

A Study of Text-Image Interaction at *Omidvar Brothers Museum*

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Abstract

Museums are crucial cultural and educational institutions that facilitate visitors' learning by integrating diverse modes of engagement, including linguistic, visual, auditory, and spatial elements. Consequently, coherence of these elements is crucial for effectively presenting information and maximizing its impact on visitors. Utilizing Kress and van Leeuwen's (2020) principles of composition, specifically focusing on information value and salience, this study sought to assess text-image interaction in the images at the *Omidvar Brothers Museum* and their corresponding Persian labels, as well as to compare the interaction in the Persian labels with that in the English labels. The analysis revealed that the criterion "information value: left vs. right" received minimal attention, while the "information value: center vs. margins" criterion was the most consistently met in both Persian and English descriptions. However, the overall accuracy of multimodal interaction between the images and labels decreased by 7.40% in the English labels compared to the Persian labels, indicating a decline in translator performance relative to the original authors. This reduction in verbal-visual coherence suggests a less engaging experience for English-speaking foreign visitors compared to Iranian audiences. These results emphasize the necessity of addressing multimodality within museum contexts, as such focus can significantly enhance visitor experiences and deepen their understanding of museum exhibits.

Keywords: Information value, label, multimodality, museum translation, salience

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1. Introduction

Museums serve as vital institutions that collect, preserve, and showcase cultural, historical, and artistic artifacts to the public. They play an essential role in safeguarding cultural heritage and fostering national identity. As educational hubs, museums offer opportunities to explore the history and culture of various societies, allowing visitors to engage with the past through firsthand experiences. Additionally, museums enhance cultural and social awareness and serve as valuable resources for research and study. With their growing significance in modern society, museums are recognized not only as custodians of history but also as venues for cultural exchange and social interaction. In today's landscape, they have evolved beyond mere exhibition spaces to host events, workshops, and educational programs. These developments highlight the crucial role museums play in promoting cultural tourism and enhancing public awareness.

Museum exhibits alone cannot foster profound learning among visitors; instead, this educational process is significantly influenced by linguistic elements, particularly exhibit labels. Monti and Keene (2016) highlighted that labels serve as the primary means of informing visitors about the exhibits on display. The purposes of employing labels encompass attracting attention, conveying information, and promoting active engagement (Bitgood, 1996). According to Strachan (2017), labels consist of three fundamental components: content, structure, and presentation. This underscores the importance of effectively presenting the information contained within the labels. Consequently, it can be asserted that various elements within the museum environment work in concert to enhance visitor experience and facilitate more effective learning. This illustrates the complex nature of museums and the significance of linguistic, visual, auditory, and spatial structures. Together, these components create a cohesive meaning. Therefore, collaboration and interaction among all museum staff are essential. For instance, label writers should maintain direct communication with designers to ensure that the label content is well-crafted. Designers must also collaborate with museum architects to design exhibition spaces that optimize visitor experiences. Furthermore, translators should engage with label writers and designers to leverage each other's expertise and insights. This interdisciplinary collaboration not only enhances the quality of the information provided but also fosters a comprehensive and meaningful experience for both internal and external visitors. Such interactions enable every aspect of the museum – from artworks to labels to spatial design – to function harmoniously together, ultimately enriching the learning experience for visitors.

Multimodality refers to the use of various types of modes such as text, images, and sound, to convey meaning. In a museum setting, visitors encounter a blend of images, texts, and other visual elements that collectively enhance their understanding of the artworks. However, translators often overlook the multimodal nature of museum environments, assuming that visitors do not engage with their explanations and translations. This perspective can result in neglecting crucial factors in the translation of labels associated with museum works. By recognizing the importance of multimodality in label translation, it is possible to improve visitor comprehension and enrich their overall experience.

The present research focused on examining the interplay and coordination between verbal information and visual representations within the multimodal environment of the Omidvar Brothers Museum. To achieve this, all Persian and English labels associated with photographic exhibits in the museum were analyzed using Kress and Van Leeuwen's (2020) compositional framework. This approach allowed for a detailed exploration of how text and imagery work together to enhance visitor understanding and engagement. By scrutinizing the labels, the study aimed to uncover the extent to which these elements complement each other, thereby contributing to a richer museum

experience. The findings are expected to highlight the significance of effectively integrating verbal and visual components, ultimately informing better practices in museum communication strategies.

