Free Readability Calculators and Text Tools, The Flesch Reading Ease formula, The Fog Scale (Gunning FOG Formula)* and some others. These tests were based on Mathematics criteria, involved age factor, IQ of the readership, and ignored many linguistic parameters such as semantics, clarity, stylistic characteristics of the text. Many tests took into account the number of symbols, syllables as well. Polysyllabic words are considered to be a marker of hard-to-read text and affect readability significantly.

Now experts claim that Text Readability improves if the following recommendations are observed:

- Font types such as VERDANA, Arial, Tahoma are much easier to read than Times New Roman.
- Do NOT use many fonts in the text to emphasize, specify, highlight etc. Multiple fonts complicate perception and comprehension of the text, printed or digital.
- Preferable font size is 10 or 12.
- Left-centered text is much easier for comprehension as the beginning of a new line makes it possible to focus on a new piece of information.

- Blue color is preferable for the links.
- Contrast of the text and the background facilitates text comprehension. Complex images as the background complicate text perception.
- Do not use CAPITALS.
- Do not use more than 50-70 symbols in a line.

*Microsoft* published *Microsoft Manual of Style* (1995, 1998, 2004, 2012) – a set of recommendations on digital text generation. *Microsoft*, one of the leaders and authorities in IT, implements ICT and AI to organize, regulate and standardize digital communication. *Microsoft Manual of Style* focuses on text readability, ergonomics and effective communication. Text generation is subordinated to the slogan “*Improve your content’s clarity, accuracy, consistency!*” Generally, laconic condensed style is recommended for any communication because users just scan texts, thus ‘make every word count’.

### **Global English syntax**

- Avoid long, convoluted sentences.
- Avoid writing sentences of more than 25 words.
- Use lists and tables instead of complicated sentences.
- Use language that is likely to be understood by English speakers worldwide.
- Keep adjectives and adverbs close to the words.
- Because users scan text, make every word count.
- Use Present Simple Tense.
- Choose single-word verbs over multiple-word verbs.
- In general, use Active Voice. Active Voice is clearer than passive voice. Passive voice can be a problem for localization.
- Use Indicative Mood to convey information.
- Use Imperative Mood in procedures.
- Use questions sparingly.
- Use everyday words when you can, and avoid formal language that you wouldn’t use when speaking to someone in person.
- Don’t invent words or apply new meanings to standard words.
- Do not use slang
- Use short, plain words as much as possible.
- Omit needless words.
- Omit unnecessary adverbs
- Limit the use of prepositions and articles. Do not use articles unless required for clarity.
- Choose words with a clear meaning.
- Use context to reduce ambiguity.
- Use words accurately and consistently.

- Use first person sparingly. In general, use second.
- *Microsoft Manual of Style* (2012)

Emotional component of online communication is becoming more and more important and in Microsoft manual includes a range of pragmatic recommendations: Be inspirational. Be emphatic. Be responsible. Be polite, supportive and encouraging. Use contractions to create a friendly, conversational tone. Use please and thank you judiciously. Use sorry only in error messages that result in serious problems for the user. Don't try to be funny.

Modern western society claims to be egalitarian, tolerant and politically-correct, therefore substantial part of recommendations is devoted to bias-free, gender-free, stereotype-free communication: Do not use racial, cultural, sexual, and other stereotypes, for example: *chair, moderator* instead of *chairman, humanity, people, humankind* instead of *mankind, sales representative* instead of *salesman, workforce, staff, personnel* instead of *manpower*. It is recommended to avoid generic masculine pronouns.

Many new symbols and new word coinages originated in online communication. E-mails were associated with the international symbol @ that had diverse cultural associations and got different names in different languages: *klammeraffe* (German – monkey-spider); *grisehale* (Danish, Norwegian – pig's tale), *snabel* (Swedish – elephant's trunk), *kanelbule* (Swedish – cinnamon roll), *apestaart / apestaartje* (Dutch – small monkey's tale), *miukumauku* (Finnish – sound imitation), *kukac* (Hungarian – worm), *majmun* (Bulgarian, Serbian – monkey), *arroba* (Spanish, Italian – weight).

**Nicks** have become a peculiar feature of Internet-communication, some of them were quite curious, creative, and humorous, for instance: *OMEGA, Raven Viking, Nobody, Zero, Tomahawk, cremator, CheGevara, kazanova, BIG*, including nonce-words – *Prettier-than-Brittney, do-what-I-said-entertain-me, Smart Male-Is-Here*.

There are lots of **acronyms** that cropped up in online communication but not more than 20 of them are well known and frequently used, for example: BBL – Be Back Later, BRB – Be Right Back, WB – welcome back, GTSU – Glad To See You, H&K – Hug & Kiss, SETE – Smiling Ear To Ear, ATB – All The Best.

Social networking, communication on social media platforms brought to life interesting examples of texting – multiple shortenings and abbreviations:

Abt – about	fav (fave) –	LMK – let me	TBH – to be
b – be	favourite	know	honest
BR – best regards	HAND – have a	Luv – love	TIA - thanks in
b/c – because	nice day	Msg – message	advance
B'day – birthday	IDC – I don't care	OMG – oh my god	TTYL – talk to
BTW – by the way	IDK – I don't	plz / pls – please	you later
Bt – but	know	Pic – picture	TTYS – talk to

CU – see you	IMHO – in my	R – are	you soon
Clk – click	humble opinion	ROFL- rolling on	Txt – text
Dnt – don't	JK – just kidding	floor laughing	w – with
em – email	K – ok	U – you	YW – you are
itz – it is	GBU – god bless	UR – your	welcome
	you		

Many online coinages include digital symbols, for instance: *b4*, *4ever*, *4get*, *4give*, *cre8*, *l8*, *l8er*, *gr8*, *m8*, *str8*.

Some specific coinages cropped up in Twitter: *bberrytwit* – twittering from a blackberry device, *celebritytwit*, *twart* – twitter art, *twam* – twitter spam, *twips* – people on Twitter, *twittastic* – fantastic, *twipish* – u regret about smth u twitted.

Many new words in English of the 21<sup>st</sup> century that emerged in online communication in the wake of development of Internet, digital technologies, ICT and AI, have become immensely popular and have unprecedented frequency. Some of these words were included into the prestigious dictionaries of the English language – Oxford English Dictionary (OED). MerriamWebster Dictionary (MWD), Cambridge Dictionary (CD). Some words and symbols connected with the Internet, online communication, social media were selected by these dictionaries as words of the year (WOTY), for example, *brain rot* (OED 2024), suffix *-ussy* (American Dialect Society 2022), *homer* (Cambridge Dictionary 2022), *emoji* (OED 2015), *selfie* (OED 2013), *#hashtag* (American Dialect Society 2012), *blog* (MWD 2004), *w00t* (MWD 2007).

One of the noticeable features of new coinages is the inclusion of non-alphabetical, digital symbols. In 2015 the Oxford Dictionaries selected the 'Face with Tears of Joy' emoji, a pictograph, as WOTY. The interjection *w00t*, typically spelled with two zeros – an expression of joy coined by online gamers ("it could be after a triumph, or for no reason at all); similar in use to the word 'yay'" is another example of non-alphabetical scripts among WOTY (2007). *w00t* first became popular in the wake of digital culture spread, competitive online gaming, as part of what is known as l33t ("leet," or "elite") speak – an esoteric computer hacker language in which numbers and symbols are put together to look like letters [Parisvega 2007]. *w00t* mirrors the impact of video-gaming and text-messaging on young generations of Americans. Webster President John Morse said *w00t* reflected the growing use of numeric keyboards to type words, of numeral-letter substitutions: 0 for O; 3 for E; 7 for T; and 4 for A... This is simply a different and more efficient way of representing the alphabetical character". ... It seems to have been derived from the obsolete 'whoot' which essentially is another way to say 'hoot' which itself is a shout or derisive laugh..."[Szep 2007]. *w00t* is a perfect example of complicated spelling and word-formation in Modern English when several patterns are involved simultaneously: double "o" in the

word, typical of English spelling, is replaced by double zero, the exclamation is also known as an acronym for "*we owned the other team*" that emerged in gaming community.

The suffix “-ussy”, a word-forming component, very popular in TikTok, was selected by American Dialect Society as the word WOTY 2022. Ben Zimmer, chair of the ADS New Words Committee and language columnist for the Wall Street Journal, said: “The playful suffix builds off the word pussy to generate new slang terms. The process has been so productive lately on social media sites and elsewhere that it has been dubbed -ussification... Riffing off ‘bussy’ (a portmanteau of ‘boy’ and ‘pussy’), now everything is a cat or a cavity. A calzone is a pizzussy. A wine bottle has a winussy” [The American Dialect Society... 2022].

The popularity of the component *-verse*, extracted from the word universe, was predetermined by the online communication growth and apparent in the coinages such as *Twitterverse* and *Potterverse*. The word *metaverse* was coined by the US author Neal Stephenson in his 1992 cyberpunk novel *Snow Crash*, about 30 years before Facebook parent company Meta adopted it as the name of its VR platform. OED registered *metaverse* in 2024.

In 2024 MWD registered the adjective *grammable* – suitable to be posted on the Instagram photo-sharing service.

Since 2020 English dictionaries registered Internet-related words, naming the phenomena of online communication. For instance, *chillax* (*chill* (relaxed) + *relax*) (to relax, to become calm or to take it easy), has become more and more common on the Internet over the past couple of years. *Photobomb* (someone spoiled it by appearing in view when the photo was taken) was known for many years but was registered by OED only in 2024.

*Skibidi* is a gibberish word spread by *Skibidi Toilet*, a popular 2023-2024 YouTube show featuring human-headed toilets battling camera-headed humans. It is widely used as a nonsensical (and occasionally pejorative) expression and meme online. It was registered by Merriam Webster Dictionary in 2024. The series, which draws from popular video games, became a sensation among young viewers.

*Enshittification* (gradual degradation of an online platform or service’s functionality) was popularized by Canadian writer Cory Doctorow who used the word to describe the decline in quality of platforms like Facebook, Twitter, and TikTok.

‘*Brain rot*’ is defined as “the supposed deterioration of a person’s mental or intellectual state, especially viewed as the result of overconsumption of material (now particularly online content) considered to be trivial or unchallenging, something characterized as likely to lead to such deterioration”, the impact of consuming excessive amounts of low-quality online content, especially on social media. The term increased in usage frequency by 230% between 2023 and 2024, became the WOTY 2024 (OED).

In 2024 Merriam Webster Dictionary registered the new meaning of the word *demure*. The phrase “very demure, very mindful” became a meme, and the word surged in use. In its earliest use in the 14th century, *demure* described people who avoid drawing attention to themselves (MWD 2024). The word collocation *For You page* and the abbreviation FYP with the meaning 'personalized content based on the user's interest' was fixed by the MWD in 2024.

*Touch grass* is an idiomatic phrase with the meaning 'to participate in normal activities in the real world, especially as opposed to online experiences and interactions' was registered by MWD in 2024.

### **Assignment 1.**

Prepare presentations to highlight the following issues:

1. Main characteristics of hypertext.
2. Requirements for passages.
3. Requirements for links.
4. Netiquette rules.
5. Characteristics of English in online communication.
6. English in texting.
7. E-governing (compare websites in English in two different countries)
8. Readability Principles.
9. Digital only newspapers
10. Digital only magazines.
11. Celebrity journalism & digital editions
12. Investigative journalism & digital editions
13. Citizen journalism & social media platforms

### **Assignment 2.**

1. News Production. Newsworthiness and Text Readability  
Compare the news on 2 websites of newspapers / corporations in English (British/ American VS news agents in India, African countries, Middle East etc.) taking into account text readability and newsworthiness (immediacy, proximity (geographical, cultural), truth, fairness, conflict, negativity, accuracy, brevity, impartiality and diversity of opinion, editorial integrity and independence, serving the public interest, respect for privacy, dialogicity).

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#### **4. SOCIAL MEDIA AND SOCIAL NETWORKING**

Generally, social media can be described as a computer-based technology that facilitates the sharing of ideas, thoughts, information, including text and visuals, through virtual networks and communities. Social media features user-generated content that lends itself to engagement via likes, shares, comments, discussion (Fig.4.1, 4.3.). Social media is also an increasingly important part of marketing campaigns.

Social media started out as a platform for people to interact with friends and family but quickly expanded to serve many different purposes. Social media platforms are divided into six categories: social networking, social bookmarking, social news, media sharing, microblogging, and online forums. Now 36 out of more than 100 social media platforms have at least 100 million users. More than 4.7 billion people use social media – nearly 60% of the world's population. According to Global Web Index, 46% of Internet users worldwide get their news through social media. Gen Z and Millennials prefer to view news on social sites. For many of them social media is a primary source of information. 84% of Americans use at least one social media platform. China now has more than 1 billion social media users, 3.3. million Facebook users only, despite still having roughly 415 million citizens without internet access.

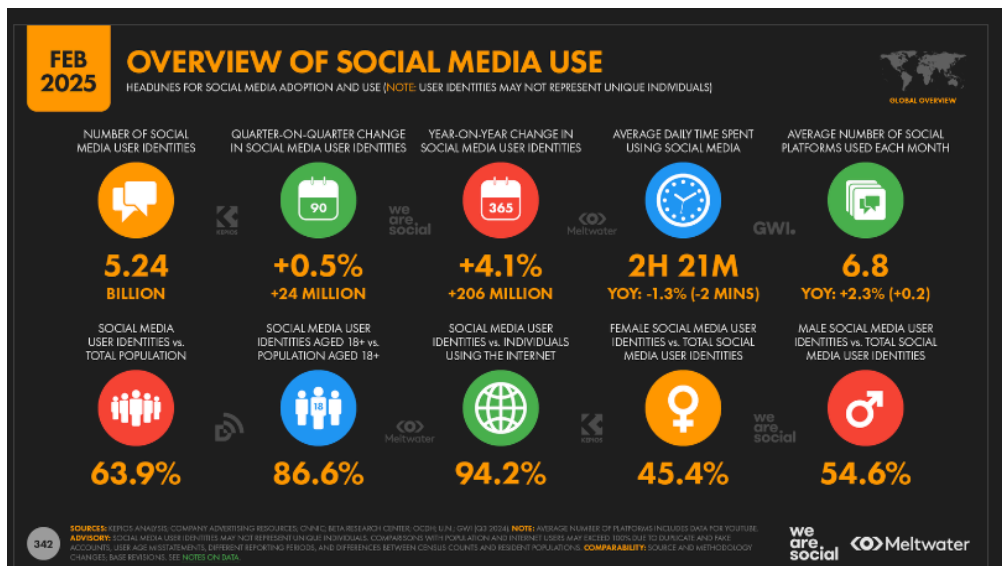


Fig.4.1. Social media User (<https://datareportal.com/social-media-users>).

The most popular social media platforms are

1. Facebook (2004) has 3.07 billion monthly active users.
2. YouTube (2005) advertising potential reached 2.53 billion.
3. WhatsApp (2009) has at least 2 billion monthly active users.
4. Instagram (2010) has 2 billion monthly active users.
5. TikTok (2016) ads can potentially reach 1.59 billion adults over the age of 18 each month.
6. We Chat has 1,38 billion monthly active users.
7. Telegram has 950 million monthly active users.
8. Snapchat (2011) has 850 million monthly active users.
9. Douyin has 766 million monthly active users.
10. X's reported advertising potential reached 586 million.
11. Pinterest (2005) has 537 million monthly active users.
12. Reddit (2010) advertising potential reached 606 million

(<https://datareportal.com/social-media-users>) (Fig.4.2.).

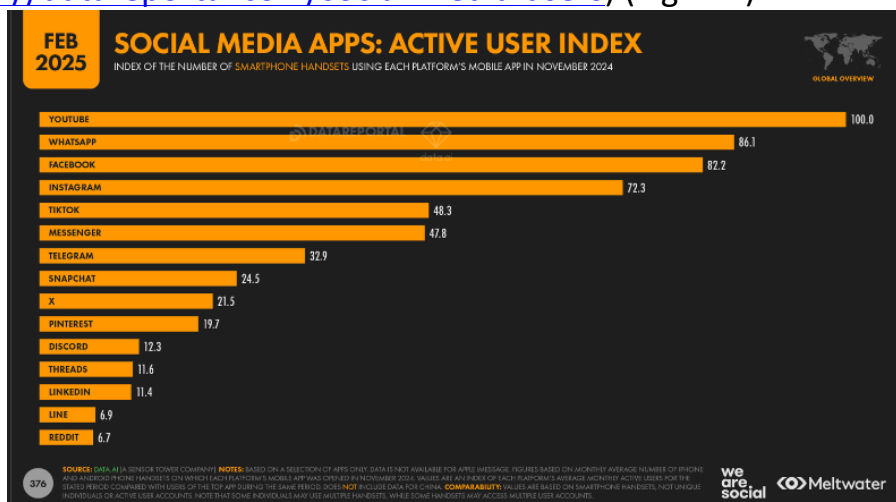


Fig.4.2. Social Media Apps (2025) (<https://datareportal.com/social-media-users>)

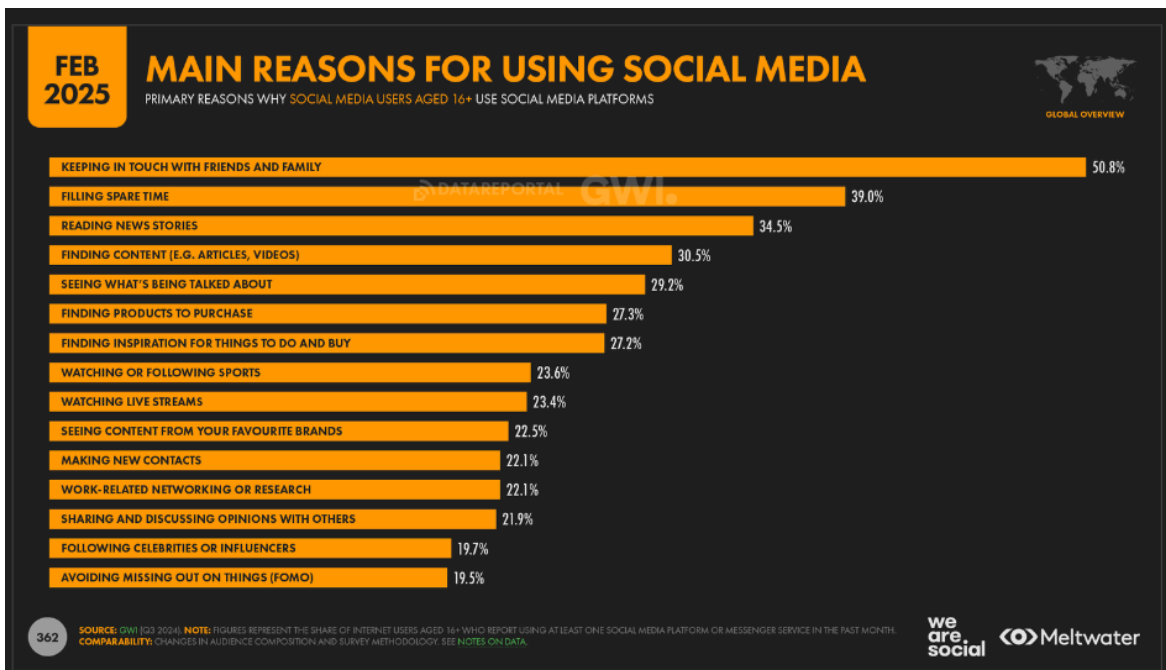


Fig.4.3. Main reasons for using social media (<https://datareportal.com/social-media-users>)

**Facebook**, social networking platform for personal, professional, and commercial activities, is currently the largest social media site in the world. With 3.03 billion monthly active users as of Q2 2023, it's safe to say that nearly every social media user is on Facebook. This means roughly 37 percent of the world's population are Facebook users. 1.93 billion users visit Facebook daily. More than 200 million businesses (mostly small businesses) use Facebook tools, and more than seven million advertisers actively promote their business on Facebook.

Since its launch in 2005 and its acquisition by Google just a year later, **YouTube** has become the largest video platform in the world. YouTube is often called the second largest search engine after Google. The potential for reach on YouTube is unrivaled, with 81% of U.S. adults using the platform. YouTube has a huge user base across all age groups including the difficult-to-reach 65+ demographic, 49% of whom use the platform, second only to Facebook. YouTube covers all genres from beauty, gaming, education to DIY home improvements. YouTube users worldwide watch more than 1 billion hours of video content on the platform daily. Logically, YouTube has become an advertising juggernaut. In 2021, YouTube's global advertising revenue amounted to an astounding \$28.84 billion US dollars.

**Instagram**, a highly visual platform, where users share videos and images is one of the fastest-growing social networking platforms. It is very popular among the younger generations. 67% of 18-24-year-olds use Instagram, with 67% of Generation Z and 58% of Millennials using the app daily. Instagram is the perfect niche for visual storytelling and influencer marketing.

The most popular content on **Pinterest** includes fashion, food, decor, wedding, workout, and DIY-related pins. 60% of Pinterest users are female. Pinterest's users are 7 times more likely to purchase products they've pinned.

47.4% of **TikTok** users are under 30. Since its launching in 2017, it is one of the fastest-growing apps in the world and recently overtook Google as the most visited Internet site. TikTok allowed users to create and share videos between 15 and 60 seconds long, and the app has a vast catalog of sound effects, music snippets, and filters to enhance the videos and make them more appealing. The audience is young—25% of users are between 10 and 19. And 22.4% are between 20 and 29. TikTok is beginning to expand past short-form content. At launch, TikTok videos could be a maximum of 15 seconds, these days, users can post videos up to 10 minutes long.