The *Omidvar Brothers Museum*, located in the historical cultural complex of Saadabad in Tehran, was established to honor Isa and Abdullah, two notable Iranian travelers. About 70 years ago, these brothers embarked on their journey with two motorcycles, traveling through 99 countries across five continents over a span of ten years. Their travels aimed to study primitive tribes and lifestyles beyond civilization while also promoting Iranian culture globally. This museum showcases artifacts from their journeys, including a shrunken human head from a primitive tribe, photographs documenting encounters with Amazonian, African, and Australian tribes, as well as hunting and musical instruments. Additionally, photos and videos captured by the brothers during their travels are displayed across three rooms in the museum. To finance their expeditions, Omidvar brothers sold their research articles and documentary films, successfully producing significant documentaries about primitive tribes that were broadcast in cinemas and on television. Originally a carriage house, the museum building underwent renovation in 2002 to become an anthropological museum. Its collection includes travel route maps, personal belongings, and documentary images chronicling the adventures of these two brothers, narrating their passion for travel and discovery of the world's unknowns.

2. Literature Review

Aronsson and Elgenius (2014) categorize museums into two main types: art museums, which focus on the display and preservation of artworks such as paintings, and cultural history museums, which aim to showcase the history, traditions, and cultural heritage of specific regions or communities through artifacts, documents, and interactive exhibits.

According to Ambrose and Paine (2006), museum works embody the development, achievements, and challenges of a nation. These artifacts have the power to forge a meaningful connection among the past, present, and future, particularly during times of political and cultural change. This perspective underscores the significance of museums as institutions that foster a deeper understanding of a society's history and culture while also aiding in the preservation of national identity. Furthermore, museums can play a crucial role in promoting cultural tourism and serve as bridges that connect generations. One of the primary methods for engaging museum visitors and enhancing their interpretation of the exhibits is through the use of (exhibit) labels. These labels link the themes of the exhibition with the exhibits on display, imbuing them with meaning. They can stimulate visitors' thoughts by sharing stories about the significance of places, individuals, and events (Ardešhiri, 2020).

2.1. Importance of Translation in Museum Context

According to Jiménez Hurtado, Seibel, Soler Gallego and Herrero Díaz (2012), the future of museum accessibility hinges on the collaboration and interaction between museums, translators, and interpreters. Museum representation involves two main intersections with translation. Firstly, it acts as a form of "cultural translation", conveying cultures through objects and texts in exhibitions. Secondly, it involves interlingual translation, catering to diverse language users in multilingual museums. These distinctions are akin to "museums as translations" and "translations in the museum" (Neather, 2018). Liao (2018) introduced a comprehensive typology of museum translation functions, including the informative aspect, which focuses on conveying content; the interactive function, aimed at engaging visitors and bridging institutional gaps; the political function, reflecting

institutional ideology; the social-inclusive function, promoting language equality; and the exhibitive function, which highlights translation as an object within museum contexts.

Yu and Hirzel's (2022) guidelines for Chinese translators in a museum context emphasize cultural sensitivity, cultural mediation, language mediation, and collaboration with professionals. Translators should use plain and straightforward language, avoiding complex features and metaphors. They need to bridge the cultural and knowledge gaps, making the information explicit and providing necessary explanations. The translation should be coherent and readable, reorganizing and simplifying the text as needed. Translators should possess subject knowledge and work closely with museum professionals to ensure the translations align with the exhibition's purpose. Consideration should be given to the overall context and function of the texts within the exhibition.

2.2. Translation Quality in Museums

Ghazi (2022) conducted a survey of 26 museums, historic sites, and gardens in the U.S. to analyze their translation practices. The findings revealed that 54% of respondents regularly translated wall text and family resources into languages other than English. Additionally, 46% translated brochures, 43% maps, and 38% educational resources. Less frequently translated materials included audio guides and directional signage. Notably, only two institutions had formal translation strategies. Translation practices varied widely based on institutional size and resources, with 73% of translations managed internally, often overseen by educators who hired professional translation services.