**Douyin** is the Chinese counterpart of TikTok. It's only available for download in mainland China. TikTok users cannot access Douyin (and vice versa). Most of Douyin's user base (80%) is between 19 and 40. That makes it a great place for Chinese businesses to reach younger generations. Douyin also limits time on the app for younger kids what is unusual for a social media platform. Those under 14 can only spend up to 40 minutes on the app daily.

**WeChat** released in 2011 by Tencent, one of China's biggest tech companies, is the most popular social media platform in China and other parts of Asia. There are also many WeChat-based influencers who can help the brand reach millions of Chinese consumers.

**Snapchat** is a platform for user-generated content, behind-the-scenes videos, exclusive offers, and influencer takeovers. The most active users on Snapchat are 13-year-olds, and they're spending upwards of 30 minutes a day on the app.

**Spotify Live** is a music, podcast, and audio content platform for general public, especially music and podcast enthusiasts.

61 million professionals use **LinkedIn** — professional networking platform, very popular among a B2B audience. The platform has grown rapidly over the years and currently has 950 million members. 50 million people use it to search for jobs every week. LinkedIn has evolved from a simple job search engine and resume site into a professional networking platform where industry experts share content. LinkedIn is no longer just a job search engine. Users can now also engage with customers, become thought leaders, and so on.

**WhatsApp** is a messaging app used by people in over 180 countries. Initially, people originally used WhatsApp to send text messages to their family and friends. Gradually, businesses started communicating via WhatsApp.

Entertainers use social media to engage with fans, politicians contact with voters, charities are looking for donors, influencers advertise goods and services. Businesses gravitate toward Facebook and other social media in order to reach a

global audience instantly. Businesses use social media as a key marketing tool to promote goods and services, to identify consumer trends, to collect data on users etc. Businesses found social media to be an often effective and inexpensive way to reach consumers and get feedback. Social media platforms are becoming the fastest-growing advertising channels. Almost 90% of marketers say they use Facebook for promotion.

One of the benefits of social media platforms is keeping the world more interconnected, getting access to information in real time. Some 80% of teenagers say social media allows them to feel more connected to their peers. According to a 2022 Pew Research Center survey of U.S. teens aged 13 to 17. Internet users age 16 to 64 worldwide spent a daily average of 2 hours and 31 minutes on social media. According to DataReportal, social media now accounts for its greatest ever share of total online time, with almost four in every 10 minutes spent online now attributable to social media activities.

Many professionals blame social media for causing harmful psychological effects. Overall, one in three said that social media has had a mostly positive effect on them, while 59% said it had neither a positive nor a negative effect. On the other hand, social media brought new ways to spread fake news, to manipulate vast audience, to create basis for further polarization in the communities, countries and the world.

Some social media platforms were created for particular niche, for example:

**Academia** is a platform for researchers and students to share academic research with 204 million active users and 40 million papers available. It allows researchers to share their papers and monitor their impact.

**Valence** is a social network built to connect Black professionals around the world especially in tech and related sectors.

**Elpha** is a social network for women looking to build their careers, for professional networking, mentorship, and job opportunities for women in tech.

**Peanut** is a social network for mothers and potential mothers to support them from fertility through motherhood with multiple useful resources, forums, and groups. They now offer a new community area for women who are trying to conceive.

**Athlinks** is a free social networking site targeting competitive athletes, runners, and sports enthusiasts with focus on competitive results for running, swimming, cycling, mountain biking, triathlon, and adventure racing.

**Untappd** is a platform for craft beer discovery and local brewery exploration, for beer enthusiasts where they can rate beer, share pictures of beer, review tap lists from venues nearby etc.

**beBee** is a collaborative platform for professionals, entrepreneurs, and job seekers to market themselves to employers, clients, vendors, and the media, sharing their personal brand.

**Letterboxd** is a platform for film enthusiasts to keep track of all the movies you've watched, ratings, written reviews etc.

**Amikumu** is a cross-platform app that can be used to find people nearby who speak or are learning certain languages, for polyglots, speakers of less common languages.

**Goodreads** is a social networking site for fellow bookworms to share their book reviews and recommendations, to socialise with like-minded individuals.

Some new social media platforms are growing very popular:

**Twitch** is a live-streaming platform with gaming content, mostly used by gamers to stream their game play or watch other gamers. It has about 10 million monthly broadcasters.

**Triller**, a video-sharing platform, offers features similar to TikTok.

**Vimeo** is similar to YouTube and popular among creative professionals to produce animation, documentaries, shorts, and professional video content.

**Caffeine** is the platform as viewers or broadcasters with big names in gaming, sports, and entertainment. Live streaming with a focus on personal interaction

**Dribbble** is a platform for design professionals to showcase their work, including illustration, typography, animation, branding, and web design.

**Likee**, formerly marketed as LIKE, is a Singapore-based short video content platform like TikTok with a focus on creativity and special effects.

### **Assignment 1.**

Select one of the issues for the presentation:

1. Social media platforms evolution
2. Niche social media platforms
3. Logos of social media platforms: semiotic analysis
4. Instagram as a social media platform
5. TikTok as a social media platform
6. Social media and communication skills
7. Social media and learning English
8. Brands & social networking
9. Business & social networking
10. Blog / vlog as a tool of empowerment and personal branding

## **Assignment 2.**

Select one of the issues for the presentation:

1. Abbreviated English in online communication
2. Internet idioms
3. Hashtag performance. Effective strategies for using hashtags.
4. Emoji in online communication
5. Celebrities on social media
6. Twitter/X influencers
7. Instagram influencers
8. Personal branding on social media
9. Blog as a tool of empowerment and personal branding
10. English on Twitter/X
11. English on Facebook

## **Assignment 3.**

Select one of the issues for the presentation:

1. Personal branding on social media
2. Social media and self-commodification
3. Celebrities on social media
4. Celebrities **of** social networking
5. Social media Influencers
6. Twitter/X influencers
7. Instagram influencers
8. Podcasting influencers
9. Petfluencers on social media
10. Analyze cooperation of 2-3 brands with influencers.
11. Compare verbal behaviour of 2-3 influencers on social media.
12. Retrospective analysis of a fashion brand influencers.
13. Writers on Twitter (based on English)
14. Politicians self-packaging on social media platforms

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## 5. NEW FORMS OF INTERNET COMMUNICATION

Initially, Internet communication, all its forms were gaining popularity with the young generations. Naturally, new genres of online communication originated in the communication of young people and were connected with the use of new gadgets, smart phones, in particular.

- **Blog (weblog)** is an informational website that consists of discrete text entries (posts) placed in reversed chronological order and the recent ones are always at the top. Usually, a blogger runs a blog individually and covers one issue (arts, politics, religion, philosophy, sports, travelling, culinary, teaching, IT etc.) (Fig.5.1.).

Most frequent blog content types among bloggers worldwide as of August 2023

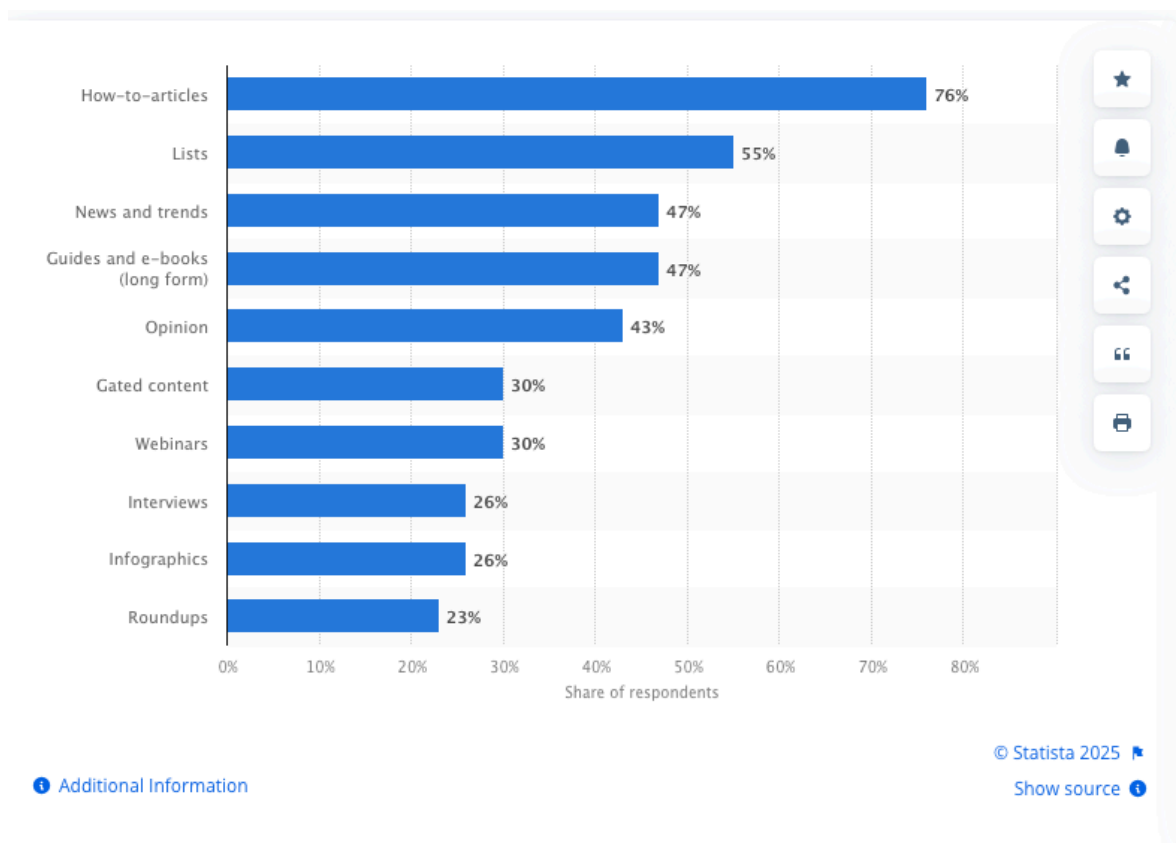


Fig.5.1. Blog contents types.

In the 2010s multi-author blogs (MAB), professionally edited, from newspapers, magazines, other media agencies, universities increased the blog traffic dramatically. Gradually, blogging has become a genre of journalism. It can be viewed as social networking service. On the other hand, social media platforms like Twitter were regarded microblogging systems. Texts dominate in blogs but

other modes (photo, video, audio, music) are also widely used depending on the issue they cover thus there are photoblogs, videoblogs (vlogs), podcasts, MP3 blogs.

According to Tech Business News, there are thought to be more than 600 million blogs in the world as of 2025, representing almost a third (31.6%) of all websites. With approximately 7.5 million blog posts daily, this equates to more than 2.7 billion articles added to the internet per year. These range from personal thoughts to corporate content across various niches, generating 7.5 million posts daily—over 2.7 billion annually. The average blog article length is 1,416 words (<https://www.techbusinessnews.com.au/blog/how-many-blogs-are-there-in-the-world-blogging-statistics-2023/>).

Blogging is expanding all over the world and the competition keeps rising, both among bloggers and between bloggers and AI. AI tools are capable of producing entire SEO-optimized blog posts, it can result into a significant development in how content can be created and managed online. The potential proliferation of AI-generated content threatens to saturate the web with what some might call "SEO garbage," where the primary focus is on ranking algorithms rather than providing genuinely valuable information to users (Pierre 2024).

### Key Blog Statistics

- There are **600 million blogs** among 1.9 billion websites worldwide in 2024.
- These blogs produce **7.5 million blog posts daily**.
- **Tumblr** hosts the most blogs, with **518 million**.
- **WordPress**, the second most popular platform, has **60 million blogs**.
- The majority of bloggers are in the **United States**, with **43.29%** traffic share on Tumblr and **9.3 million** WordPress websites.
- **English** is the top blogging language, with **48%** of WordPress websites using it as their primary language.

(<https://www.techbusinessnews.com.au/blog/how-many-blogs-are-there-in-the-world-blogging-statistics-2023/>).

### General Blogging Statistics

- 79% of B2B marketers use blogs to distribute content ([Content Marketing Institute](#))
- An estimated 6 million blog posts are published every day ([WebTribunal](#))
- The total number of bloggers worldwide stands at 104 million, including 32 million in the US alone ([WebTribunal](#))
- 61% of bloggers typically publish content between 500 and 1500 words long. Only 14% of blogs typically publish 2000+ word posts ([Orbit Media](#))
- There is a strong positive correlation between word count and backlinks, but only up to 1,000 words. For posts longer than 1,000 words, there is a strong negative correlation between word count and backlinks (Ahrefs).

- Headlines containing 6 to 13 words tend to generate the most stable and substantial flow of traffic.
- Nearly half (47%) of bloggers publish every week or multiple times per month. Only 3% of bloggers opt for a daily publishing schedule ([Orbit Media](#))
- By 2025, experts speculate this might increase to **4.5–5 hours** on average as writers produce longer, more in-depth content to compete in search engines.
- Users create around 70 million posts on WordPress alone ([WordPress](#))
- On average, it takes 3 hours 51 minutes to write a blog post ([Orbit Media](#))
- Blog posts that featured 7 or more images received 55% more backlinks than those without any visual content ([Semrush](#))
- 50% of bloggers claim to include statistics in their typical blog posts. Other common elements include contributor quotes (36%), video (24%) schedule ([Orbit Media](#))
- Tumblr hosts more than 600 million blogs ([Tumblr](#))
- 83% of internet users claim to read blogs at least once a month ([HubSpot](#))
- Social media (92%), email marketing (67%) and SEO (66%) are the most popular channels to [promote blog](#) content ([Orbit Media](#))
- Currently, over [63.3% of blog traffic](#) is via **mobile devices** (Exploding Topics, 2024). Projections suggest **mobile traffic** could climb to **75–78%** by 2025/
- By 2025, **embedded video and interactive visuals** may become standard practice, with **80–85%** of professional blogs featuring multimedia elements regularly.
- Bloggers who use 7+ images per post are 2.3X more likely to report strong results (Orbit Media)

(<https://backlinko.com/blogging-stats>, <https://www.globaltechstack.com/blogging-statistics/>)

By 2025, content optimized for **voice search**, **semantic search**, and **E-E-A-T** (Experience, Expertise, Authoritativeness, Trustworthiness) guidelines will likely dominate search engine result pages. (<https://www.globaltechstack.com/blogging-statistics/>)

**Vlog**, a videoblog, consists of video content. YouTube, launched in 2005, is known as the main platform for vlogging. But video content was noticeable on the Internet much earlier. Adam Kontras started recording video in 1999 and uploading video content on the Internet. Luuk Bouwman is believed to be the first person who assumed the term 'vlog' for the video content he created. Andrew Baron was one of the first YouTubers who produced a vlog with the news and comedic sketches. His vlogs devoted to cooking, gaming, lifestyle were the most popular ones, thus vlogging turned out to be a profitable business. Since 2005 the quality of videos increased immensely, vlogging gained popularity in the 2010s and became the mainstream. Several multimedia technologies were

introduced to empower vlogging technology with better scalability, interactivity, searchability, and accessibility, to reduce the legal, economic, and moral risks of vlogging applications (Gao 2022). In 2025 vlogging is expected to be the biggest video trend.

Vlogs have become a very convenient format for influencers. For example, restaurants work with vloggers to showcase new menu items and services and describe their benefits. The results indicated a significant positive relationship effect of food vlogging factors on attitudes and purchase intentions of diners in their restaurants' selection (Villanueva 2024). Food vlogging has become a unique genre with specific lexis that includes food, culinary and complimentary terms. Most importantly, food vloggers and viewers in specific food vlogs contribute to the expanding food vlogging community that has its unique discourse that is shaped by its distinctive modalities and structure (Lacsina 2023).

Travel vlogging affects tourist experiences; it creates a self-other divide, mediates the experiences of the 'self', and moderates the experiences of the 'others'. Such impacts vary across the dimensions of travel stages, materiality, and engagement (He, Xu, Chen 2021). Foreign travel vloggers utilize in their destination representations the interrelated practices of exoticising, assimilating, sanitising, and monetising based on their roles as tourists, information of locals and entrepreneurs. Travel vlogging is shaped by inherent destination materials, structures, and technological terrain in which practices are organised (Aquino, Cabalquinto 2025).

- YouTube has 2 million logged in monthly users and the trend seems to be increasing.
- According to Hootsuite, YouTube is the second most preferred platform for watching videos between 18 to 34 year olds. 53% of the viewers are between ages 16 and 24.
- Statistics show that over 44% of internet users watch vlogs every month.
- Vlogging is an effective form of marketing. 85% businesses use vlogs as a marketing tool. 79% of customers claimed that a brand's video has convinced them to make the final purchase.
- The average person spends 100 minutes a day watching videos online which amounts to watching 5 billion YouTube videos per day in total.
- TikTok might replace YouTube as a vlogging platform in the future.

<https://vloggingpro.com/vlogging-statistics/#:~:text=According%20to%20recent%20statistics%2C%20over,videos%20per%20day%20in%20total>

<https://www.powtoon.com/blog/vlogging-over-time-then-now-and-the-ultimate-best-practices/>; <https://www.wix.com/blog/photography/video-trends>

**Podcast.** Many bloggers transformed the content into podcasts episodes, thus, and shifted to audio blogging. Podcasting, sound-based digital media, refers to the process of creating a multimedia presentation and posting the presentation to a website where it may be downloaded or streamed to a user. The term was first used in 2004 as a combination of the words iPod and broadcasting. Noteworthy, neither an iPod nor any other digital player is required for receiving the files available from a podcast. The file may be played directly on a computer using such resources as Windows Media Player (Bell, Ezell, Roekel, 2024).

Podcasting originated in the USA in the early 2000s, battled through the 2010s and in the 2020s became the fastest growing storytelling medium (Thompson & Weldon (2022)). Podcasting experienced a boom during COVID-19 pandemic. In the 2020s podcasting looks a new and fashionable audio medium again, a new trend popular with younger generation, associated with modernity and new auditory culture. Podcasting offers highly diverse content in comparison with radio. Niche genres allow podcasts target for specific audience. In China podcasting has witnessed the “renaissance” after years of silence (Zhu & Yang 2025). Unlike Western countries, Chinese podcasting faces social needs too (Zhu & Yang 2025).

Podcasting empowered brands. Many fashion brands that privilege visual dimension launched podcasts to boost their presence in digital environment (Morais & Fernandes 2022).

There are over **546 million** podcast listeners worldwide. **47%** of the US population 12+ listen to a podcast at least once a month. In 2024, worldwide podcast ad spending is estimated to hit **\$4.02 billion**. Video podcasts are on the rise, with as many as **33%** of US podcast listeners opting for watchable podcasts. YouTube, Spotify, and Apple Podcasts lead the pack for global podcast dominance. By 2027, the number of podcast listeners worldwide forecasted to hit 651.7 million. Millennials and Gen Z make up **61.6%** of US podcast listeners (Podcast Statistics ....2025) (<https://backlinko.com/podcast-stats>).

Podcasting as other communication media is impacted by AI, moreover podcasting is undergoing a profound transformation. AI can be employed to create, distribute and personalize content (for example, AI scriptwriting, AI voiced hosts, AI sound design, etc.). AI completes the interactivity and auto editing and increases the integration of human and automation. AI-generated podcasts have raised questions about the ethics, legality, and creativity of AI for creating podcast scripts, voices, and sound design (Morris 2025). AI tools can now assume a pivotal role in content planning, enhancing audio quality, and leveraging marketing and accessibility (Taylor 2024). To truly make podcasting successful in the future it has to exist as a partnership, an agreement between the efficiencies of an AI, and the artistry of the human voice, to make the lists of audio web, more immersive and more engaging (Mercy 2025).

Podcast landscape has become a noticeable trend in Media Linguistics (Bratcher & Walker 2024). Voice quality, various cultural, racial, and identity-based markers, diverse content and themes, diversity, usefulness, adaptability, intimacy, meaning making, emotional and cognitive characteristics of podcasts, development strategies of podcasting, how audience consume podcasts are among major areas of research.

**Live Streaming.** Live streaming — the broadcasting of video and/or audio footage live online — has become an Internet sensation with the launch of Facebook Live in 2016. This type of content is expected to become one of the main video trends in 2025 (<https://www.wix.com/blog/photography/video-trends>). Since 2016 live streaming was successfully commercialized. Live streaming is rapidly becoming the future of online shopping and TikTok Live Streaming is becoming a digital marketing communication medium. Companies are increasing the frequency of live streaming sessions and leverage data analytics to optimize streaming timing and content (Asmoro, Rofia 2024). One of the reasons of live-streaming popularity is it helps to engage consumers in real-time interactions, to enhance or maximize direct communication with customers. TikTok's live streaming allows companies to answer consumer questions directly, provide exclusive promotions, and encourage impulse purchases, provides a great business opportunity for businesses to sell products on TikTok Shop live (Rinanda et al. 2024).

Live streaming is intensively used by influencers, businesses, universities and many other agents.

Some businesses, retailers that gave preference to traditional channels, have launched live streaming as the latter is considered more advanced and more impactful. Faced with competition from bricks-and-mortar (B&M) retailers, online retailers are considering how to utilize live streaming to enhance their competitive advantage (Zhou et al. 2025). There are around 12~24 million online stores (Ren, Wang, Zhang 2024). Logically, online channels or social media are crucial for promotion of their products and human-hosted live streaming enables the online retailer to gain a competitive advantage (Zhou et al. 2025).