Jiang (2010) studied how *systemic* and *functional* concepts improve translation quality assessment for museum texts. The model had three phases: register description, function contrastive analysis, and quality description. Phase 1 analyzed generic structure differences, emphasizing atmosphere in the ST with a poem, while the TT focused on painting analysis. Phase 2 examined lexico-grammatical elements, and Phase 3 evaluated quality. Despite discrepancies, the TT aligned with its context's conventions effectively.

Nurpermadi, Hartono and Sutopo (2020) examined how captions at the *Pekalongan Batik Museum* were translated from Indonesian to English, focusing on translation methods and quality. They discovered that most translations were accurate, acceptable, and readable. Their analysis, based on Molina and Albir's translation techniques, revealed that literal translation was the most commonly used technique. Shivaie and Dastjerdi (2011) studied English translations of Persian museum object descriptions from seven museums, finding only 39.74% accuracy. Better translations are important for showcasing Iranian culture to tourists.

Rahmawati (2023) identified grammatical errors, misspellings, and mispunctuations in English translations of object labels at *Taman Pintar Museum*. Out of 109 sentences analyzed, 102 contained errors. Issues included subject-verb agreement, tense, word order, prepositions, articles, pronouns, and other categories like singularity-plurality, active-passive voice, gerund, to-infinitive, parallelism, and redundancy. Additionally, 10 misspellings and 11 mispunctuations were found, indicating serious problems in producing grammatically correct translations.

2.3. Multimodality and Translation in Museum Context

Neather (2024) believed that translations in museums play a crucial role in exhibitions that extends beyond mere linguistic content. Museum exhibitions create meaning through three-dimensional displays that combine objects, texts, photos, multimedia, and audio guides in interconnected ways (Neather, 2021). It is essential to carefully consider how the translated material will harmoniously blend with the various multimodal resources and elements found throughout the exhibition space.

Multimodality in museums involves the creation of meaning through various modes like language, visual elements (images, gestures), sound, and tactile representations like sculptures. This approach emphasizes the diverse ways visitors interact with exhibits beyond traditional viewing, highlighting embodied and performative experiences within museum spaces (Jiménez Hurtado et al., 2012). Sadri (2015) reported that translators often overlook the multimodality of museum environments, assuming that visitors do not pay attention to captions and their translations. As a result, they fail to consider crucial factors involved in translating the captions of paintings in museums. Consequently, the captions and their translations do not align with the multimodal elements present in these spaces. Pireddu (2022) too, emphasized that quality control of translations in museums involves more than just language transfer. It includes essential aspects such as localization, identifying genres, determining target audiences, recognizing subject fields, and clarifying purposes like engagement and information. Additionally, it involves specifying language registers, evaluating output formats, considering file layouts, and planning production technology, including machine translation. Effective quality control ensures that translations are accurate and culturally appropriate, enhancing the overall visitor experience in museums. This comprehensive approach is vital for creating meaningful connections between the translated content and the diverse resources present in the exhibition space.

Neather (2008) posited that museums function as intricate semiotic environments where various sign systems – such as verbal, visual, and spatial elements – interact to create meaning. These interactions occur on two levels: intra-semiotic, which involves relationships among objects, photographs, and texts, and inter-semiotic, which pertains to the connections between different verbal and visual components. Neather (2008) argues that by employing diverse translation strategies, including addition and deletion, the synergy between verbal and visual elements can be enhanced within the museum context. This approach not only facilitates a more cohesive understanding of exhibits but also enriches the overall visitor experience by ensuring that the communication between text and imagery is both effective and meaningful.