Live streaming e-commerce has become a tangible trend, a novel business model in the digital economy (Zheng 2025). The live streaming market is expanding. TikTok has become the most popular platform to host live streaming. Naturally, live streaming commerce has rocketed in Asian countries.

Live streaming affects a wide array of behaviors, norms, and patterns of communication (Ruberg et al. 2023). The rapid rise of live-streaming shopping has transformed consumer engagement and behavior (Kao, Cui 2025). The intensive research of live streaming provides substantial guidance for streamers in tailoring their online response strategies effectively, using engagement behavior and online responses, the motivations of buyers and watchers, influencer marketing

(Kao, Cui 2025; Nasikin et al. 2025; Zhang, Zhang 2025). Age factor is another significant object of live streaming research. Generation Z's purchase intention and impulse buying are more influenced by engaging live hosts compared to Millennials. Personalized and entertaining host interactions significantly increase purchase intention and impulse buying. On the whole, this research contributes to the emerging body of knowledge on consumer behavior in the digital marketplace (Muna, Setyawan 2025). Influencers can build relationships with consumers, they have credibility and understanding regarding the products of the brand they are communicating with (Abadi, Ivoniasari 2024).

As many other forms of communication live streaming is also impacted by AI. AI-supported live streaming sales have emerged as a popular marketing strategy.

Live broadcasts can be effective in other fields, for instance, education, medicine. Virtual education has undergone rapid development and transformation during and since the COVID-19 pandemic. Surgical live-streaming is one such virtual format that can provide invaluable learning, particularly when limited by distance or contact restrictions. Surgical live-stream opportunities are crucial in undergraduate medical students (Kwon, Campbell 2025).

**Educational videos.** E-learning has become the fastest growing segment of education, it has increased 900% since 2000. Global YouTube watch time for lectures on spoken languages has grown more than 6X year over year. Schools have a big demand for online learning videos. 45% of elementary school students said that their favorite learning methods are playing digital learning games and watching online videos. Educational institutions agree that video increases student satisfaction by 91% and their achievements by 82%. E-learning videos consume 40 to 60% less time than traditional educational methods 86% of U.S. viewers say they often use YouTube to learn new things (Blasco 2024).

Educational video has become an effective tool of content delivery. People prefer videos: they watch videos because they want to. Only 16% of respondents admitted they watch videos because they have to. **61%** viewers said they watch videos on YouTube. TikTok, another video-based platform, is very popular with the younger audience. Both platforms favor the latest uploads. **2/3** of the respondents watched at least one informational or educational video per a week. **87%** of viewers said they prefer a real person not an AI avatar or animated character. **10-19** minute video remains the most popular and ergonomic time frame. Many respondents believe that a quality speaker or quality audio component are more important than interest, clarity, or conciseness of the video. Speaking slower might be tempting and can ensure listening comprehension but speaking at a quicker pace can promote more interest. **42%** of respondents ranked professional graphics as one of the three major criteria of effective video (Danier 2024 ).

**Ephemeral video** is another perfect example of user-generated content and revolutionary 'Stories' format. Videos or images are available for a brief period (typically 24 hours) before vanishing into the digital ether. The 'Stories' format, pioneered by Snapchat and later adopted (and immensely popularised) by Instagram, Facebook, and even platforms like LinkedIn and Twitter, stands as the most recognisable form of such content (The growth of ...). The meteoric rise of these videos demonstrated that viewers both expect videos to last forever and cherish those fleeting moments that disappear after a short glimpse (The growth of ...). Experts say that the evolution of channels changed the audience's expectations. Viewers appreciate ephemeral videos because these stories gave audiences the authenticity they craved for (Harding 2018). Ephemeral videos are created by individuals, many businesses and institutions experiment with these stories (Villaespesa, Wowkowych 2020). Generally, ephemeral videos can be regarded a novel type of digital storytelling on social media with a noticeable persuasive effect (Ibrahim, Harun, Ameer 2023), story-like reasoning that plays a crucial role in everyday thought and decision-making (Chater 2023).

**Cell phone novel.** Cell phones became ubiquitous in Japan before they reached other countries. This pervasiveness resulted into the mobile phone culture. In Japan and some other Asian countries where cell phones became available and affordable for teenagers as early as in the 1990s, teachers of English started experimenting with cell phones in education. For example, teenagers used cell phones mostly for text messaging (SMS) as it was much cheaper than giving telephone calls, so one of the projects – Mobile Assisted Language Learning (MALL) – was aimed at use of SMS in English language teaching. But new genres related to text messaging emerged in Japan on their own and were based on the Japanese language.

Cell phone novel (or mobile phone novel) as a new, digital type of literature originated in Japan in the domain of text messaging. Obviously, it is connected with the Japanese mobile phone culture. Cell phone novels are narratives limited to 200 words, incorporating elements of teen culture, emergent events, themes interesting and attractive for young generations. Cell phone novels are downloadable and run on handsets as Java-based mobile application in three formats – WMLD6, JAVA, TXT. Virtual word, mobility and convenience predetermined their popularity. These narratives are often written by university students. Cell phone is a revival of storytelling that can be practiced by non-writers. The authors can put themselves into the first person. The authors use their pen names or forged identities. Among Pro and Cons of cell phone scribing are possibility to write any time, immediacy, interactivity, portable, private, enviro-friendly.

*Deep Love*, the first cell phone novel, was 'typed' by Yoshi in Japan in 2003. It became immensely popular: it was published in 2006 and 2.6 million paper copies were sold, followed by manga, television series and a film. In 2007 five out of ten bestsellers were written as cell phone novels. By 2007, five of the ten top-selling books in Japan were print versions of novels originally written on mobile devices. Later, this literary genre, a new form of storytelling, spread around the world - to East Asia (China, Korea), India, to the United States, South Africa, Germany, Italy, Sweden. The first English language cell phone novel - *Secondhand Memories* by Takatsu - was viewed 60,000 times in the United States and then published in 2015 as an actual book. Top ten English language cell phone novels were written by authors of East Asia origin.

### Assignment

1. Compare video content of 2-3 vlogs.
2. Analyze 2-3 edublogs.
3. Analyze 2-3 travel blogs.
4. Analyze 2-3 blogs in terms of content marketing.
5. Analyze 2-3 blogs in terms of text readability.
6. Analyze influencers' role in co-creation of blogs and vlogs.
7. Analyze language profile of two bloggers / vloggers.
8. Analyze 2-3 podcasts in terms of voice quality.
9. Analyze 3-5 podcasts in terms of central idea and content, structure, target audience,.

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## 6. GOOGLE DOODLES AS MULTIMODAL TEXTS

Since 1998 Google Doodles – temporary pictorial or multimodal alterations of the logo on Google's homepage – have become noticeable and memorable components of online semiotic landscape. Google Doodles commemorated many historical events, international and national holidays, academic achievements, brilliant inventions, prominent historical figures, celebrities of the past decades. During the last 20 years Google, unique as a business and a brand, has been setting standards in communication with global audience, including infotainment and entertainment. Diversification and semiotic evolution of Google Doodles may be considered an excellent example of implementation of modern technologies in online communication.

In 1998 Larry Page and Sergey Brin, Google co-founders, added a simple pictorial element to Google logo to honor the annual Burning Man festival in Nevada (Fig.6.1).



Fig.6.1. First Google Doodle created in 1998 by Larry Page and Sergey Brin to honor the Burning Man festival.

Since that time Google Doodle and Doodlers climbed a steep staircase, from *a doodle* as "an aimless or casual scribble, design, or sketch" (Merriam Webster Dictionary) to multimodal texts – semiotically and cognitively complicated messages, animated, hyper-linked, AI-based, interactive puzzles and games. In 2025 one can search Google Library collection ( <https://doodles.google/search/>) where Google Doodles are classified according to the **Date**, **Style** (Animation, Multimedia, 2D, 3D), **Format** (Animated, GIF, Slide Show, Interactive Game, Still Image, Video), **Color**, **Topic** (Arts, Culture and Society, Games, Geography, Holidays, Natural World, Science, Sports), Sort (Fig.6.2).

Now Google involves generations of school children into the *Doodle 4 Google* contest to encourage their design skills, increase their loyalty to digital culture, in order to make kids future-proof. Google Doodles designed by kids and teen-agers might become an important object of research in terms of *openness of the text and readers modelling*.

Initially, Google invited artists to design some still images as Google logo but in the 2010s the company had to set up a team of top professionals – artists, creative designers, programmers, engineers who have already created nearly 5000 global and local Google Doodles. The ideas on a particular Google Doodle can be offered by Google users and voiced by the team members. Quite often the

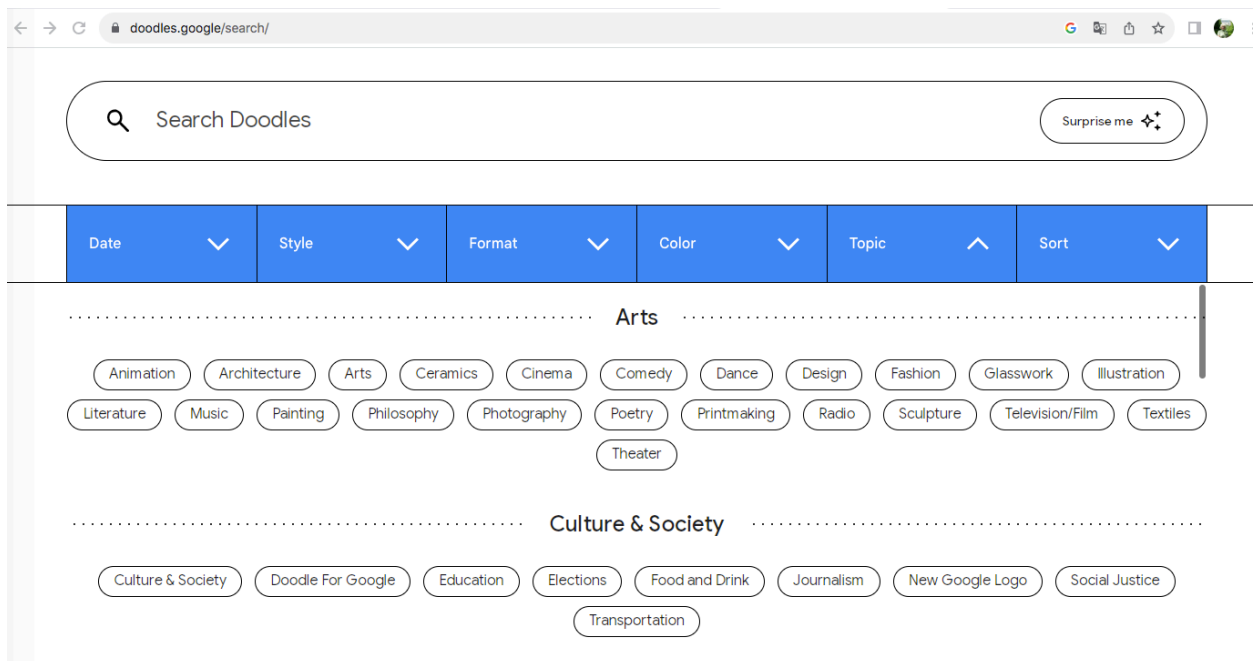


Fig. 6.2. Classification of Google Doodles according to Topic  
<https://doodles.google/search/>

final decision can be the result of extensive research and intensive debates of the professionals. It might take several months to hatch the doodle and an amazing piece of storytelling. As Google Doodles were growing more semiotically complicated and multimodal, Google collaborated with other agencies and studios, for example, with New York-based *The Honeybee Conservancy* for Earth Day (2020) or with the Tokyo-based animation house to design the logo for Tokyo Olympic Games (2021).

Google Doodles diversification mirrors the advance of ICT, digital technologies, visual design, multimodality, and gamification in modern communication. Visuals make it possible to convey information to millions of people regardless languages they speak. In the wake of ICT and digital multimodality breakthroughs the first-ever doodle in every category (slide show, animated, GIF, video, interactive, game etc.) became an event. Now any memorable Google Doodle tends to be multimodal. Diverse modes (visuals, colors, typography, symbols etc.) and media (animation, video, game, interactivity, AI, sharing via social media) make Google Doodles brilliant samples of multimodal meaning-making and multimodal strotytelling.

Since 2012, a hyperlinked story – brief information on the doodle, facts, details, emotions which inspired the Doodle team, reminiscencies of the people who had been close to the person Google Doodle honours etc. – might extend 'multimodalized' narration. For instance, Google Doodle honoring Freddie Mercury is hyperlinked to the memories of Dr.Brian May, CBE, guitarist of his first meeting with then-beginning musician, of his 'evolution into a world-class vocal talent', and to personal impressions of Jennifer Hom who had been working on the doodle for four months (<https://www.google.com/doodles/freddie-mercurys->

[65th-birthday](#)). Multimodal Doodles might have an after-effect: they might spur readers to google for other facts, biography details of the prominent people Google celebrated *etc.*

The meaning of the first Doodles (1999) was transparent as they included one or two pictorial elements which symbolized the event (Christmas, Thanksgiving, Halloween, Father's Day) (Fig.6.3-6.6). (<https://doodles.google/about/>), so they were creolized partially.



Fig.6.3. Thanksgiving 1998

Fig.6.4. Happy Holidays from Google 1999



Fig.6.5. Halloween Google Doodle, 1999.

Fig.6.6. Father's Day, 2000.

Noteworthy, being a global player Google tries to distance itself from religious holidays. The last Christmas Doodle was designed more than twenty years ago. Pictorial components in modern Google Doodles are much more semiotically complicated, fully creolized (for example Fig.6.7-6.8).

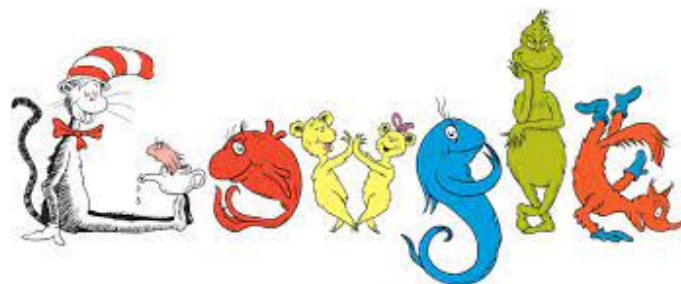


Fig. 6.7. Fig. Dr.Seuss' 105th Birthday (2009) Theodor Seuss Giesel, an American children's author, animator, film-maker illustrated many of the most popular books for child sold over 600 million copies.

<https://doodles.google/doodle/dr-seuss-105th-birthday/>



Fig. 6.8. Hans Christian Andersen's 205th Birthday (2010)

<https://doodles.google/doodle/hans-christian-andersens-205th-birthday/>

Numerous Google Doodles celebrating outstanding people reveal evolution of multimodality in online communication. In the first Doodles a picture/ portrait of the person replaced one of the letters in the logo. For instance, In 2009 Mahatma Gandhi's image replaced initial "G" in the ascetic Google doodle honoring that outstanding politician (Fig.6.9), while in 2012, a pince-nez, an easily recognizable component of the politician's image (Fig.6.10), replaced "OO" what can be qualified as visual synecdoche. These two Doodles demonstrate the increasing symbolic intricacy.



Fig. 6.9. Birthday of Mohandas Karamchand Gandhi, 2009

Fig. 6.10. Mahatma Gandhi's 143rd birthday unofficial Google doodle, 2012

<https://www.google.com/doodles/birthday-of-mohandas-karamchand-gandhi>

<https://www.cuttingthechai.com/2012/10/6061/mahatma-gandhis-143rd-birthday-unofficial-google-doodle/>

Generally, images of the prominent people are quite often used to replace letters in the logo (Fig.6.11-6.14):



Fig. 6.11. Manfredo Fest's 86th Birthday (2022)

<https://doodles.google/doodle/manfredo-fests-86th-birthday/>

Fig. 6.12. Montserrat Caballé's 89th Birthday (2022)

<https://doodles.google/doodle/montserrat-caballes-89th-birthday/>



Fig. 6.13-6.14. Johannes Brahms's 190th Birthday, composer, conductor and pianist (2023)  
<https://doodles.google/doodle/johannes-brahms-190th-birthday/>

One of the most beautiful-ever Google Doodles was created to celebrate Cristine de Pizan (Fig.6.15), an Italian poet, first professional female writer at the court of King Charles VI of France. Image of Christine sitting in a medieval chair substitutes initial “G”, the lines of her stylistically ornate texts curl as “-oogle” against the medieval landscape with the castles, charming ladies dressed in then-aristocratic fashion, busy with their leisure-time activities or going on a pilgrimage. The Doodle has a hyper-linked story that might become an impetus for readers to google for other information about Cristine de Pizan (<https://www.google.com/doodles/christine-de-pizans-657th-birthday>).



Fig. 6.15. Celebrating Cristine de Pizan, 11 September 2021  
<https://www.google.com/doodles/christine-de-pizans-657th-birthday>

Other 2021 Google Doodles celebrating prominent people revealed augmenting multimodality and cognitive complexity. The Doodle devoted to Laura Bassi, the first female university professor with the PhD degree (Fig. 6.16), a key figure in popularizing Newtonian mechanics in Italy, includes the replica of one of her surviving portraits that replaces one letter “O”, and pictures of instruments pertinent to her academic research. All these images spur people to google for the information about the outstanding scholar who broke many gender stereotypes. The Doodle celebrating Johannes Gutenberg (Fig. 6.17) is much more diverse in terms of semiotics: the Doodle includes pictorial image of the inventor instead of the first letter “O”, the picture of the mechanical movable type printing press instead of the second “O”, the word *Google* in type pieces below to show the functioning of the press. Finally, *Google* is spelt in Gothic script, then-standard typographical style in Western Europe. This Doodle has a hyper-linked story about Gutenberg' contribution to book-printing and spreading literacy and Project Gutenberg, an online library with over 60000 free books

(<https://www.google.com/doodles/celebrating-johannes-gutenberg>) what emphasizes the continuity of innovations, technologies and civilization.



Fig.6.16. Celebrating Laura Bassi, 17 April 2021

Fig.6.17. Celebrating Johannes Gutenberg, 14 April 2021

<https://www.google.com/doodles/celebrating-johannes-gutenberg>

<https://www.google.com/doodles/celebrating-laura-bassi>

Digital technologies offered new opportunities for visual storytelling. Alexandre Dumas's image is incorporated into the Google Doodle surrounded by the symbols associated with his most popular novels. The Doodle, a slideshow of an abridged visual story of the *Count of Monte Cristo*, excited vivid interest to Alexandre Dumas' bio and his adventure novels (Fig. 6.18-6.19). A slideshow has become a popular mediation to produce many other informative doodles.



Fig.6.18 - 6.19. Celebrating Alexandre Dumas, 28 August 2020

<https://www.google.com/doodles/celebrating-alexandre-dumas>

To celebrate John Lennon's 70th birthday Google designed the first-ever animated Doodle (Fig. 6.20-6.21). Apparent simplicity, music, John Lennon's voice, black and white visuals, animation are hyper-linked to childhood memories of Mike Dutton, the designer of the Doodle.



Fig.6.20-6.21. John Lennon's 70<sup>th</sup> birthday, 8 October 2010

<https://www.google.com/doodles/john-lennons-70th-birthday>

In 2011 Google devoted the Doodle to Freddie Mercury, another prominent musician (Fig.6.22-6.23). The Doodle, a dynamic kaleidoscope of bright images Freddie Mercury created, was also based on one song but it was, obviously, more colourful, more multimodal than the doodle celebrating John Lennon.



Fig. 6.22-6.23. Freddie Mercury's 65th Birthday – Google (5 September 2011)  
<https://www.google.com/doodles/freddie-mercurys-65th-birthday>

Animation was increasingly used in Google Doodles honouring eminent scholars and explorers (Fig.6.24-6.25).



Fig. 6.24. Google doodle celebrates 340th anniversary of Olaus Roemer's determining the speed of light (2016) (animated)  
<https://doodles.google/doodle/340th-anniversary-of-the-determination-of-the-speed-of-light/>



Fig. 6.25. Fridtjof Nansen's 156th Birthday (2017)  
<https://doodles.google/doodle/fridtjof-nansens-156th-birthday/>

To squeeze the celebrity's lifestory into a doodle might be a challenge for the Doodle team. On the other hand, decoding the message might be effortful for Google visitors. Thus, designers faced the challenge when they had to tell a 96-year-long-life of Martha Graham, world-famous choreographer, who revolutionized the dance in the 20th century, in a 15-second-animated-doodle

(Fig.6.26). Professional dancers and dance historians might be aware of the meanings packaged into the doodle but for an average person the doodle might be a case of aberrant decoding. So the Doodle is hyperlinked to a story with the enlarged pictures of every letter of the logo, corresponding dancing figures and rendition of Martha Graham's solo dances.



Fig.6. 26. Google Doodle devoted to Martha Graham's 117th-birthday (11 May 2011).  
<https://www.google.com/doodles/martha-grahams-117th-birthday>

Many Google Doodles celebrating famous people are educational and sometimes they make clandestine information about well-known objects explicit, for example, the Doodle honoring Ferdinand Monoyer, French ophthalmologist (Fig.6.27 – 6.29). Millions of people speaking languages based on Latin alphabet had no idea that they saw Ferdinand Monoyer's name integrated into his chart to test subjects' clarity of vision. The animated Doodle with captions is an amazing example of visual storytelling about the dioptre Ferdinand Monoyer introduced in 1872. Logically, double "O" in the Google logo was used to picture pairs of eyes of the most common colors, expressing different emotions. Many Google users admitted in their comments the Doodle really triggered WOW effect.

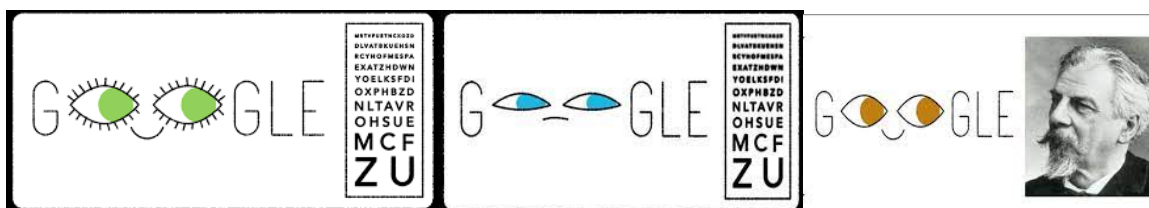


Fig.6.27- 6.29. Google doodle celebrating Ferdinand Monoyer  
<https://www.youtube.com/watch?v=0KqIBFKZU5w>

In 2010 Google Doodle team offered the first interactive Doodle to commemorate the 367th anniversary of Isaac Newton (Fig.6.30). The scholar's academic heritage in Mathematics, Mechanics, Optics, Astronomy is vast and unique but the law of universal gravitation Isaac Newton is associated with for millions of people was selected as the doodle theme. The Doodle signalled a

breakthrough in multimodal logo design, and since 2010 interactive doodles have been growing in number.



Fig.6.30. First interactive Google Doodle to commemorate the 367th anniversary of Isaac Newton, 4 January 2010.

Fig.6.31. Google celebrated Jules Verne birthday with interactive doodle, 8 February 2011

<https://www.google.com/doodles/sir-isaac-newtons-367th-birthday>

<https://www.google.com/doodles/jules-vernes-183rd-birthday>

The Doodle celebrating Jules Verne's 183rd birthday (Fig.6.31) was packed as an adventure story – interactive animated underwater voyage. Google visitors could navigate Nautilus and explore the ocean and its living creatures at different levels in full view and HD (<https://www.google.com/doodles/jules-vernes-183rd-birthday>).

23 July 2021 Google offered the biggest multiplier interactive Doodle – Doodle Champion Island Games (Fig.6.32-6.33) to mark the start of the Olympic Games in Tokyo. Google users were told the Japanese story and invited to play mini-games (table tennis, skateboarding etc. in line with the Olympics schedule).



Fig.6.32-6.33. Google celebrated Olympic Games in Tokyo with interactive doodle (23 July 2021)

<https://www.google.com/doodles/doodle-champion-island-games-july-24>

Noteworthy, Google did its best to tell about several summer Olympics via interactive doodles (Fig. 6.34-6.38) but the Doodle designed for Tokyo Olympics might trigger a new doodle type – Google Doodle games.



Fig.6.34. Google celebrated Olympic Games in London 2012  
<https://www.youtube.com/watch?v=IXWn8Kb4OXg>  
<https://www.google.com/logos/2012/football-2012-hp.html>



Fig.6.35-6.36. Google celebrated Olympic Games in Rio de Janeiro 2016  
<https://www.google.com/doodles/2016-doodle-fruit-games-day-1>  
<https://www.google.com/doodles/2016-doodle-fruit-games-day-17>



Fig.6.37-6.38. Paris Games - Artistic Swimming (Day 2) (2024)  
<https://doodles.google/doodle/paris-games-artistic-swimming-day-2/>  
 Paris Games - Tennis (Day 2) (2024)  
<https://doodles.google/doodle/paris-games-tennis-day-2/>

In 2011 Google released the first-ever video doodle – a live action movie – to celebrate Charlie Chaplin, silent film star (Fig.6.39-6.40) with the members of the Doodle team starring there. Charlie Chaplin appears in the black and white silent film against the Google logo installation incorporated into the scene set in the 1910s. A piece of music 'Funny Folks' (1904) accompanies the narrative.



Fig.6.39-6.40. Google celebrated Charlie Chaplin’s 122nd birthday with interactive Video Doodle (15 April 2011).  
<https://www.google.com/doodles/122nd-birthday-of-charlie-chaplin?hl=ru>

In 2018 Google released the first VR 360 video Doodle to celebrate the pioneering French illusionist and film director Maries-Georges-Jean Méliès (Fig.6.41-6.42).



Fig.6.41-6.42. Google celebrated Maries-Georges-Jean Méliès (2018)

<https://doodles.google/doodle/celebrating-georges-melies/>

Music is the key mode in the doodles devoted to world-known musicians. 17 December 2015 Google played ode to Ludwig van Beethoven and his masterpieces (Fig.6.43-6.45) through his abridged multimodalized musical biography. Users can play the game and solve some musical puzzles sorting pieces of his famed works. The curtain with the writing *Google* falls in the digital theatre in the end of the digital concert.



Fig.6.43-6.45. Google doodle celebrating 245th birthday of Ludwig van Beethoven (17 December 2015).

<https://www.google.com/doodles/celebrating-ludwig-van-beethovens-245th-year>

21 March 2019 Google celebrated Johann Sebastian Bach with the first ever AI-powered Doodle (Fig.6.46 - 6.47). The composer communicates with visitors via animation and textual captions, teaching them fundamentals of music and encouraging to compose some tunes. AI processed 306 Bach's works to help Google users compose tunes comparable to the genius's masterpieces. Google visitors are also encouraged to share their composition experience on social media and to give feedback selecting one of the three emojis (*like*, *indifferent*, *disappointed*). Impressive multimodality scope and gamification make the Doodle exceptional and memorable.

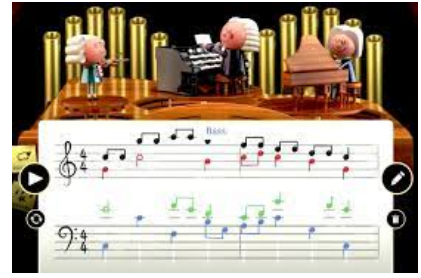


Fig.6.46 - 6.47. Google doodle celebrating Johann Sebastian Bach (21 March 2019).  
<https://www.google.com/doodles/celebrating-johann-sebastian-bach>

Nevertheless, music as a mode remains quite rare in doodles. Music-related doodles are quite often just still images or animated ones (Fig.6.48-6.50). :



Fig.6.48. Lola Beltrán 92nd Birthday (2024)  
<https://www.billboard.com/music/latin/google-doodle-lola-beltran-92-birthday-1235625877/>



Fig.6.49.-6.50. Celebrating 195th anniversary of accordion (2024)  
<https://doodles.google/doodle/celebrating-the-accordion/>

Google Doodles successfully exploit color symbolism, most often in the Doodles devoted to national holidays or elections (Fig.6.51-6.56), semiotic systems, typography and fonts (Fig.6.57-6.61), culture symbols (Fig.6.62-6.66):



Fig.6.51. Finland Independence Day (2017)  
<https://doodles.google/doodle/finland-independence-day-2017/>  
 Fig.6.52. Finland Independence Day (2024)  
<https://doodles.google/doodle/finland-independence-day-2024/>



Fig. 6.53. Turkey Independence Day (2008)

<https://doodles.google/doodle/turkey-national-day-2008/>

Fig. 6.54. Turkey Independence Day (2024)

<https://doodles.google/doodle/turkiye-national-day-2024/>

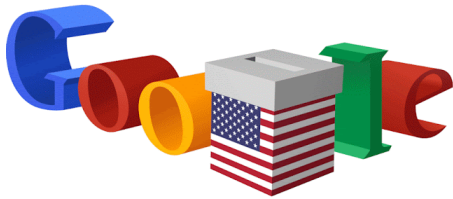


Fig.6.55. US elections (2014)

<https://doodles.google/doodle/us-elections-2014/>

Fig.6.56. German Unity Day (2022)

<https://doodles.google/doodle/german-unity-day-2022/>

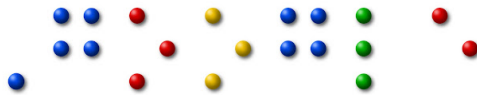


Fig.6.57. Louise Brailles' 107<sup>th</sup> Birthday (2007)

<https://doodles.google/doodle/louis-brailles-107th-birthday/>

Fig.6.58. Samuel Morse's Birthday (2009)

<https://doodles.google/doodle/samuel-morses-birthday/>



Fig.6.59. Confucius' Birthday (2009)

<https://doodles.google/doodle/confucius-birthday-multiple-countries/>

Fig.6.60. Antoine de Saint-Exupery's 110th Birthday (2010)

<https://doodles.google/doodle/antoine-de-saint-exuperys-110th-birthday/>



Fig. 6.61. 2500th Anniversary of the Marathon (2010)

<https://doodles.google/doodle/2500th-anniversary-of-the-marathon/>

Fig. 6.62. Bastille Day (2024)

<https://doodles.google/doodle/bastille-day-2024/>



Fig.6.63. China Lantern Festival (2021), GIF

<https://doodles.google/doodle/lantern-festival-2021/>

Fig.6.64. Lunar New Year (2023)

<https://doodles.google/doodle/lunar-new-year-2023-multiple/>



Fig.6.65. Celebrating pizza (2021), interactive game

<https://doodles.google/doodle/celebrating-pizza/>

Fig.6.66. Celebrating scones (2023), animated

<https://doodles.google/doodle/celebrating-scones/>

Comparative analysis of **annual** Google Doodles for St Patrick's Day, Halloween, the Earth Day, and International Women's Day reveals ICT progress and subsequent doodles creolization, shift to multimodality and considerable extension of opportunities for visual and multimodal storytelling.

St Patrick's Day Doodle is a popular annual event with parades and festivities all over the world and ... an annual challenge for the Doodlers. Due to the limited color spectrum (Fig.6.67 – 6.68) designers have to look for other symbolic meanings associated with Ireland, to utilize animation and interactivity (Fig.6.69-6.70): animated 2013 Doodle pictures famous Irish stepdance (Fig.6.69); in the

2015 Doodle «OO» shamrock people danced, «E» applauded, other letters played musical instruments (Fig.6.70); the 2017 Doodle took visitors to a remote island just off the coast of County Kerry, with symbolic shamrock people walking there against the turquoise-green landscape (Fig.6.71).



Fig. 6.67. St Patrick's Day, 2005



Fig. 6.68. St Patrick's Day, 2010



Fig. 6.69. St Patrick's Day 2013 (GIF),

<https://www.google.com/doodles/st-patricks-day-2013>

Fig.6.70. St Patrick's Day, 2015

<https://www.google.com/doodles/st-patricks-day-2015>

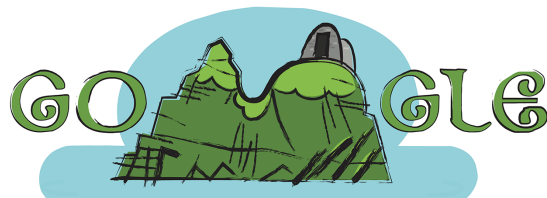


Fig. 6.71. St Patrick's Day, 2017

<https://www.google.com/doodles/st-patricks-day-2017>



Fig.6.72. St Patrick's Day, 2012

<https://www.google.com/doodles/st-patricks-day-2012>

Some St Patrick's Day Doodle have historical bias: the 2012 doodle was inspired by *The Book of Kells*, one of Ireland's greatest treasures (Fig. 6.72); the 2019 animated St Patrick's Day Doodle (Fig.6.73-6.75) pictured the iconic Celtic Triskele that symbolizes the trinity of the three realms - land, sea, and sky.



Fig.6.73 – 6.75. St Patrick's Day, 2019  
<https://www.google.com/doodles/st-patricks-day-2019>

Historical bias was evident though almost unnoticeable at first glance in 2018 St Patrick's Day Doodle (Fig.6.76). The letter “L” becomes an impetus for the visitors to google for extra information about *Ogham*, ancient Irish alphabet (Fig.6.77), and read a set of other stories.



Fig.6.76. St Patrick's Day, 2018  
<https://www.google.com/doodles/st-patricks-day-2018>



Fig.6.77. Ogham (Ancient Irish Alphabet)  
<https://www.facebook.com/Ogham-Ancient-Irish-Alphabet-190863080963932/>

Halloween is another popular holiday with fancy parties in many countries. Initially, Halloween doodles, like many others, were partially creolized and contained the ‘iconographical’ / ‘iconological’ elements in images (Fig.6.78-6.79). Eye-catching creolization of Google logo for Halloween became visible in the 2010s (Fig.6.80).



Fig. 6.78. Celebrating Halloween, 2003  
 Fig. 6.79. Celebrating Halloween, 2004



Fig. 6.80. Celebrating Halloween, 2010

Google visitors can 'read' animated recipe books and watch cooking with Halloween ingredients (Fig. 6.81-6.82).



Fig.6.81-6.82. Celebrating Halloween, 2013  
<https://www.google.com/doodles/halloween-2013>

Since 2012 all Halloween doodles are interactive Trick-or-Treat versions when visitors click innumerable doors where ghosts, monsters and other creatures associated with this holiday appear (Fig.6.83-6.86).



Pic. 6.83 – 6.84. Celebrating Halloween, 2019  
<https://www.oogle.com/doodles/halloween-2019>



Fig. 6.85. Celebrating Halloween, 2012  
<https://www.google.com/doodles/halloween-2012>  
Fig. 6.86. Celebrating Halloween, 2014  
<https://www.google.com/doodles/halloween-2014>

In 2018 Doodlers offered a new version of Trick-or-Treat: «Today's annual Halloween Doodle marks a wickedly exciting milestone: our **first-ever multiplayer interactive game Doodle**, powered by Google Cloud! In a Doodle first, players can choose to host a game with up to seven friends and family via a custom invitation link OR just play with randomized players around the globe. The team built several systems to enable this multiplayer gaming, all running on the Google

Cloud Platform, including integrating [Open Match](https://www.google.com/doodles/halloween-2018), a highly-scalable, open source matchmaking framework cofounded by Google Cloud and Unity.!' (<https://www.google.com/doodles/halloween-2018>).

In 2016 Doodlers designed a spell-casting game inspired by a real-life black cat named Momo that belonged to Doodler Juliana Chen. The game includes five levels at different school locations where the magic black cat conducts his mortal combat with ghosts (Fig.6.87). Four years later Magic Cat came back in another Halloween doodle with four-level-deep-dive (Fig.6.88).



Fig.6.87. Celebrating Halloween, 2016

Fig.6.88. Celebrating Halloween, 2020

<https://www.google.com/doodles/halloween-2016>

<https://www.google.com/doodles/halloween-2020>

As many other doodles the first International Women’s Day doodles were quite simple and contained just a pictorial element symbolic of the holiday and fair sex (Fig.6.89-6.91).



Fig. 6.89. International women’s day 2005

Fig. 6.90. International women’s day 2009

Fig. 6.91. International women’s day 2010

Creolization became noticeable in the 2010s when pictorial elements started to dominate in doodles and overshadow the verbal logo. The main idea of these annual doodles is to celebrate the diversity of women of different races, ethnic and age groups, and the most important, diversity of their professions (Fig.6.92). In 2013 the artist tried to anthropomorphize the logo letters into portraits of women from different backgrounds (Fig.6.93). Animation, rotating “O” made this diversity more visible in the 2020 Doodle (Fig.6.94-6.95).



Fig. 6.92. International women's day 2015

Fig. 6.93. International women's day 2013

<https://www.google.com/doodles/international-womens-day-2015>

<https://www.searchenginewatch.com/2013/03/08/google-doodle-celebrates-international-womens-day-2013/>



Fig. 6.94-6.95. International Women's Day 2020 – Google

<https://www.google.com/doodles/international-womens-day-2020>

In 2021 video Doodle focused on hands of women with different instruments and equipment, "across sectors, industries", including male-dominated fields (Fig.6.96-6.97).



Fig. 6.96-6.97. International Women's Day 2018 – Google

<https://www.google.com/doodles/international-womens-day-2021>

Slideshow as a medium made it possible to include into the Doodle quotations of 14 prominent women from different cultures (Fig.6.98-6.99). It is a collection of stories of strong and successful women in different languages subordinated to the idea of empowerment of women.



Pic. 6.98-6.99. International Women's Day 2019 – Google  
<https://www.google.com/doodles/international-womens-day-2019>

The 2018 doodle was a slideshow of visual narratives of 12 female artists of different backgrounds who shared their personal stories with individual painting style, colors choice etc. (Fig.6.100-6.102).

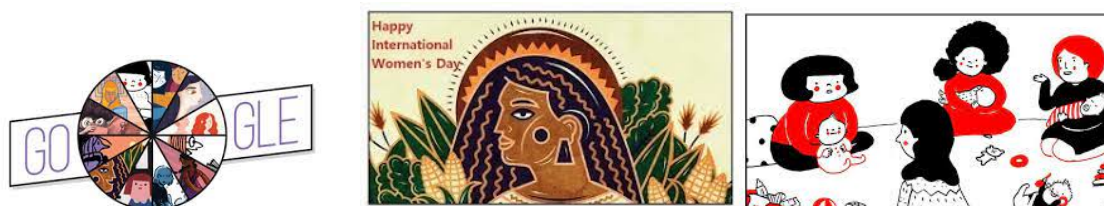


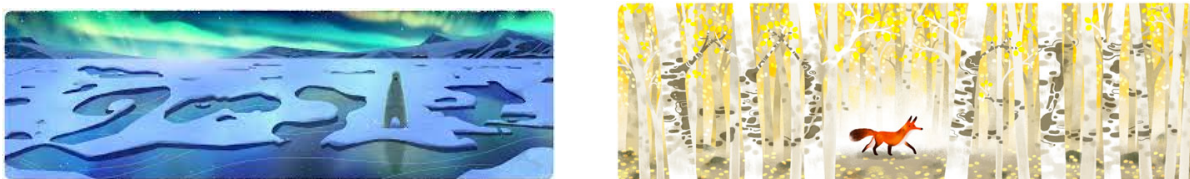
Fig. 6.100-6.102. International Women's Day 2018 – Google  
<https://www.google.com/doodles/international-womens-day-2018>

The Earth Day Doodles also covered the technological distance from simple pictures associated with nature and its diversity (Fig.6.103-6.104) to multimodal texts.



Fig. 6.103. Earth Day, 2005  
 Fig. 6.104. Earth Day, 2006

In 2016 the Doodle was a slideshow story with different landscapes and seasons, flora and fauna, a perfect example of full creolization when *Google* logo became hardly noticeable (Fig. 6.105-6.108).



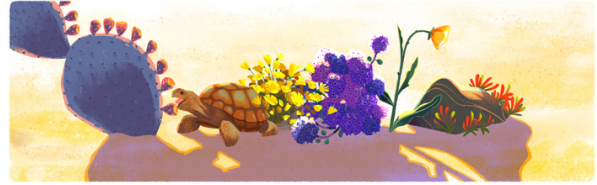
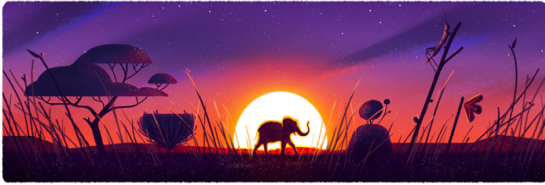


Fig. 6.104-6.108. Earth Day, 2016

The interactive Earth Day Doodle (2013) contained a visual story of day and night change, seasons change with relevant weather phenomena (Fig.6.109-6.110). The doodle is accompanied by the hyperlinked sightseeing check for kids.



Fig. 6.109-6.110. Earth Day, 2013

<https://www.google.com/doodles/earth-day-2013>

In 2018 Google created a multimodal doodle with the personal message of Dr Goodall known for her conservation and education projects in Africa. Animated sections visualized her narration, her experience with different animals, her personal impressions after rain in the rainforest. It is a story of the role of any single individual and living creature in the tapestry of life and harmony of humans and animals (Fig.6.111-6.113).



Fig. 6.111-6.113. Earth Day, 2018

<https://www.google.com/doodles/earth-day-2018>

The 2019 doodle is a visual story about six unique living species, a record-setter in its category (Fig.6.114).The doodle is hyperlinked to the interview with Doodler Kevin Laughlin and animated mini-story about every creature.



Fig. 6.114. Earth Day, 2019  
<https://www.google.com/doodles/earth-day-2019>

In 2020 the interactive doodle was devoted to an acute problem – bee population decrease. It was designed in collaboration with New York-based *The Honeybee Conservancy* and invited visitors to guide a bee to pollinate flowers while learning fun facts about bees. The hyperlinked story ends with recommendations for any individual to help bees and bee-keepers and our planet that bees help to sustain (Fig.6.115-6.116).



Fig. 6.115-6.116. Earth Day, 2020  
<https://www.google.com/doodles/earth-day-2020>

In 2021 the Earth Day interactive doodle (Fig.6.117-6.119) highlighted the variety of trees planted by generations, thus inspiring everyone to plant trees as the seeds to a brighter future. It is a short story about continuity of generations and the importance of forests and every single tree. Being disguised among the twigs the *Google* logo becomes fully creolized.



Fig. 6.117-6.119. Earth Day, 2021  
<https://www.google.com/doodles/earth-day-2021>

The 2024 Earth Day Doodle featured aerial photos of the planet's to remind the population about the need to protect its biodiversity for further generations (Fig.6.120).



Fig. 6.120. Earth Day, 2024

<https://doodles.google/doodle/earth-day-2024/>

In 2024 Google celebrated the history of the planet, namely, the discovery of Staurikosaurus fossils – one of the first dinosaurs that roamed what is now Brazil during the Late Triassic period, about 230 million years ago. This Doodle was designed as an interactive slideshow with animation (Fig.6.121).