In multilingual exhibitions, translations link text and images, but conflicts can occur when different languages express different values or viewpoints. Labels can tell stories that involve the label's creator, the audience, and the exhibits. Liao (2015) focused on translations in a bilingual exhibition of Chinese photographs by John Thomson. She found that the Chinese texts often emphasized Thomson's views on the subjects in his photos. For example, one photograph showed a difference between English and Chinese labels: English-speaking visitors were prompted to notice a woman's hair adornment, while Chinese-speaking visitors were encouraged to consider Thomson's perspective as an outsider. This highlights how translations can change narratives and perspectives, showing the importance of different modes of communication in conveying meaning in museum exhibitions.

Through another study, Liao (2019) studied how translations relate to the three-dimensional space of museums. Using a geosemiotics approach, she looked at how signs in museums convey social meanings. She found that the arrangement of signs, along with spatial features and curatorial choices, shapes visitors' experiences. Translations, while selective, impact how visitors understand the exhibits. The study revealed differences in translations across museum sections, affecting views on Christianity and multi-faith heritage. Additionally, untranslated labels influenced visitor engagement, sometimes distracting attention from Christian artifacts.

Jiang and Zhu (2018) explored the representation of distance in traditional Chinese landscape painting within a contemporary museum setting. They examined the three axes of distance (level, deep, and high) and their role in conveying the artist's aspiration for spiritual freedom. The study analyzed a specific painting and its bilingual museum captions, drawing on linguistic theories and distance cues. It investigated the coherence between visual and verbal representation and explores how museum discourse can enhance viewers' appreciation of the artwork's aesthetic aspirations.

Methodology

This research focuses on two key aspects: a qualitative examination of the interaction between Persian labels and their English translations, particularly in relation to corresponding visual elements, and a comparative analysis assessing the degree of adherence to composition principles between the original Persian labels and its English translation.

3.1. Data Collection

To collect the data, the researcher visited the *Omidvar Brothers Museum* at Saadabad Palace in Tehran in August 2024. As a cultural and artistic center, this museum houses a diverse collection of artworks, including various images and objects. The theoretical framework for this research is Kress and van Leeuwen's *principles of composition*, which primarily focus on analyzing two-dimensional works such as paintings and photographs. However, as no paintings were present in this museum, the research data was limited to the available images. Given that this research has a translational aspect, only images with labels that included both Persian descriptions and their English translations, were included in the dataset. Consequently, a total of 54 images, along with their Persian labels and English translations, formed the core data for this study.

3.2. Data Analysis

Kress and van Leeuwen's (2020) have introduced "Grammar of Visual Design", which is grounded in the concept of social semiotics. They argue that just as traditional grammar aids in understanding sentences, visual grammar facilitates the comprehension of images. This framework uncovers the underlying patterns within images, enabling audiences to grasp their meanings more effectively.

Kress and Van Leeuwen's "Principles of Composition" are part of their grammar of visual design, which explains how visual elements are organized to convey meaning, much like grammar in language. These principles are 1. Information value, 2. Salience, and 3. Framing. The present study focuses on principles 1 and 2 which are described below:

1. Information Value: This principle highlights how the placement of elements within a composition influences meaning, as different areas of an image convey distinct types of significance. Different areas in an image hold different types of meaning:

A) Left or Right: Elements positioned on the left side of an image represent "given" or "familiar" information, while those on the right side signify "new" information that is yet "to be learned". The given element serves as a foundation that both the creator and the audience can understand, as it is familiar to them. Conversely, the new element provides key and fresh insights to the audience.

When describing an image, linguistic information should also begin with given and known items and transition to new ones. In languages with a right-to-left writing system, such as Persian, known information is placed on the right side, while new information appears on the left. Accordingly, the content presented on the right side of an image description should align with the elements on that side of the image, and similarly, the content on the left side of sentences should correspond with elements on the left side of the image. Persian speakers, who read from right to left, tend to view images starting from the right and moving to the left. In contrast, English speakers read from left to right and approach images in a similar manner, beginning from the left side and progressing to the right.

B) Top or Bottom: In an image composition, elements at the top are associated with "ideal", "abstract" concepts, while those at the bottom relate to "real" or "practical" information. This

distinction is also evident in the relationship between text and image; for instance, if text appears at the top and an image at the bottom, the text assumes a primary ideological role while the image serves a subordinate function (Azam Kasiri, 2022). According to Sadri (2015), elements located at the top of an image are deemed more significant than those at the bottom.

C) Center or Margins: Elements placed in the center are considered “the most important” or represent the “nucleus of the message”, while those positioned in the margins are viewed as “secondary” or “supporting details”. Even if the center is left empty, it acts as an invisible axis that influences the placement of other elements. Accordingly, relevant linguistic information should emphasize the aspects located at the center of the image more than any supporting element.

2. Salience: Visual saliency refers to the extent to which elements in an image capture attention. Elements can be highlighted through specific size, color, contrast, resolution, or positioning. These salient elements are typically the first to be noticed and are interpreted as key or important parts of the image. Since these elements attract the most attention, relevant linguistic descriptions should certainly reference them.

These principles help explain how the organization and visual choices within an image guide the viewer’s understanding, much like how sentences in language are structured to convey meaning.

4. Results

Items related to the information value and salience in both the Persian labels and English translations associated with the images in the Omidvar Brothers Museum were meticulously analyzed and evaluated. Several images from the museum are analyzed in this section.

1. Information Value

First, the degree of alignment between the information value of the Persian label and the corresponding image was assessed. Then, the same evaluation was conducted for the English translation. Examples illustrating each criterion of this model are provided below.

A) Left or Right

In Figure 1, the Persian content should begin its description from the right side of the image and extend to the left side. The Persian text initially references Omidvar brothers, but the right side of the image presents Dr. Magsaysay and not Omidvar brothers. As a result, the Persian text fails to establish a proper interaction with the corresponding image in terms of left or right information value. The Persian text should have been phrased as follows: “Dr. Magsaysay, the President of the Philippines at the time, meeting Omidvar brothers”.



Figure 1. The first example of information value: left of right

Conversely, to align with the image, the English text should start its description from the left side of the image and progress to the right side. In this instance, the English text correctly begins with a mention of Omidvar brothers, aligning with their presence on the left side of the picture and thereby facilitating an appropriate interaction of relevant information.

In Figure 2, Mr. Alberto is positioned between the two Omidvar brothers, but it can often be challenging for a usual viewer to distinguish which brother is Isa and which is Abdullah. The Persian description begins by mentioning the Omidvar brothers before introducing Mr. Alberto. Therefore, the Persian text aligns with the image in terms of left or right information value. Similarly, the English content also starts by referencing the Omidvar brothers before mentioning Mr. Alberto, which meets the relevant criteria according to their positions in the picture. However, if the names of each of the Omidvar brothers were mentioned separately, this alignment might have changed.

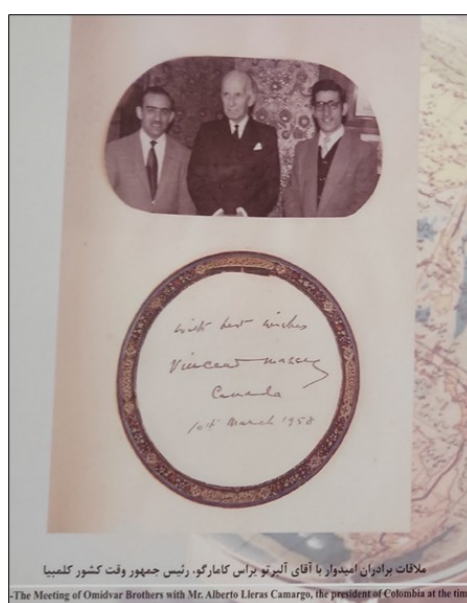


Figure 2. The second example of information value: left of right

B) Top or Bottom

In Figure 3, the Buddha statue is positioned higher than Omidvar brothers, who are located at the bottom of the image. According to the principle of top or bottom information value, the statue holds greater significance. Therefore, it would be ideal for both the Persian and English descriptions to address the Buddha statue and related information before referring to Omidvar brothers. However, as observed, the Persian label initially mentions Omidvar brothers, leading to a mismatch between the stated criterion and the image. Similarly, the English translation rendered the text without considering the position of visual components and therefore did not adhere to the intended principle.