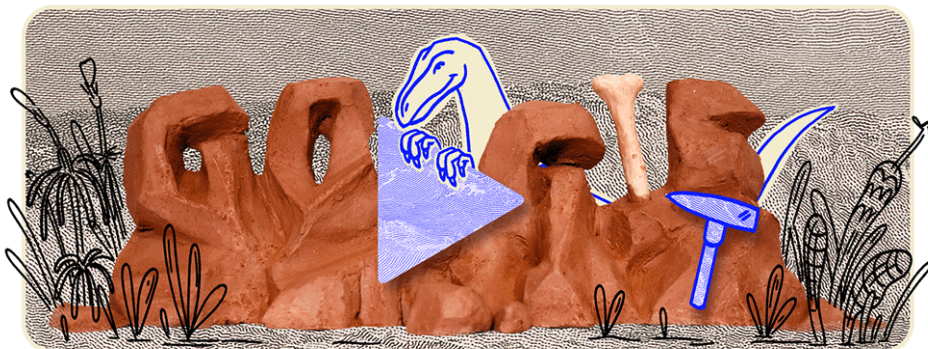


Fig. 6.121. Celebrating the Staurikosaurus (2024)

<https://doodles.google/doodle/celebrating-the-staurikosaurus/>

## Assignment

1. Make multimodal analysis of 5-10 Google Doodles celebrating famous scientists.
2. Make multimodal analysis of 5-10 Google Doodles celebrating Valentine's Day.
3. Compare colour symbolism of festive doodles.
4. Analyze fonts variety and symbolism in Google Doodles.
5. Analyze semiotics of doodles celebrating national days.

6. Analyze 5-10 Google Doodles devoted to the United States (U.S.Thanksgiving Day/ U.S. Independence Day / Martin Luther King Jr. Day etc.).
7. Analyze 5-10 Google Doodles devoted to Great Britain.
8. Analyze 3-5 interactive Google Doodles.
9. Prepare a podcast about Google Doodles devoted to Ukraine. Analyze symbolism of the images.
10. Design a Google Doodle. Be ready to analyze it semiotically.

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## 7. MUSEUMS IN ONLINE LANDSCAPE

For decades, cognition and perception in the museums that originated as the cabinets of curiosities, and stored cultural heritage and natural objects was based on viewing only – visual display and text panels. The Museums of musical instruments in Brussels and Munich where visitors could see the unique instruments and listen to the tunes remained exceptional in terms of audio-visual encounters. Since 2010 museums of modern art have been extending the multimodality of the museum experience making it multisensory. The number of exhibitions that focused on other channels of information perception – olfactory, gustatory, kinesthetic – has increased significantly. Some exhibitions at Tate Gallery, Smithsonian Museum, multiple *perfumances* in France with renowned perfumery traditions at the background, triggered new research projects, enhanced interest of ordinary people in experiments. Olfactory sensations turned out to be leading within new art, therefore the world witnessed a boom of diverse exhibitions on scents, aroma, smell and unique 'scents narrative'. Some museums offered to visitors olfactory experience that accompanied viewing. Quite unexpectedly, some modern museums turned into laboratories on display with multimodality and interactivity as focal points. Some projects brought to life new tools, new graphs, new terms, for example, *smellscape*, *soundscape*.

In the early 2020s they tried to reconfigure their sensory regimes and the turn to multimodal, multisensory and interactive approaches in exhibiting has become evident. These approaches (multimodality, multisensoriality, co-sensoriality, sensory impairment) enhance visitors' perceptions, emotional response, viewers' subsequent recall of their multisensory experience, increase interest in learning. The research proved that even head-mounted display (HMD) provides immersive experiences through audiovisual interaction in a three-dimensional virtual space (Kim, Kwon, Yu 2023).

Multisensory approach – incorporating non-visual senses (hearing, touch, smell, taste) into the physical museum space, stimulation of emotions, memories, and imagination – remains a novel concept in the museums. Multisensory communication can increase accessibility, as it conveys the content through multiple perceptual channels, and it can solicit more inclusive, participatory, and creative audience engagement (Pietroni 2025), during the interaction between visitors and artworks, both in emotional and intellectual spheres (Bilotto 2025; Vikmane *et al* 2024; Bilotto 2025). For example, multisensory delivery involving several senses in the simulation room (the Tsunami Alley) proves that sensory and emotional processes are inseparable and support one another (Nazhar 2023). Auditory mode, hearing, accounts for 10% and remains the second largest sensory experience at museums. People have different memories associated with sounds that can evoke special associations. For instance, people feel engulfed by

sounds at the Holocaust Tower in the Jewish Museum in Berlin. Even archeology museums experiment with "the potentialities for sound and soundscapes in exhibition strategies"(Kannenberg 2022). Experts emphasize the growth of sound content (Calvo *et al.* 2025), increasing quality of sound in educational content on museums' websites. In the 2020s museums make attempts to incorporate their visual 'Do Not Touch' spaces to multiple sensory logics (Morgan 2012). Touch (surface, texture, weight examination) can enrich personal memories (Fang, Xia, Diao 2025). For instance, haptic sensations provided by VR and Haptic Glove Technology increase visitor engagement with a ceramic display through the immersive methods (Fallows, White & Brownsword 2022). Touch-based interactions with modernist sculptures were used to analyse visitors' perceptions and "identify sensing patterns" (Christidou & Pierroux, 2018). The use of ambient scents to match, or augment the art or museum display in some way, can reinforce the expressiveness (Spence 2020). Sometimes objects on display exhibit scents, for example, traditional Chinese Medicine Cabinet that smells of herbs (Fang, Xia, Diao 2025).

Multisensory exhibitions provide an alternative learning environment for people with intellectual disabilities, make exhibitions accessible to visually-impaired publics (Bouaouina *et al* 2025; Vaz *et al* 2022). In this case personal independence in the museum can be classified as accessibility.

Multisensory approach is utilized simultaneously digital technologies implementation.

Digital technologies made it possible to integrate the metaverse and museums collections, to create deeper engagement and achieve higher levels of interactivity, to facilitate the interaction between viewers and museum collections, between diverse objects. Digital technologies changed collecting practices, collection management at the museums (Lovett , Signorelli 2024).

Some museums worked on their online profiles and turned partially digital, virtual and multimodal in pre-pandemic world. For instance, Bristol museums offered a range of online multimodal exhibitions. The project *Doris the Pliosaurus* offered diving to 150-million-year-old Bristol Jurassic seas with photos of fossils of the unique specimen. It took professionals 10 years to prepare the multimodal exhibition. Noteworthy, the focus of the research and exhibiting was also multimodal: 'Super Senses – Sight – Big eyes at the side of her head = wide field vision; Smell – Nostrils adapted to channel water = super sense of smell; Sound – No ear bones = no hearing, but she might have been able to feel deep sound vibrations'.

COVID-19 triggered radical changes in the world, transformed professions, business, and institutions. Museums faced the challenge of adapting to new normality. During the pandemic museums went on supporting education, promoting culture, knowledge via online communication with visitors. The idea of correlation of physical and digital museums is not brand new and can be traced

back to the concept of Malraux's notion of a 'museum without walls' (1947). The COVID-19 pandemic accelerated the digitization of world cultural treasures. People could enjoy digitized museums' treasures and events museums organized from home. In pre-pandemic world some museums had been working on their online presence but their digital content was not as diverse as during the pandemic. During the COVID-19 pandemic the best museums transformed into media-production companies, multimodal digital entities implementing multimodal storytelling techniques, highlighting their collections and exhibits in the ways that entertain and educate. To survive museums had to look for digital ways to communicate with members and visitors, to introduce and augment digital multimodality. As a result, almost 80% of the museums increased their online presence, their online activity, visibility of digital cultural heritage on the Internet, diversified their services. More than 40% of the museums noticed increased online visits, 5% of the museums reported an increase of over 200%.

The online exhibitions included a variety of modes and media – image, video, audio, text, VR tour, website, social media. Interactivity and online participation of visitors increased dramatically, thus online activity of museums contributed to the concept of *participatory museum*. Museums made an esthetic, cultural, and educational contribution to online landscape. In 2021 it became clear that in the post-pandemic world online communication would become an indispensable component of the museum landscape and online landscape. In 2024 the pandemic museums experience remained the object of research.

The new normality placed emphasis on visitor participation, creation of a museum digital community and the creation of digital content as an alternative to physical collections. The Louvre, the world's most-visited museum, had placed its entire collection online. The Louvre's new platform allowed people to examine 480,000 pieces, including items stored in vaults and not accessible to in-person museum-goers. The British Museum offered podcasts and virtual strolls. The National Gallery in London offered a tour for their *Artemisia* blockbuster with the focus on the story first and the artworks second. Museums tried to create a sense of presence and place, to transport online visitors from their homes back into virtual museums.

Thanks to digital technologies the boundaries between physical and digital museums blurred. The technologies gave the alternative to communication and information search, the alternative to visiting physical museums, made museums visible and accessible in the digital domain. Digital technologies offered personalized examination of arts objects while physical museums do not always provide 'comfortable' environment to witness the masterpieces. No film, virtual tour, 3D image will substitute the museum with the originals but digital technologies give numerous alternatives to visiting museums globally and obtaining profound knowledge in art, culture and science.

In online communication museums had to model digitized cultural-heritage interaction contexts, to tailor their content to the users' cognitive characteristics. Many museums launched new education projects, more interactive than virtual tours. For instance, during the pandemic the Natural History Museum of LA county offered interactive presentations over video conferencing software Zoom. Schools could arrange for class 'visits' with museum educators where they can explore collections, ask questions and get profound answers. Museums used video to showcase the collections with curators guiding the viewer around their halls. Museum of Digital Art (MuDA), Zürich, Switzerland, offered live streamed Creative Corona Classes. The classes were grouped according to target group (age, language, keywords) and people could easily join by clicking on the class. Some museums implemented gamification and edutainment strategies to encourage schoolchildren to plunge into museum online landscape. For example, the V&A in London in cooperation with HTC Vive Arts chose Lewis Carroll's *Alice* books for its 2020 summer show and created a VR game based in Wonderland, where people can follow their own White Rabbit, solve the caterpillar's mind-bending riddles, visit the Queen of Hearts' croquet garden and more. The games offered a unique platform for collaboration and creativity at a time 'when face-to-face interaction has been limited.'

Digital technologies, VR and AR are utilized by museums to create digital and virtual exhibitions. Extended or hybrid realities where real and digital coexist offer cognitive and emotional engaging experiences to the public and increase the sense of authenticity (Pietroni 2025), assist in deeper understanding of objects and exhibitions, change educational landscapes, both offline and online, help educate and entertain museum visitors. These cutting-edge technologies transform museums into phygital entities, creating 'the Digital Atmosphere of Museums' (Paschou, Papaioannou 2023).

Moreover, digital technologies contributed to mediatization of museums' collections, to digital marketing as they are also "enhancing the brand image and social influence of museums"( Huang et al 2025). Museums uploaded a lot of information on their websites and on social media platforms. Museums' websites are significant components of current online landscape, their social media strategies have become so noticeable that we can speak about virtual museology as a trend. 'The criteria to assess museums shift to online communication and implementation of digital technologies are usability, interactivity, relationships with users, information presented, virtuality, content typology and updating, presence on social media, transmedia content strategies, accessibility. The museums mediatization is following routines typical of cybermedia (Calvo *et al.* 2025). Of course, digital transformation helped museums increase the audience (Menezes et al 2023), to disseminate cultural heritage globally (Bitelli et al 2025; Burkut ,Tekin, Dal 2025).

The British Museum website offers a number of videos on its homepage showing diverse exhibits pertaining to different civilizations and cultures, and visitors in different rooms. The invitation "*Discover two million years of human history and culture*" is followed by the information about the most significant exhibitions, the most important galleries of the museum, virtual tour that is a must-have for museums nowadays, guided tours, touring exhibitions, and the museum's highlights, for example, *The Sutton Hoo Helmet* – the icon of British archeology (Fig.7.1-7.3).

## Highlights

1 / 5



Fig. 7.1. The British Museum. Highlights. The Sutton Hoo Helmet. Gold Belt Buckle.

Fig. 7.2. The British Museum. Curator's Corner. Sue takes on The Sutton Hoo Helmet.

Retrieved 2 March 2025. <https://www.britishmuseum.org/>

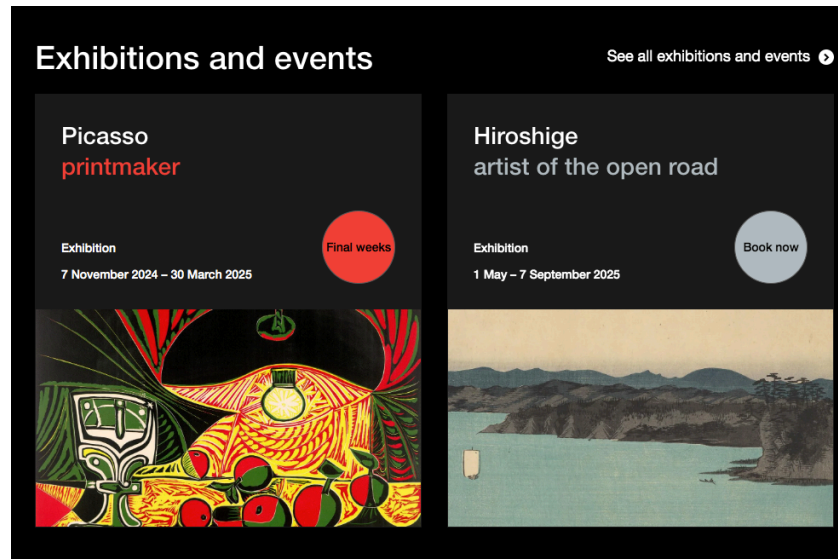


Fig.7.3. The British Museum website.

Retrieved 2 March 2025. <https://www.britishmuseum.org/>

The Map of the museum makes navigation and planning of the visit to the museum much easier. The British museum website also gives a chance to cast a glance at the stunning exhibitions at the museum since 2018: 'Take a look at our past exhibitions and enjoy the articles, videos and photo galleries still available to view online.' (<https://www.britishmuseum.org/exhibitions-events/past-exhibitions>).

The homepage of Madame Tussauds' website offers a kaleidoscope of the photos and videos subordinated to the slogan 'Step into the world of fame' (Fig.7.4).

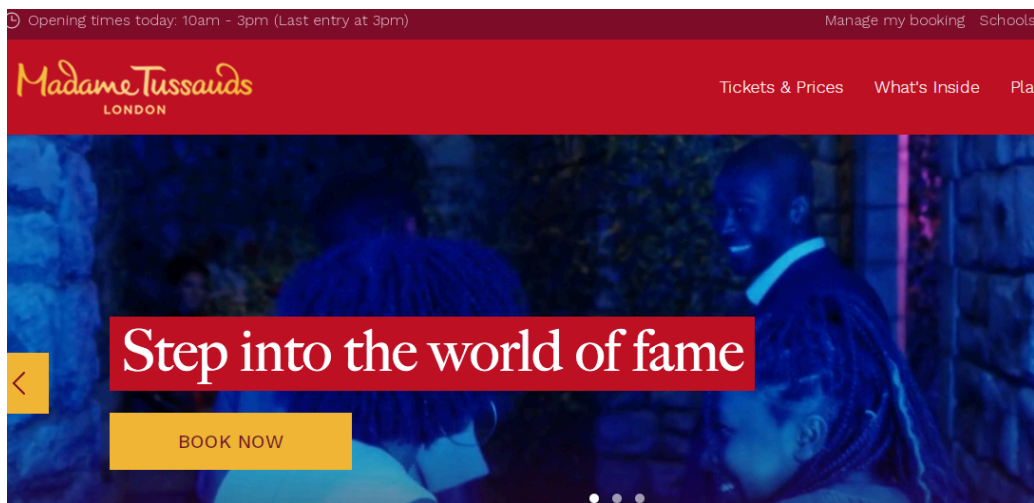


Fig.7.4. Madame Tussauds London.

Retrieved 2 March 2025. <https://www.madametussauds.com/london/>

*What's inside* section is the analogy of the museum's map that helps to plan the visit. It contains photos and brief information about *The Fashion Runaway with Style Icons* waiting, *Awards Party with YOUR FAVOURITE A-LISTERS* and the chance to *WALK THE RED CARPET*. Visitors can learn that at the museum they can stand next to the members of the British royal family at *ROYAL PALACE*, take photos with super-heroes at *MARVEL HALL OF HEROES*, get new experiences at famous *Chamber of Horrors*, enjoy *SPIRIT OF LONDON* ride in London's iconic black cabs etc. Another section of the website provides concise but not less valuable information about 'new comers' at the museum – Elton John, Rihanna and other celebrities whose wax figures at Madame Tussauds contributed to their icon status.

The website of Victoria & Albert Museum – 'a world of creativity in the heart of London' – highlights current and forthcoming exhibitions, permanent collections, the latest collections, and the education opportunities at the museum – schools and workshops (<https://www.vam.ac.uk/whatson>, <https://www.vam.ac.uk/info/schools>) (Fig.7.5).

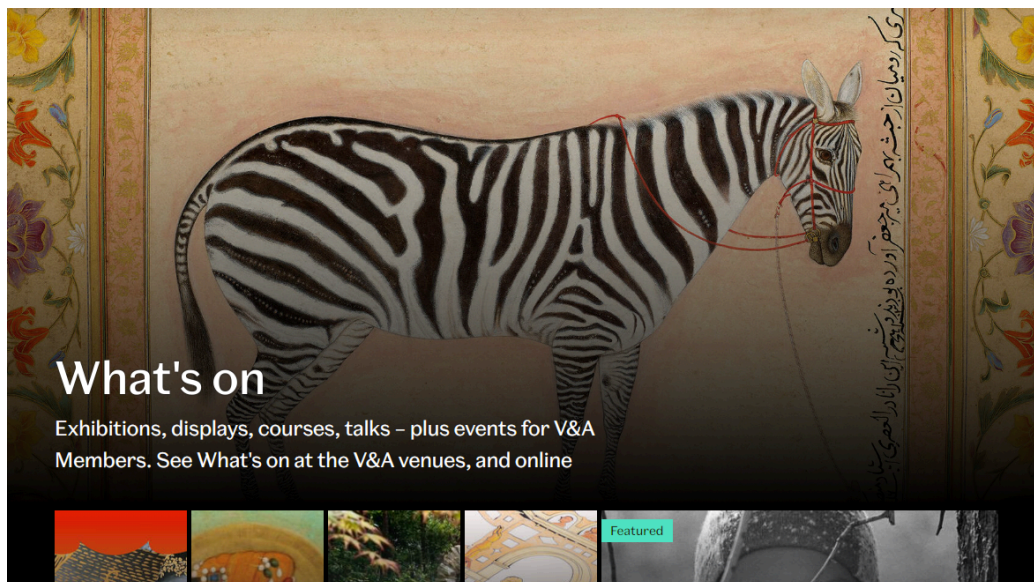


Fig. 7.5. V&A. Retrieved 3 March 2025. <https://www.vam.ac.uk/whatson>

Some of the V&A resources and courses are available online only (Fig.7.6):

Related events

<p>V&amp;A Academy professional development course <b>Fashion Collections and Curation</b> 📅 On now until Wednesday, 5 March 2025 📍 Online</p>	<p>V&amp;A Academy online course <b>Introduction to Fashion Illustration (Saturday AM)</b> 📅 On now until Saturday, 5 April 2025 📍 Online</p>	<p>V&amp;A Academy online course <b>Introduction to Fashion Illustration (Thursday AM)</b> 📅 Thursday, 6 March 2025 - Thursday, 10 April 2025 📍 Online</p>
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Fig.7.6. V&A. Retrieved 2 March 2025. <https://www.vam.ac.uk/whatson>

Digital technology are enabling museums to collaborate with various industries, such as fashion, gaming, and virtual collectibles, expanding the market and audience for cultural products. Furthermore, digital modeling enhances the interactive experience of museum visitors, making cultural heritage more accessible and engaging (Wang, Muyao 2025).

Digital storytelling, the interactive narrative, digital exhibitions have turned into the key to the digital transformation of the museum field. The museum utilizes big data and artificial intelligence technology to optimize online virtual tours, providing personalized visiting suggestions for the visitors (Niu, Ziyuan 2025).

Online virtual tours have become an important development direction for the cultural inheritance of museums in the present and future. Digital stories has

been supported by elements such as graphics, sound, music and animation, and it has been used in virtual museums. Digital stories have a significant role in building a bridge between the past and the present and in transferring cultural heritage. (Bai, Zhang, Wang 2023).

Digital immersive exhibitions, immersive digital experience have become a new trend in museum exhibitions. These exhibitions combine modern technology with traditional culture and create an exhibition experience that is both educational and engaging. Emerging technologies are fundamentally reshaping the educational landscape, progressively assuming vital roles in student learning, heralds transformative possibilities for museum learning (Yan 2024). Museums can leverage digital expansion to achieve their missions as centers of learning and education in the 21st century.

Digitalization of exhibitions can also be rendered as a sustainable and cost-effective project. At the same time professionals claim that the relationship between museums and digital materialities remains complex (Schweibenz 2024), so affordance of this digital materiality and its influences on museums will be scrutinised (Li 2023).

Despite all questions digital transformation of museums remains a challenge museum professionals face today (Nikolaou P. 2024). The use of digital technologies can be considered as a keystone for museums' attractiveness in digital era (Maggio *et al* 2023; Duester *et al* 2024).