Figure 3. The third example of information value: top or bottom

In Figure 4, Isa and the flag he holds are positioned higher than the mountain and the peak beneath his feet. Consequently, according to the principle of information value, these elements are considered more important. The Persian text has accurately adhered to this criterion by first discussing Isa and the flag before providing explanations about the peak below. Similarly, the English content has effectively followed this principle, resulting in both texts aligning well with the visual elements.



Figure 4. The fourth example of information value: top or bottom

C) Center or Margins

In Figure 5, the then President of Indonesia is positioned at the center of the image, while Omidvar brothers are located on the periphery. Clearly, the focus of the image is on the president. Correspondingly, the Persian text dedicates most of its content to describing the position, name, and relevant information about this figure. The English translation follows suit, resulting in both the Persian and translated texts establishing a proper interaction with the image and aligning with its information value regarding the center and margins.



Figure 5. The fifth example of information value: center or margin

In Figure 6, the central element is the car, while the peripheral elements are the two Omidvar brothers. Here optimal interaction between text and image could occur if the central element in image was emphasized in texts. However, the Persian text mentions Omidvar brothers and the issue they faced, neglecting to address the car itself and the related information. As a result, the Persian text fails to establish a correct relationship with the corresponding image in terms of the information value of the center or margins. The translated content follows a similar pattern, presenting the information from the Persian text without considering the visual elements and the information value. Consequently, the English content also violates this criterion and does not establish a proper interaction with the image.

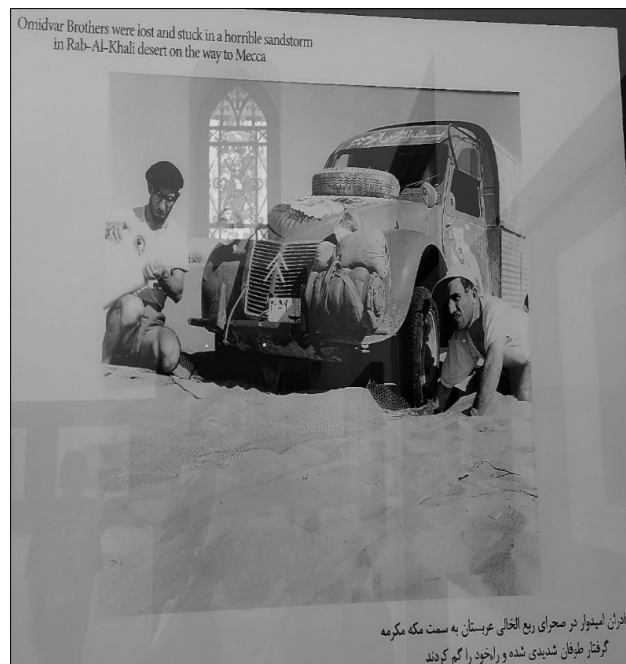


Figure 6. The sixth example of information value: center or margin

2. Saliency

Figure 7 presents a two-part photo, with the main section on the right and the secondary section on the left. Although the second part contains textual content, it remains a significant visual element and exhibits the feature of saliency. The Persian text does not provide an explanation for this portion of the image; however, due to its written structure, Iranian visitors to the museum can read the text without any confusion. The translated English text also fails to address the second part of the image probably because it lacks explanations in the Persian text. Unlike Iranian visitors, foreign visitors cannot read and understand the text in this salient section and therefore miss out on its content, which impairs their understanding and learning.

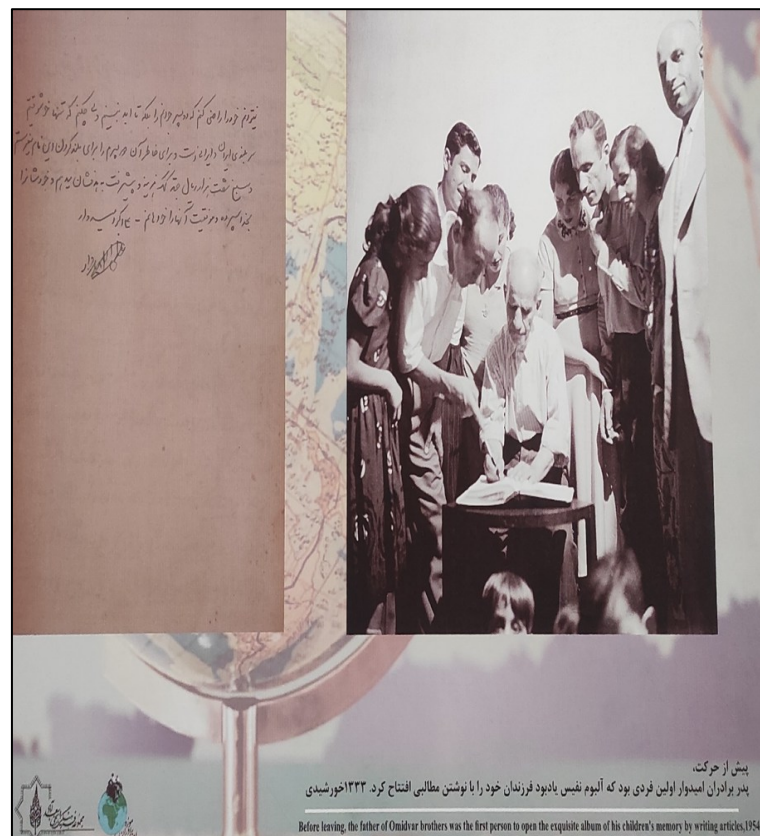


Figure 7. The first example of salience

In Figure 8, the most salient element is one of the Omidvar brothers, who is tall, making this feature a key aspect of the image. The Persian content mentions the short stature of the Pygmy people but fails to address Mr. Omidvar's height, which is the most significant element of the image. This omission results in the Persian content lacking a proper interaction with the visual elements in terms of salience. Including Mr. Omidvar's height would facilitate a clearer comparison for visitors. Similarly, the English content mirrors this shortcoming by presenting the translation in the same manner, thereby failing to establish an appropriate interaction with the image.

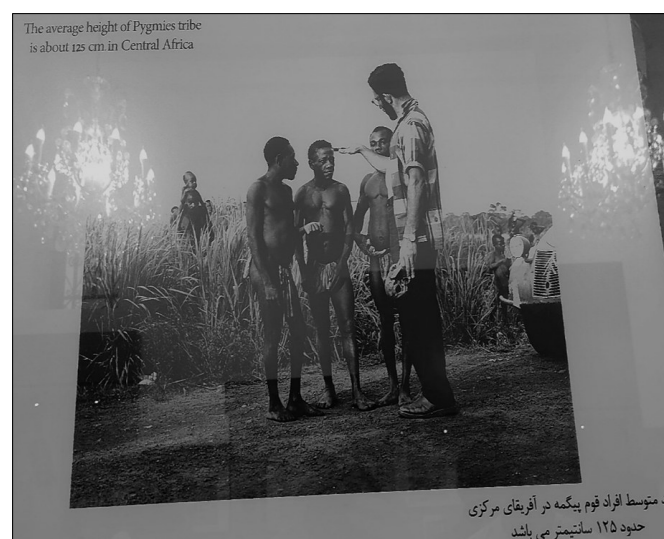


Figure 8. The second example of salience

The items related to the information value and salience of the Persian labels associated with the images in the *Omidvar Brothers Museum* were thoroughly investigated. Subsequently, the same evaluation was conducted for the English translations of these labels. The results indicated that among the 54 labels evaluated, each criterion was met to varying degrees in both the Persian labels and the English translations. The evaluation data is presented in Table 1.

Table 1. Frequency of the criteria met across 54 labels

Labels	Information Value: Left of Right		Information Value: Top or Bottom		Information Value: Center or Margins		Salience	
Persian	32	59.25%	44	81.48%	46	85.18%	44	81.48%
English	27	50%	45	83.33%	46	85.18%	44	81.48%

Based on the results presented in Table 1, it can be concluded that the criterion of information value regarding center and margins was prioritized more than other criteria in both Persian and English labels at the museum. Following this criterion, greater emphasis was placed on the criterion of top or bottom information value. The salience criterion ranks next, while the least attention was given to the criterion of left or right information value.