Digital art therapy is a rapidly growing practice in recent years (Schweibenz 2024). The immersive digital museum experience can significantly reduce the negative emotions of patients with depression, thus improving their mental health (Wang *et al* 2025) and making therapeutic effect evident.

Digital museums with their interactions develop the concept of the inclusive museum. They have a direct impact on behavioral intentions, enhancing user experience services in digital museums (Yutong & Xinyi 2024).

Virtual reality (VR) is a disruptive innovation for accelerating the digital transformation of museums (Deng, Zhang, Jiang 2025). Virtual exhibitions, starting from the first digital exhibits in CD-ROMS to AR (augmented reality) and VR generated fully immersive virtual museum experiences available now coming up with fusion exhibitions where the real and virtual combine to complete the experience of a museum visitor (Sachdeva K., Chaudhary H. (2022). Virtual museums are described as “museums without walls” (Timucin, Tatli 2023). VR and AR help museum professionals stimulate active participation and co-creation with an audience (Wollentz, Gustav(2023; Qu, Cheng 2025). AR and VR technologies afford students immersive experiences within historical settings or artifact displays, while big data analytics furnish museums with deeper insights into visitor behavior and enable personalized learning experiences (Yan 2024). In the 2020s we still have a scarcity of survey scales for measuring multiple dimensions of visitor experience in digital museums. Nevertheless, the research

consists of five experience dimensions: technological, social, emotional, cognitive, and behavioral experience (Zhu, Cpsta, Yasin 2024). The research is being conducted to investigate the impact of AR and Virtual Exhibitions on visitor engagement and satisfaction in UK art museums (Xing, Sun 2025).

Gamification of the content, digital games can be classified as the most advanced element in presenting history and art to visitors at a higher level is digital games (Gokler et al 2024). For children museums offer quizzes, drawing activities, didactic cards of painting (Calvo et al. 2025).

Next stage, AI tools and an increased attention to both the broader historical and societal aspects of the use of digital tools within museums and collection management (Urbaneja 2024).

### Assignment

1. Analyze websites of 2-3 museums and assess your digital experience.
2. Analyze 2-5 virtual museum tours.
3. Analyze multimodal and multimedia approaches on museums' websites.
4. Search for activities for kids on museums' websites.
5. Analyze gamification strategy on museums' websites.
6. Give some examples of education strategy on museums' websites.
7. Give some examples of edutainment strategy on museums' websites.
8. Analyze visitor-centricity on museums' websites.

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## **8. MUSEUMS' SOCIAL MEDIA ACTIVITY**

Global shift to virtual domain propelled museums online presence. Museums – institutions based on historical paradigms – launched their websites, essential for their institutional discourse and their identity, later started their accounts on social media platforms. In 2020 92% of the museums preferred Facebook, almost 20% used Instagram. Some museums used TikTok and YouTube. In 2020 Twitter looked as the most playful platform for museums. TikTok, popular with Generation Z, became an effective means to engage and educate younger audiences.

Social media became a powerful tool to accomplish the museums mission. More than 90% of millennials log into social media platforms so some museums in China and other Asian countries transferred online communication from websites to social media platforms. Globally, museums online presence varied in terms of regularity, intensity, scope of platforms and tools they use. Virtual reality set new

requirements for openness, transparency, innovation, creativity, exploration, experimentation, gamification, communication exchange, visitor-centricity. Thus the concept of participatory museum was developed further.

During COVID-19 pandemic museums Facebook presence became a noticeable element of digital landscape. The museums online traffic rocketed as museums increased and diversified their online activity, extended the range of tools and resources from pictures/ images to video, virtual tours, podcasts, webinars, MOOC courses etc. Some museums did their best to implement the latest technologies to improve their online image and promote online cultural tourism. Multiple innovations and technologies transformed some museums into modern multimodal institutions.

Hashtags have become an effective tool to boost social media reach, thus looking for the best hashtag has become the major guideline 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, the deadliest, or most boring but curious objects. The viral image re-creation trend hashtagged as the #GettyMuseumChallenge, challenged participants to recreate iconic works of art in museum collections [Marchese 2020] (Fig.8.1-8.5).

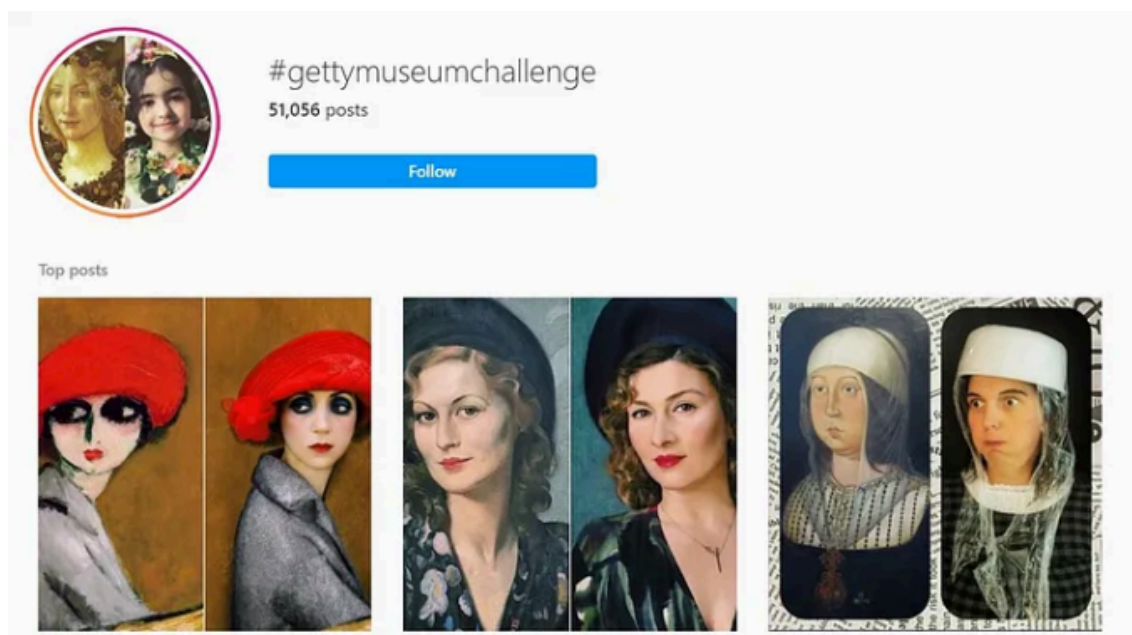




Fig.8.1-8.3. #GettyMuseumChallenge.



Fig.8.4-8.5. #GettyMuseumChallenge.

In 2022 National Portrait Gallery (NPG) in London launched the artistic creativity competition hashtagged [#PlatinumJubilee](#). Families were expected to submit photographs recreating one of the royal portraits in the Gallery's collection – with over 900 portraits of the Queen to be inspired by. Among other popular hashtags of the National Portrait Gallery were [#OnthisDay](#), [#NationalWritingDay](#), [#MuseumWeek](#), [#WearAHatDay](#), [#WorldPoetryDay](#), [#WorldPhilosophyDay](#), [#MothersDay](#).

Posts hashtagged [#OnthisDay](#) usually match (1) the biographical data (birth, death, baptising) of the painters or the persons they portrayed, (2) important calendar days, (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 (Fig.8.6-8.8):

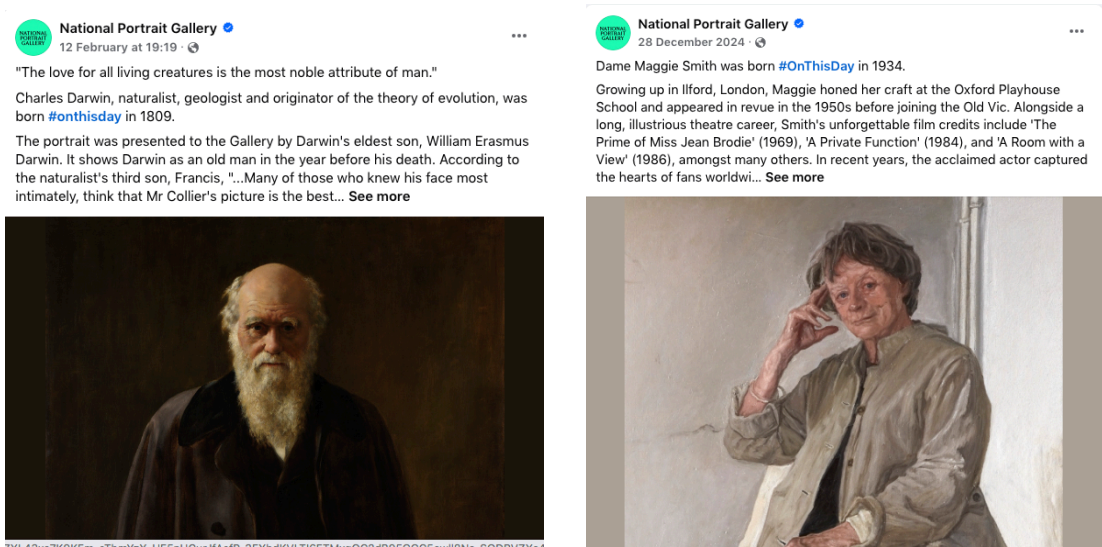


Fig.8.6-8.7. [#OnThisDay](#), National Portrait Gallery 12 February 2025, 24 December 2024



Fig.8.8. [#OnThisDay](#), National Portrait Gallery. 15 December 2024

Traditionally, Natural History Museum (NHM) follows an education strategy hashtagged [#DidYouKnow](#) and the museum's scientists, experts, curators share interesting facts about the Earth, new research projects: [#DidYouKnow](#) the

Museum's Library holds the world's largest concentration of Darwin works? It has 478 editions of *On the Origin of Species* in 38 languages and in Braille. Take a closer look at nine highlights from the collections 📖 [#DarwinDay](#) (12/02/ 22) (Fig.8.9).

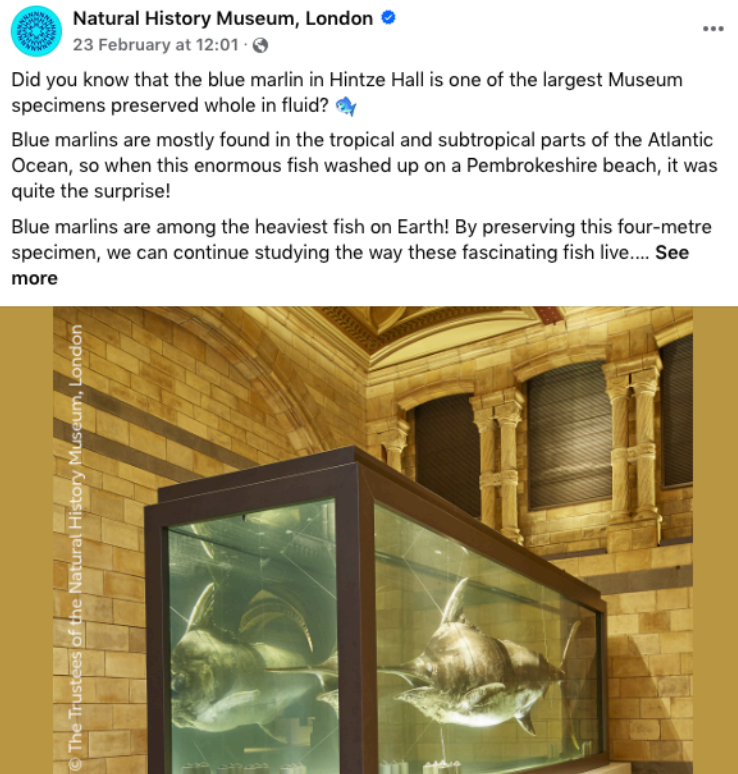


Fig.8.9. Natural History Museum. 23 February 2025

Many NHM posts and posts of other museums start with the questions to attract attention and are followed by a brief answer (Fig.8.10-8.11). This question-answer model meets the recommendations of Rhetoric and Neurolinguistic Programming (NLP) about effective communication in advertising: Did you know that temperature can change the sex of a clutch of sea turtle eggs? It's called temperature-dependent sex determination and even a few degrees can make a big difference. Patrick Campbell, Senior Curator of Reptiles, explains what this could mean for turtles in the future as the world continues to warm.(26 /05/22)



Fig.8.10. Facebook, Natural History Museum, 7 February 2025.

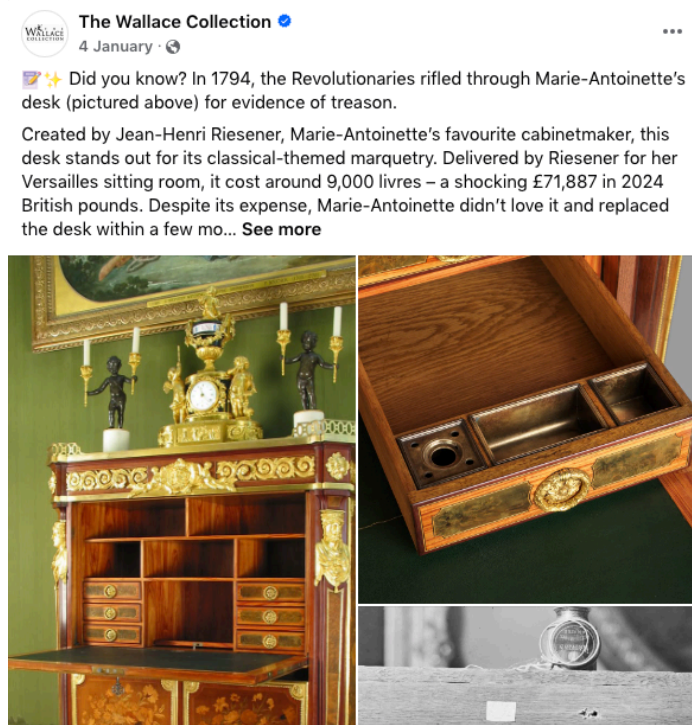


Fig. 8. 11. Facebook, The Wallace Collection, 4 January 2025

Museums' posts on Facebook are perfect examples of image-centricity. Visuals (photos, pictures) dominate the space. Videos remain quite rare, for

example, National Gallery on Facebook, 10.02.25; 28.01.25; 27.01.25 (Fig. 8.12-8.13).

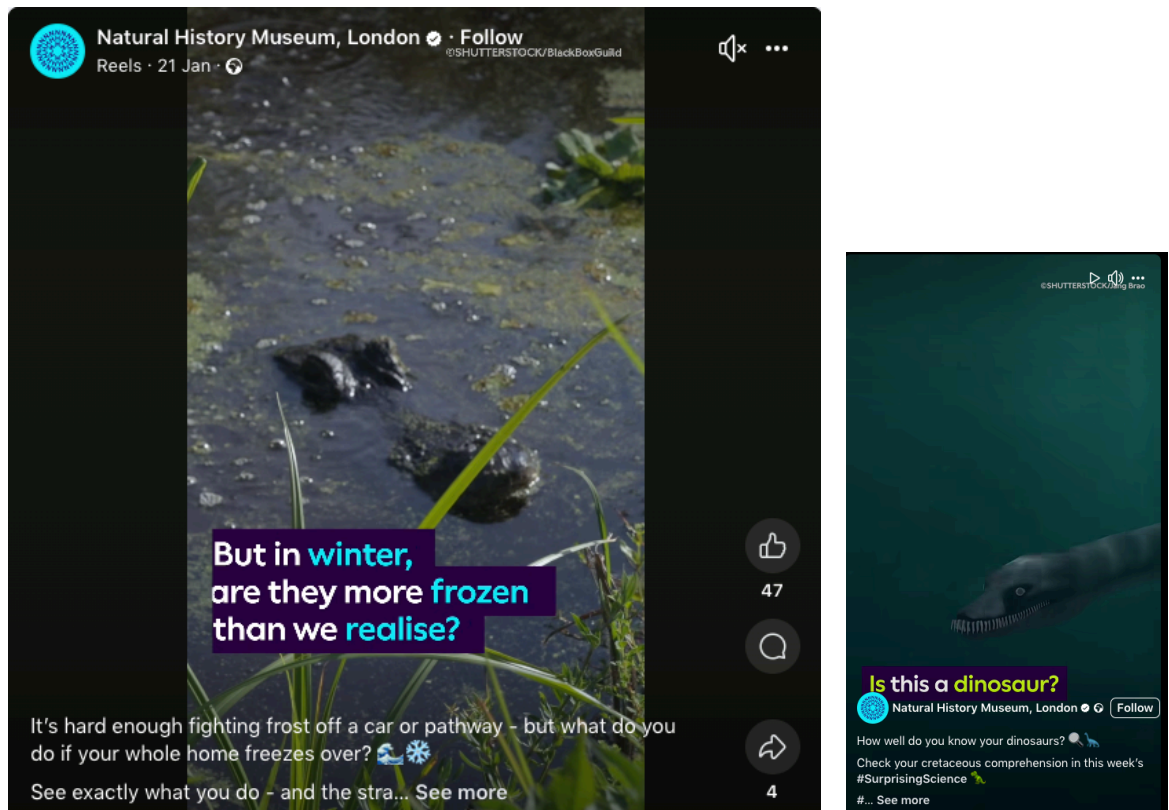


Fig. 8.12-8.13. Facebook, Natural History Museum, 21 January 2025

Curators of the exhibitions give regular video lectures about masterpieces from the collection. Fascinating lectures are full of curious details and help followers broaden their knowledge in arts and sciences. Restoration and preservation of diverse exhibits make an indispensable part of museums' existence and functioning. In short videos experts, high-calibre professionals unveil the procedure, techniques and the exhibits under extensive restoration.

High level of the curators' professionalism, high standards of the research mingle on Facebook with social media communication patterns. Emojis are noticeable markers of conversation style and edutainment on social media. Emojis help to shape the voice of the museum as the institution [Social Media Strategies 2020]. 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 emoji 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 👗.

In NHM posts animal emojis dominate and dinosaur emoji is the favourite one: 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! 🦎🐙🐛🐜🐝 (30/12/21). Some Dinosaurs are megastars, all of them have names which sometimes turn into hashtags: 🎉🦕 Happy International Dinosaur Day! 🦎🎉 (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 when visitors share their emotions and nostalgic memories: It's [#DinosaurDay](#)! 🦕 Do you have a favourite dinosaur?... Book your tickets now: [nhmlondon.org/DinosaurDay](https://nhmlondon.org/DinosaurDay) (1/06/22). Other posts with emoji (Fig. 8.14- 8.16).



Fig. 8.14. Facebook, Natural History Museum, 4 January 2025



Natural History Museum, London

26 December 2024

We might eat a lot of Yorkshire puddings and roast potatoes at Christmas, but we are no match against some of the extreme eaters in the wild! 🤩

Can you guess which animal eats the most?

- 🐼 Panda
- 🐆 Leopard
- 🐳 Blue Whale
- 🐘 African Elephant

Let us know your guesses in the comments below! 📌

Fig. 8.15. Facebook, Natural History Museum, 26 December 2024



National Gallery

29 January

Back on display 🌻

Following our blockbuster exhibition, 'Van Gogh: Poets and Lovers', our Van Gogh painting 'Sunflowers' is now back on display in Room 41. See the painting alongside works from the 19th and 20th centuries, like Renoir's 'The Umbrellas', Morisot's 'Summer's Day', and Monet's 'The Beach at Trouville'.

Book your free ticket to visit: <https://bit.ly/2rqMKfK>



1.1K

27 comments 83 shares

Fig. 8.16. Facebook, National Gallery, 29 January 2025

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 emoji quite often appear in the V&A posts and match colors of 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)

Museums try to employ gamification strategy. National Gallery tries to engage its online visitors with the question ‘Can you guess the ‘Bigger Picture?’ (Fig.8.17-18).



Fig. 8.17. Facebook. Can you guess the ‘Bigger Picture?’ of National Gallery 25 January 25.

Fig. 8.18. Facebook. Can you guess the ‘Bigger Picture?’ of National Gallery 2 February 25.

The Wallace Collection asks online visitors to answer other questions and play other games (Fig.8.19-8.20):

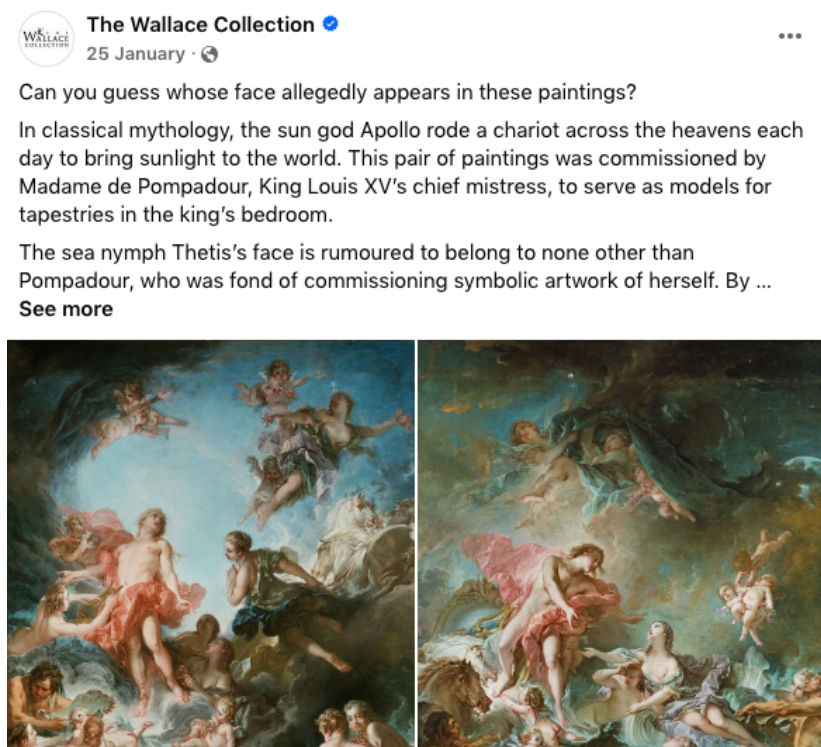


Fig. 8.19. Facebook. The Wallace Collection, 25 January February 25.