The results reflect separate analyses of the Persian and English content but do not indicate any changes in compliance or non-compliance with these criteria after translation. Therefore, a comparison of compliance and non-compliance with these criteria post-translation is provided in Table 2.

Table 2. Changes in Meeting the Criteria After Translation

Criterion	Changes in Meeting the Criterion After Translation
Information Value: Left of Right	-9.25%
Information Value: Top or Bottom	+1.85%
Information Value: Center or Margins	0%
Salience	0%

The results presented in Table 2 indicate that the Persian labels in this museum paid more attention to the left or right information value criterion compared to the English translations. Compliance with this criterion in the English translations is 9.25% lower than in the Persian labels. Conversely, translations have either consciously or unintentionally given 1.85% more attention to the criteria of top or bottom information value than the Persian labels. Additionally, the degree of compliance with the criteria for information value related to the center or margins, and salience has remained unchanged after the translation process, with both the Persian label and the English translation consistently meeting these criteria.

Overall, it can be concluded that compliance with the criteria related to Kress and van Leeuwen's composition principles model has decreased by 7.40% following the translation process.

5. Discussion and Conclusion

Recognizing the significant importance of multimodality in museums, as well as the need for label writers and translators to consider the complex nature of labels within the museum environment, this research investigated these matters. The study specifically aimed to evaluate the effective and accurate interaction between Persian labels and their English translations with visual elements in the images present in the *Omidvar Brothers Museum* located in Saadabad Cultural and Historical

Complex, Tehran. Kress and van Leeuwen's (2020) *Principles of Composition* was selected as the theoretical framework for this analysis. These principles address how visual elements are organized to convey meaning. The first principle, information value, pertains to the placement of elements within an image; in languages like Persian, known information is typically positioned on the right side, while new information is placed on the left. Additionally, elements at the top of an image are regarded as ideal and abstract information, whereas those at the bottom are considered real and practical information. The sub-principle of center or margins determines the main focus of the image and its secondary elements. The central element captures the viewer's attention, so linguistic information should be particularly emphasized to ensure clear communication and enhance understanding. The second principle, saliency, refers to elements that attract the most attention due to characteristics such as size, color, or contrast, making them key components of the image. These elements are usually noticed first and draw more attention; thus, linguistic descriptions should also prioritize them. Adhering to these principles, much like following grammatical rules in language, guides viewers' visual comprehension and aids in accurately interpreting images. This research examined the criteria of information value and saliency in both Persian labels and their English translations at the *Omidvar Brothers Museum*. A total of 54 labels were evaluated, revealing varying compliance percentages with these criteria. The results indicated that the criterion of information value regarding center or margins is met more frequently than the other criteria in both languages. Following this, attention is prioritized for top or bottom information value, with saliency ranking next; the least attention is given to left or right information value. Furthermore, an analysis of changes post-translation reveals that attention to left or right information value is greater in Persian labels compared to English translations, with a compliance rate decrease of 9.25% after translation. Conversely, translations exhibited 1.85% more attention to top or bottom information value. Overall, compliance with the criteria decreased by 7.40% after translation.

Although many instances adhered to composition principles, a few cases of non-compliance – particularly regarding information value – suggest a lack of awareness among label authors about effective interaction of text and visual elements. Additionally, it was noted that translators often focused solely on linguistic translation without considering interaction with visual components. In most cases, these principles were likely followed without sufficient knowledge of composition guidelines. According to Neather (2024), translators should exercise care and consider how textual content effectively integrates with multimodal elements in museum spaces to produce clearer meanings.

The significance of this research extends beyond a deeper understanding of how information is presented in museums; it also analyzes how these interactions influence visitors' comprehension of artistic and cultural works. Consequently, this study can contribute to improving translation processes and label writing within the multimodal environment of a museum.

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