The Wallace Collection

5 February at 12:30

Play #GuessTheStory with us. Which classical myth do you think this earthenware Italian bowl depicts? Hint: it involves a goddess who curses someone for spying...



Let us know which myth in the comments below.



Fig. 8.20. Facebook. The Walalce Collection, 5 February 2025.

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 hashtaged #throwback; 3) photos and videos of the prototypes meeting their wax figures (Fig. 8.21-8.22):

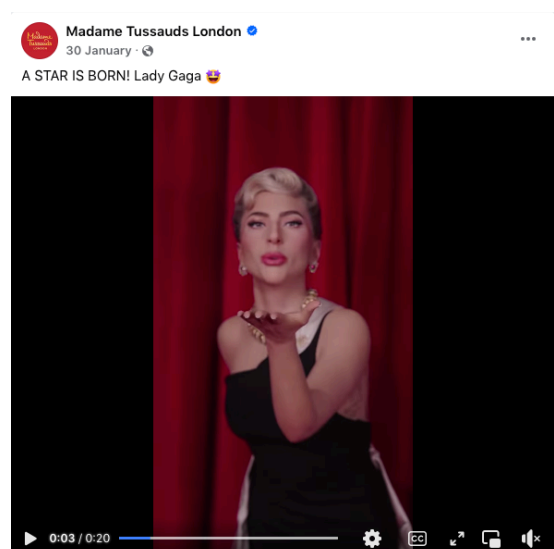


Fig. 8.21-8.22. Facebook. Madame Tussaud's Museum, 11.09.24, 30.01.25.

Social media platforms brought museums much closer to their visitors informing about must-sees, inviting to new exhibitions and events. Facebook made possible communication with museums' experts and curators. Edutainment and infotainment strategies on social media look challenging for the museums. Further progress of museums' content strategies will be connected with the multimodality extension and diversification.

### Assignment

1. Analyze your favourite museum social media activity.
2. Compare posts of 2 museums on Facebook and another social media platform.
3. Analyze posts of 2-3 British museums on Instagram.
4. Analyze edutainment strategy of 2-3 museums on TikTok.
5. Analyse gamification strategy of the museums on social media platforms.
6. Analyze museums social media activity in terms of multimodality.

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## **9. MULTIMODAL STORYTELLING OF LUXURY BRANDS**

Business has always been looking for the most effective tools to promote goods and services thus advertising and marketing turned into professional fields with unprecedented creativity, demanding and rewarding jobs. Since 2015 changes in marketing look more radical than during the decades of the whole TV and radio history going back to the 1940s (Макки, 2019). Marketing overhaul was triggered by ICT impact on media, accessible broadband Internet and new TV alternatives that are more preferable for millennials and Z-gens who ignore TV. For example, generation Z now expects brands authenticity and transparency inherent to storytelling. Storytelling is also gaining popularity due to changing consumer habits. To keep advertising effective some companies and advertising agencies replaced hard sell and push-strategies by pull-strategies with storytelling as a basis for videos that are considered the most effective medium for storytelling. Storytelling, one of the oldest activities going back to indigenous peoples, has evolved from oral storytelling to digital and multimodal narration. Now stories can be told in different modalities via diverse media. ICT, CGI (computer-generated imagery), multimodality offer unprecedented opportunities

for semiotic re-interpretation of well-known stories and generation of new narratives.

Interesting and original story makes the message easily understandable, persuasive and memorable. Luxury fashion brands with their superb videos can be considered leaders in multimodal storytelling. During COVID-19 pandemic when physical contact with the clientele was minimized fashion brands multiplied their online activity. They diversified their websites content and commissioned captivating videos for brand storytelling available on YouTube. Thus commercials requirements increased in terms of impressiveness, splendidence and magnificence.

Some scholars summarized the advantages of the storytelling strategy and offered a scope of recommendations (Once upon a time..., Storytelling in Marketing ... Waites, 2020). They claim 92% of consumers prefer to get the information in the form of a story so storytelling is one of the best strategies to engage consumers. Effective brand narrative can help to increase the value of the product or service by more than 20 times. Some researchers believe storytelling creates neuro-associations therefore brand narrative has a neurological perspective as narrative, fairy tales, statistics blend in our memories (Once upon a time...). Harvard University research shows storytelling helps to increase shared values: 55% of consumers who love a brand's story are willing to make a purchase, 75% of consumers expect brands to make a contribution to their well-being and quality of life (Storytelling in marketing...). Brand narrative in advertising can be rendered as intellectual emotional content (Kang, 2020). The emotions it provokes make impact on consumer's decision making. Brands began to invest heavily in strorytelling during COVID-19 pandemic in the attempt to keep and strengthen emotional connection with the consumers via more exciting content, brand narrative and brand voice.

Video became a must-have in endless COVID-19 pandemic. In 2020 *Valentino* produced a stunning video with visual effects, music, focus on correlation of clothes details and nature shapes (VALENTINO FALL 2020 COUTURE) (Fig.9.1-9.5):



Fig.9.1-9.5. Valentino Suspends Reality with Its Dreamy Fall 2020 Couture Collection

<https://www.harpersbazaar.com/fashion/fashionweek/a33380779/valentino-couture-fall-2020/>  
<https://www.youtube.com/watch?v=y3bVS4DLpul>



Fig.9.6-9.9. Fashion shows became socially distanced.

Fashion shows became socially distanced (Fig.9.6-9.9) and then...went digital. Clients claimed fashion shows in virtual realm had some advantages for the public as everyone had a chance to see the models catwalking on one's home screen as if sitting on the first row. The new format triggered discussion about the end of physical fashion shows and catwalk. Luxury brands and minor agents went further with their experiments as 3D designers began to mix two realities in bringing *'phygital'* shows as *Valentino* did in his 2020 show. Pragmatic and emotional impact of fashion shows was often based on wow effect predetermined by their unusual format and adaptation to COVID-19 normality.

Fashion brands had to offer sophisticated promotion videos of their shows similar to movies. The movies were quite different from catwalking in empty palaces or other famous historical sites. Luxury fashion brands favoured storytelling as a major strategy as customers were buying goods... and stories behind them.

In COVID-19 era other luxury manufacturers produced some storytelling masterpieces. LE CHÂTEAU DU TAROT by DIOR was described as a *lookbook* of the new collection, a new interpretation of medieval costume. Exclusiveness and luxury, unique design and superb imagination connect all these stories into a narrative of DIOR new collection (Dior Haute Couture Spring-Summer 2021) (Fig.9.10-9.12).



Fig.9.10-9.12. LE CHÂTEAU DU TAROT by DIOR

*Le Mythe Dior* was based on temptation strategy wrapped in a story. The 14-minute film begins in a fashion house where designers and tailors are making exclusive outfits for tailor's dummies. Later the dummies are delivered by the two pageboys in uniforms to an idyllic forest inhabited by elves and forest spirits. The mythical forest inhabitants are seduced by luxurious textile and exceptional design, and, finally, get clothed in DIOR. The plot and the message are clear – DIOR can offer unsurpassable collections on any occasion to any personality (Fig.9.13-9.16).



Fig.9.13-9.16. Le Mythe Dior.

*Jungle Red*, Moschino multimodal video of FW 2021/22, is staged at several locations (the countryside, city, the jungle, museum, theatre) (Fig.9.17-9.20). The outfits and accessories fit the environment at different locations and look absolutely glamorous at the theatre. Dita von Teese in her red outfit puts provocative full stop to the fashion show. At the theater, models acting as spectators observe social distance in the parterre in line with COVID-19 requirements and then catwalk along the passage. Maye Musk, Elon Musk's

mother, who has a long-term career in modelling, makes an introduction to an every new part of the show.



Fig.9.17 - 9.20. Jungle Red.

COVID-19 opened new opportunities for fashion designers in terms of their collections presentation, new format of fashion shows. Fashion houses produced masterpieces and paved the way for multimodal marketing and multimodal storytelling.

CHANEL initiated more noticeable multimodal projects on the official website to make brand voice more audible long before the COVID-19 pandemic. In her lifetime Gabrielle Chanel was an expert of multimodal marketing using colors, symbols, geometrical shapes to create exclusive outfits, installing numerous mirrors in her fashion house to exert the magical effect on the clients. Karl Lagerfeld, employed to revive the brand in the 1980s, did a lot for CHANEL multimodal marketing and brand narrative. Since 2010 Karl Lagerfeld directed spectacular fashion shows admired by thousands of people worldwide. To celebrate the centennial of the brand, close to 2013 CHANEL released a number of biopics on Coco Chanel which were imagined, written and directed by Karl Lagerfeld.

The black and white movie *Once Upon A Time...* with Keira Nightley starring was designed in 2013 to mark 100 years of Chanel Fashion empire. The first line of a fairy tale text that makes it recognizable as a genre was selected as the title to show Cinderella's type metamorphosis of Gabrielle Chanel. Gabriel opens her first shop and sells elegant hats but the ideas about tweed jackets for ladies and new hairstyles are in the air.

Fairy tale plots are used in other films with storytelling as a strategy, for example, *The Tale of a Fairy*, the 21st century re-interpretation of human relationships. *Reincarnation* (2014) is another fairy tale based on mixing of Cinderella image and the legendary image of Empress Elizabeth of Austria (Sisi). The girl employed to clean rooms in a luxurious hotel imagines she is Sisi. Against the background of the official portraits of the Emperor and Empress she is dancing with the bellboy who behaves like Emperor Franz Joseph...until the clock

strikes twelve. History and fairy-tale mingle with imagination and reality when Gabrielle Chanel look-alike in the iconic jacket and Karl Lagerfeld appear in the hotel. Some of these biopics premiered presentation of new CHANEL collections and can be considered a significant contribution to CHANEL promotion campaign. *Reincarnation* proves that any narration is a story with some historical background (Fig.9.21-9.24).

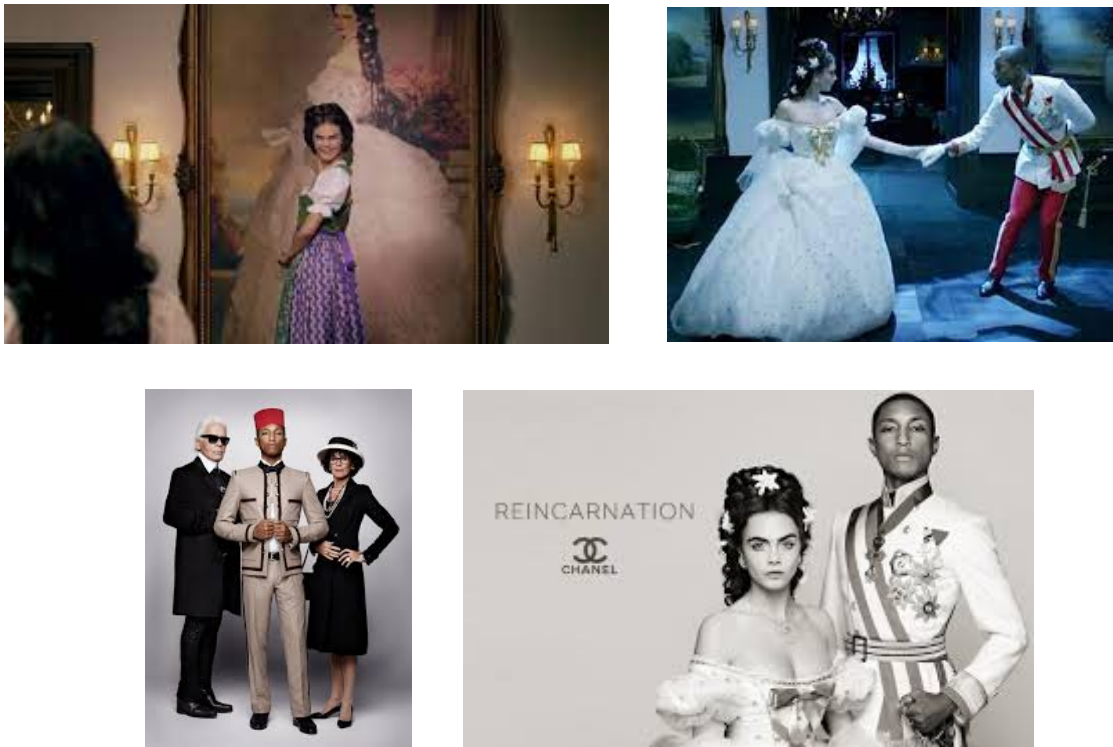


Fig.9.21 - 9.24. Reincarnation.

Chanel also started "writing" the online book *Inside Chanel* – the brilliant sample of retrospective multimodal and multisemiotic storytelling. One can trace back the history and evolution of the brand, Coco Chanel's lifeline, her hobbies, sources of inspiration for the collections, particular outfits and the iconic perfume CHANEL No5. Now the virtual book *Inside Chanel* comprises 32 chapters accessible on the official website and on YouTube. Every chapter ends with the phrase *To be continued...* and thus opens an unlimited perspective. Every chapter is a multimodal story about a facet of Gabrielle Chanel's talent, about the advance of science and technologies, facts, events, she used as inspiration, re-interpreted in her collections and shows, about the celebrities and dignitaries who contributed to the tremendous success of the designer. Every chapter glorifies Coco Chanel who revolutionized the world of fashion. 2-4-minute-videos are superb samples of remarkable creativity, of multimodal and multisemiotic approach, with dynamic and exquisite play of colors, characters, fonts, digital symbols, geometrical shapes, nature forms, technological innovations,

kaleidoscope of arts, media and modes. Every chapter is a dynamic and fascinating story visualizing Chanel's experiments and achievements with concise and information saturated narration that leaves any viewer astonished. The correlation of verbal information and other modes is balanced. Though in Chapter 5 *Marilyn and No5* the focus is on the documentary and retro and the verbal part is reduced to a couple of the actress's original remarks so visuals obviously dominate in the narration.

In Chapter 32, dedicated to the CHANEL No5 centennial, the brand looks back at the 100-year-history of the iconic perfume produced in 1921. This chapter is the story of evolving a new item into a global symbol, absorbing famous art trends, artistic innovations, assimilating to the changing social and cultural landscape. Celebrities (Marilyn Monroe, Catherine Deneuve, Nicole Kidman, Brad Pitt and many others) changed one another as the brand ambassadors and megainfluencers who contributed to the legendary perfume promotion. Chapter 32 is a unique sample of multimodality, intertextuality and interdiscursivity as it appeals to previous chapters and stories.

Developing its storytelling strategy as a marketing component Chanel House has ABOUT CHANEL section on the official website, top right corner – the focus of attention and the final position in the range of sections (Fig. 9.25). INSIDE CHANEL subsection includes 32 Chapters – The Stories. The section content was extended to include the information about Gabrielle Chanel – The Founder, when Coco is described in words (*liberated, instinctive, visionary, free, patron, reader, pygmalion, lover of the arts, avant-garde, luck*) (<https://www.chanel.com/gb/about-chanel/the-founder/>), painted by artists. 100 years of creation are presented as the timeline based on the biography of the designer and the history of the House (<https://www.chanel.com/gb/about-chanel/the-history/>).

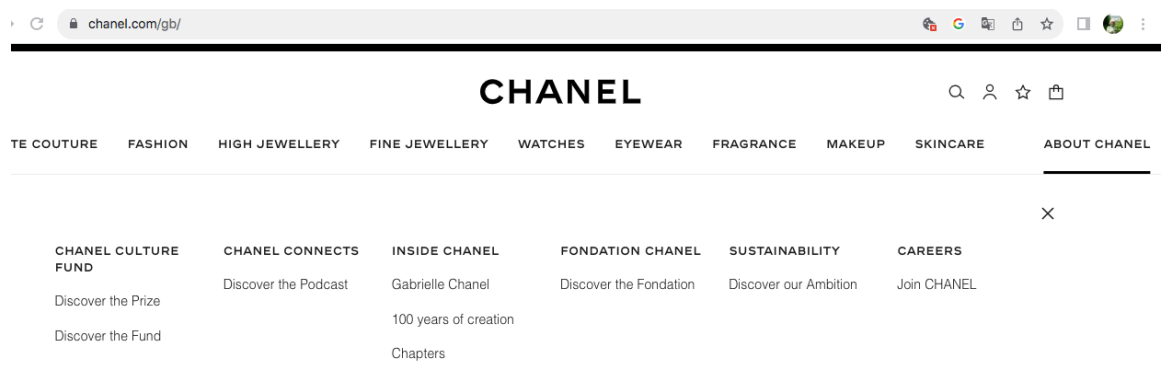


Fig. 9.25. Chanel official website <https://www.chanel.com/gb/about-chanel/the-stories/>

Another example of storytelling strategy development and multimedia storytelling diversification is another subsection – CHANEL CONNECTS

(<https://www.chanel.com/gb/chanel-connects/season-4/>). It is a 4-season-podcast with 9 episodes available on Apple Podcasts and Spotify.

Famous jewelry maisons (Cartie, Boucheron, Tiffany & Co., Harry Winston) with 100-year-history also have impressive *Stories/ Our Maison/ La Maison* sections (Fig. 9.26.-9.27):

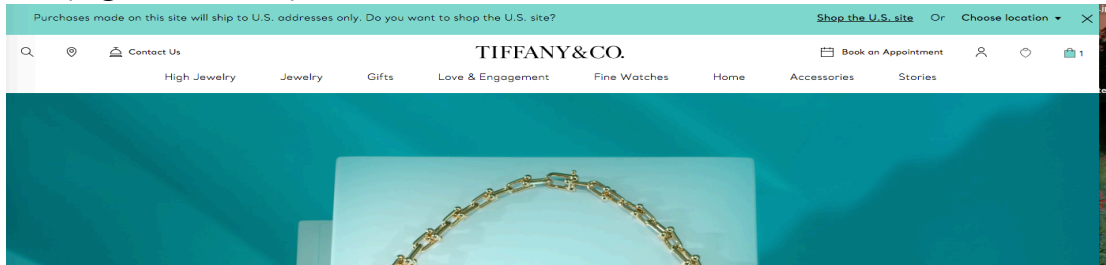


Fig. 9.26. Tiffany & Co. Official website <https://www.tiffany.com/>

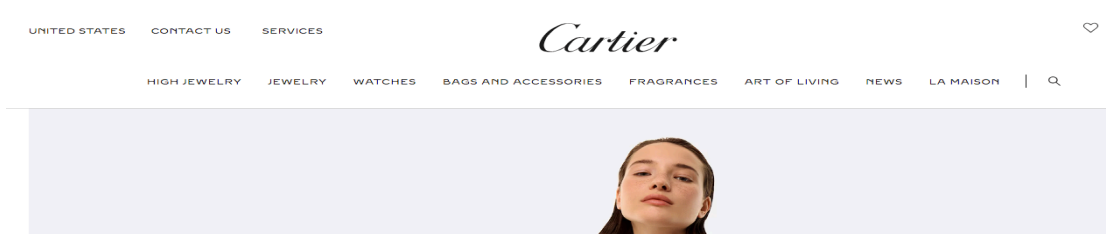


Fig. 9.27. Cartier. Official website <https://www.cartier.com/en-us/home>

*The Story* subsection on Cartier website has an obvious historical bias ( Living Heritage, L'Odyssée de Cartier, Legendary addresses) with multiple photos and mini-stories about precious jewelry items – milestones in jewelry design and creativity, about watchmaking traditions and innovations, and about the dynasty. *L'Odyssée de Cartier* contains eleven videos that show how The Cartier Maison incorporated into jewelry design the culture values of diverse civilizations, color symbolism, diverse gemstones (Fig.9.28).

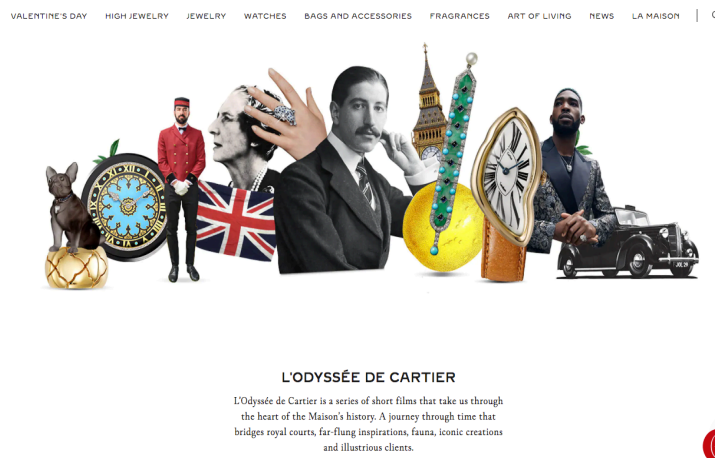


Fig.9.28. L'Odyssée de Cartier <https://www.cartier.com/en-us/la-maison/the-story/lodysee-de-cartier/>

Other subsections (*The Culture of Design, Savoir-Faire and Transmission*) are also full of diverse stories about the traditions and the art of making unique jewelry items. Noteworthy, Cartier multiplies the stories. In 2024 new eleven chapters were added that dwell on the 100-year-history of the iconic *Trinity* collection – *Trinity Stories: A History* (<https://www.cartier.com/en-us/trinity-stories.html>).

Tiffany & Co. successfully implements storytelling strategy on its website. The *Stories* section (<https://www.tiffany.com/stories/>), and all other sections are full of short texts and visuals that create a kaleidoscope of stories (Fig.9.29).

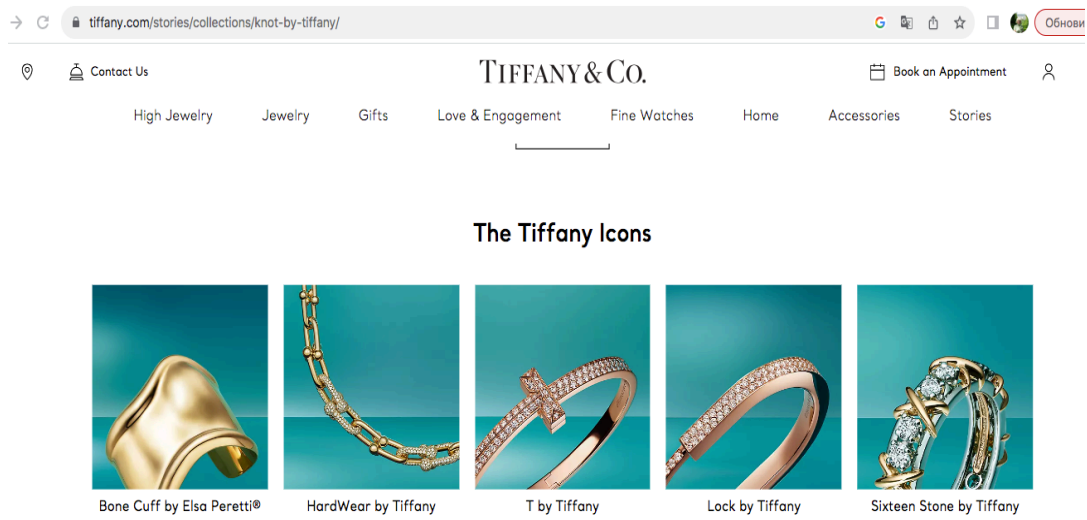


Fig. 9.29. The Tiffany icons <https://www.tiffany.com/>

Iconic jewelry items are assigned symbolic value within storytelling strategy: *A Symbol of Strength, A Symbol of Protection, A Symbol of Possibility, A Symbol of Connection* (Fig. 9.30.- 9.31.) .

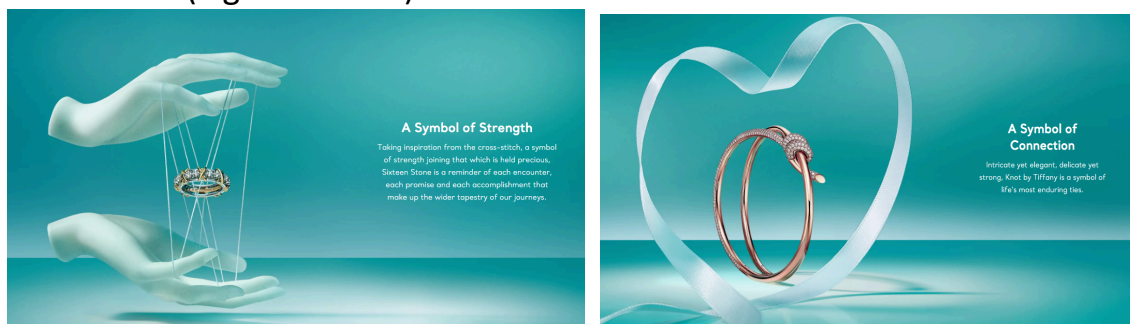


Fig.9.30. Sixteen Stone by Tiffany– A symbol of Strength

<https://www.tiffany.com/stories/collections/sixteen-stone-by-tiffany/>

Fig.9.31. Knot by Tiffany – A symbol of Connection

<https://www.tiffany.com/stories/collections/knot-by-tiffany/>

Some easily recognizable Tiffany&Co. items are given detailed coverage (Fig.9.32). Contribution of famous designers – Jean Schlumberger, Elsa Peretti,

Paloma Picasso – is also wrapped into multimodal and multimedia stories on the website.

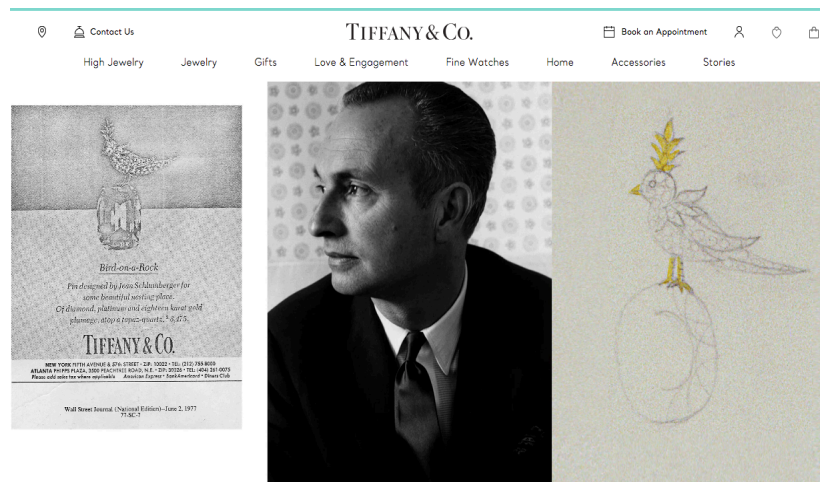


Fig. 9.32. The Story Behind Bird on a Rock  
<https://www.tiffany.com/high-jewelry/jean-schlumberger/bird-on-a-rock/>

Some stories are examples of visual stoytelling, for example, The Landmark. Tiffany 1837 Blue Box – the object of dreams for many ladies – was selected for virtual localization of Tiffany flagship store on Fifth Avenue where animated Tiffany jewels live in the ten-storey jewelry garden and dive into the ocean (Fig. (Fig.9.33-9.34).

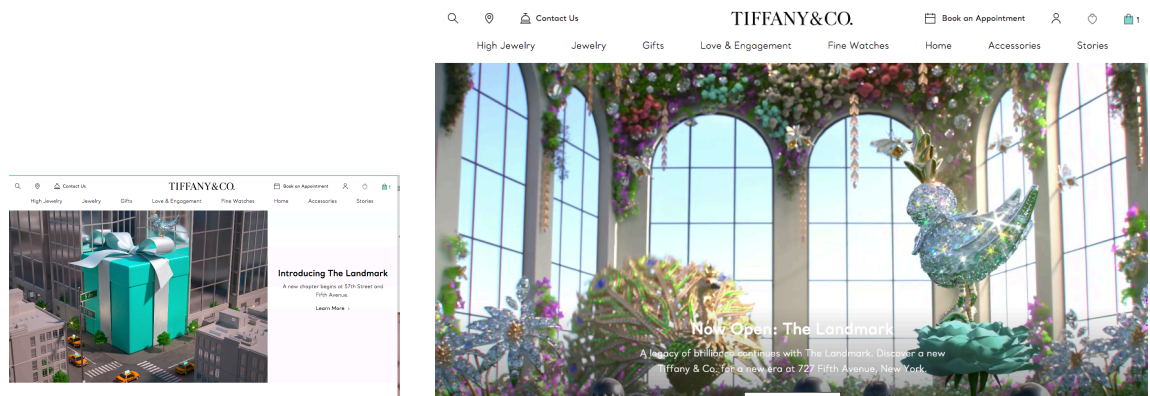


Fig.9.33 – 9.34. Tiffany & Co. The Landmark.  
<https://www.tiffany.com/stories/the-landmark-fifth-avenue/>

Online communication and digital technologies offer multiple opportunities to realize interdiscursivity beyond real site and website. At flagship store hosts the immersive experience devoted to Audrey Hepburn and the iconic movie – *Breakfast at Tiffany's* (1961) (Fig.9.35). In 2024 Tiffany & Co. released Holiday Greetings with Anya Taylor Joy starring. Obviously, the final episode throws viewers back to *Breakfast at Tiffany's* (Fig.9.36- 9.37).

### Audrey Experience

Celebrating the iconic film *Breakfast at Tiffany's*, this exclusive experience pays homage to a key moment in cinematic history and the cultural impact of the House. In this immersive installation, a replica of Audrey Hepburn's black dress by the house of Givenchy—worn in the movie's opening sequence—is dramatically unveiled.

Audrey Hepburn®—Trademark and Likeness property of Sean Hepburn Ferrer and Luca Dotti—All Rights Reserved.



Fig.9.35. Audrey Experience

<https://www.tiffany.com/stories/the-landmark-nyc-immersive-experiences/>



Fig.9.36. The 2024 Holiday Campaign

<https://www.youtube.com/watch?v=Fmn67ANHJpg>



Fig.9.37. Audrey Hepburn in *Breakfast at Tiffany's* (1961)

Three out of four subsections on Boucheron's website (Fig.9.38) are devoted to stories about Frédéric Boucheron, his vision, the history of the brand through iconic jewelry items (*A Story of Firsts* [https://www.boucheron.com/int\\_en/our-maison/the-freedom-to-create/a-history-of-firsts](https://www.boucheron.com/int_en/our-maison/the-freedom-to-create/a-history-of-firsts)) including the bestiary and the brand token – Wladimir the Cat. Numerous picture-text clusters used for storytelling are augmented by short video stories.

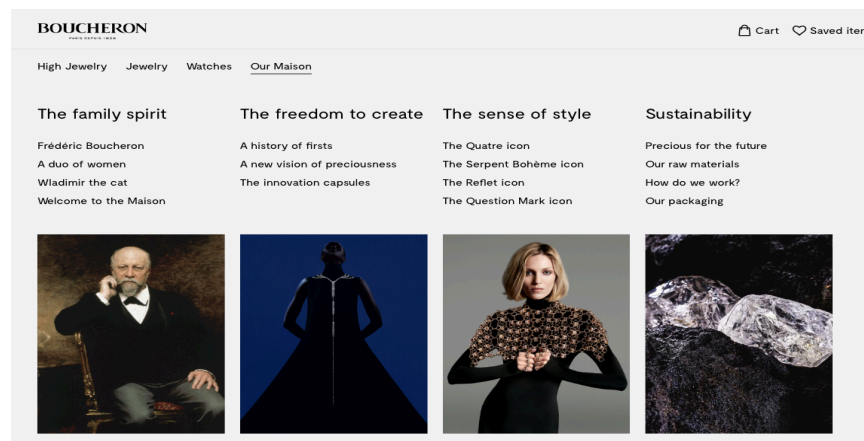


Fig.9.38.Boucheron. Official website [https://www.boucheron.com/int\\_en/our-maison/the-freedom-to-create/a-new-vision-of-preciousness](https://www.boucheron.com/int_en/our-maison/the-freedom-to-create/a-new-vision-of-preciousness)

VanCleef and Arpels website offers detailed stories about jewelry and the history of the brand (<https://the-collection.vancleefarpels.com/en/history/>, <https://the-collection.vancleefarpels.com/en/collection/creations/>), including text-photo synergy, sketches, posters, slide shows, video and audio medias (<https://www.vancleefarpels.com/en/the-maison/the-heritage-gallery/dancers.html>, <https://the-collection.vancleefarpels.com/en/audio-medias/>, <https://the-collection.vancleefarpels.com/en/history/>).

Thus, brands develop their storytelling strategies, offering inexhaustible sophisticated content, and diversify modes and medias what makes storytelling multimodal, multimedia, multisemiotic. This fact proves that storytelling has turned into an effective marketing strategy, a sort of must-have in online communication, a constituent of a brand's voice.

One of the best examples of the websites 'multimodalization' is Mercedes-Benz official website (<https://www.mercedes-benz.com/en/>). Text-image synergy dominates but short videos scattered on the website obviously add multimodal touch. In the 2020s businesses try to introduce more videos to their websites front page as a more fashionable, more technologically advanced media. Mercedes-Benz is among leaders. All information on the website looks as global story: *Be part of our story. Join the new Mercedes-Benz community. 'This community is a hub for Mercedes-Benz enthusiasts to stay up to date with the latest news, events, launches and much more. Connect with other fans and experts. Share your experiences and knowledge. Find new insights and friends. Explore a whole world dedicated to all things Mercedes-Benz, with exclusive benefits, insights and access* (Retrieved 15.02.25 <https://www.mercedes-benz.com/en/>).

In the section *Art & Culture* all the subsections *Zeitgeist*, *Events & Exhibitions*, *Mercedes-Benz Museum* provide well-structured information about historical facts, events, visit to the museum, booking it online, group tours. The website is connected with the several social media platforms – Facebook, Instagram, X, YouTube, TikTok, Linked In.

*Zeitgeist* section contains short films about *The House of Mercedes-Benz* (<https://www.mercedes-benz.com/en/art-and-culture/zeitgeist/house-of-mercedes-benz/>) with the list of actors starring. The films are subordinated to the slogan *Because it is Mercedes-Benz*. The films highlight not only automobiles but diverse brand accessories that create the Mercedes-Benz atmosphere. Films bring visitors to YouTube and tell about automotive industry, inventions, new technologies, crash testing (<https://www.youtube.com/watch?v=3OxezCquGfA>). The dialogues in the films are dubbed in English or German to make oral speech perception easier for the global audience. Key words and word clusters (for

example, *Aluminium sheet metal, High strength steel* etc.) appear on the screen to augment the persuasiveness and argumentation (Fig. 9.39-9.40).



Fig.9.39. We crashed an EQE SUV | Because it's Mercedes-Benz Episode 2  
<https://www.youtube.com/watch?v=3OxezCquGfA>

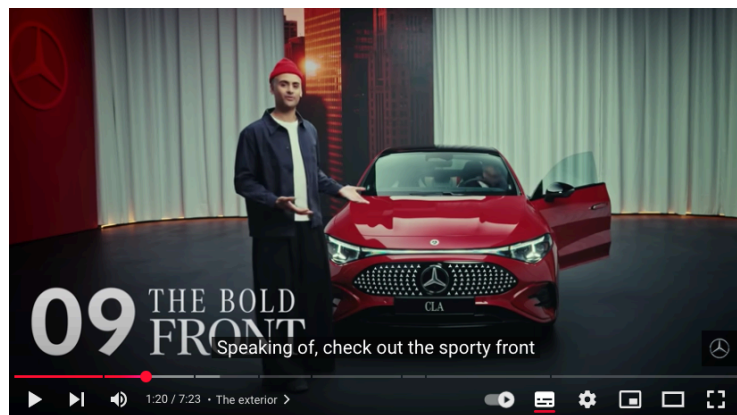


Fig.9.40. Things I love about the all-new Mercedes-Benz CLA | The Walkaround  
<https://www.youtube.com/watch?v=JrIrcSVz6zI>

There are videos about new automobiles:

*All-new electric G-Class – Electric Off-road* | Teaching Tech  
([https://www.youtube.com/watch?v=Yp\\_Kjyghckc](https://www.youtube.com/watch?v=Yp_Kjyghckc)),

*The CLE Cabriolet* (<https://www.youtube.com/watch?v=7IzIzTLvsjg>), *The G-Class Experience Center in Graz: Get G-Proved*

(<https://www.youtube.com/watch?v=Wcv8GwzfPXc>),

cooperation of Mercedes-Benz and Moncler in G-Class design  
(<https://www.mercedes-benz.com/en/art-and-culture/zeitgeist/collaboration-moncler/past-forward/>);

new technologies – *Tomorrow drives Mercedes-Benz* (<https://www.mercedes-benz.com/en/sustainability/environment/>),

high-tech production facility, electric saloon, digitalization strategy  
(<https://www.mercedes-benz.com/en/sustainability/environment/start-of-production-of-the-eqs-at-factory-56/>),

*Innovation – concept CLA class* (<https://www.mercedes-benz.com/en/innovation/concept-cars/concept-cla-class/>),

*Unheard of ... Is about new sound experience* (<https://www.mercedes-benz.com/en/innovation/milestones/dolby-atmos/>.)

*Innovation* has subsections: *Future Mobility*, *Concept Cars*, *Milestones* (<https://www.mercedes-benz.com/en/innovation/concept-cars/vision-one-eleven/>). *Milestones* are actually *Corporate history: Inventors of the automobile* – the timeline since 1886 with the brief information about every decade, multiple black and white archive photos and short texts (<https://www.mercedes-benz.com/en/innovation/milestones/corporate-history/>), *Historic personalities* (<https://www.mercedes-benz.com/en/innovation/milestones/gallery-of-legends/>), *Historic vehicles* with numerous documents (<https://www.mercedes-benz.com/en/innovation/milestones/mercedes-benz-vehicles/>), *Heritage creates Future* – the story about new technologies and innovations (<https://www.mercedes-benz.com/en/innovation/milestones/technology/>), including motorsport history and achievements (<https://www.mercedes-benz.com/en/innovation/milestones/motorsport-history/>).

Mercedes-Benz presents itself as an undisputed leader: *We do not just build class. We define it. / Defining Class since 1886/ defining vehicle standards since 1886* (<https://www.mercedes-benz.com/en/innovation/milestones/defining-class/>).

Though there is no section *Stories* the content of many sections contributes to the brand's storytelling strategy, helps visitors plunge into the history, for example, *An icon reenvisioned – the new Vision of One-Eleven (The iconic Gullwing is back, now opening the door to the future of iconic luxury.)* (<https://www.mercedes-benz.com/en/innovation/concept-cars/vision-one-eleven/>). Another example of storytelling is *Classic Car Travel* – unique tours with Mercedes-Benz vintage cars, stylish journey through time (<https://www.mercedes-benz.com/en/art-and-culture/events-and-exhibitions/classic-car-travel/>).

Multimodal storytelling promotes Mercedes-Benz culture and art. For instance, *Mercedes-Benz X Superplastic* informs about Superdackel capsule collection available at Superplastic Store in Soho, New York (<https://www.mercedes-benz.com/en/art-and-culture/zeitgeist/collaboration-superplastic/>). *A Lifestyle in Tune with Its Surroundings* (Mercedes-Benz places in Miami) (<https://www.mercedes-benz.com/en/design/mercedes-benz-places/miami/>), *Redefining Luxury Living* (Dubai) (<https://www.mercedes-benz.com/en/design/mercedes-benz-places/dubai/>) offers the exclusive vision to urban residents an aesthetic of allure and functional brilliance.

Some Mercedes-Benz films are perfect examples of historical storytelling, for example, *Bertha Benz: The Journey That Changed Everything* (<https://www.youtube.com/watch?v=vsGrFYD5Nfs>). Berta Benz and her sons are

driving the first Mercedes-Benz automobile and come to a small settlement in the remote province. Within four minutes, for a small girl Berta transformed from a witch to an innovative and strong woman, good at decision-making. Thus Berta Benz' first long-distance journey paved the way to women's empowerment. The video *Personalized experience* with Antonio Bandera starring (<https://www.mercedes-benz.com/en/innovation/future-mobility/digital-companion/>) is an example of modern stories.

Another example is Miele official website (<https://www.miele.com/en/c/triflex-hx2-3480.htm>). Text-image synergy is supplemented by videos in the section about a new vacuum cleaner (Power to Perform ): *The new Triflex HX2 cordless vacuum cleaner. Smart, flexible and full of energy. Miele lets you reach the deepest of dust with its most powerful vacuum cleaner. Discover the ease of cleaning 3in1 innovation and optimal suction power*'. The story is marked by unusual personification – address to dust: *Dust, meet our most powerful vacuum cleaner*. Reliability and quality of the appliance are emphasized with the phrases: *Engineered in Germany. Made in Germany. "By continuously perfecting our craftsmanship for over 120 years, we create premium vacuum cleaners – bringing outstanding performance and innovative quality into your home"*. The appliance is characterized by *'unmatched flexibility, ergonomic and effortless cleaning, reach mode for difficult spots, quick clean-ups, the brush automatically defines floor types, cleaning without recharging'*.

Retro section *About us* (<https://www.miele.com/en/com/about-us-2065.htm>) focuses on the brand's history – *The Miele Company: Continuity for 125 years*. The arguments are Miele quality, technology, convenience, design, service. Miele is the family-owned brand since 1999 (<https://www.miele.com/en/com/philosophy-2095.htm>), so there is information about the founders (*Philosophy*) – Carl Miele and Reinhard Zinck, the history of the brand – timeline and milestones of the manufacturing and technologies advance (<https://www.miele.com/en/c/miele-history-3696.htm>).

Vast *Sustainability* section tells about the company's vision, sustainability awards, sustainability report, diverse green projects (<https://www.miele.com/en/c/sustainability-3359.htm>), circular economy, human rights, risks analysis, about the brand's ambassadors, mass media coverage of the company's sustainability strategy.

## Assignment

1. Analyze websites of some fashion brands in terms of multimodality.
2. Analyze promotion strategies of 1-2 fashion brands on the websites and different social media platforms.
3. Analyze 1-2 fashion shows in terms of multimodality and semiotics.
4. Analyze multimodal narration in 2-3 commercials.
5. Retrospective analysis of 3-4 luxury manufacturers commercials.
6. Multimodal analysis of automobile ads.
7. Multimodality of perfume ads.
8. Multimodal advertising of gadgets.
9. Multimodal storytelling as a marketing strategy.
10. International events as multimodal communication.

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