

#StayHome and #TravelTomorrow – (De)marketing Travel Experiences
during the Covid-19 Pandemic: Multimodal Discourse Analysis of Tourism
Promotional Videos

Mirka Ristimäki

MA Thesis

English, Degree Programme for Language Specialists

School of Languages and Translation Studies

Faculty of Humanities

University of Turku

April 2021

The originality of this thesis has been checked in accordance with the University of Turku quality assurance system using the Turnitin OriginalityCheck service.

TURUN YLIOPISTO

Kieli- ja käännöstieteiden laitos / Humanistinen tiedekunta

RISTIMÄKI, MIRKA: #StayHome and #TravelTomorrow – (De)marketing Travel Experiences during the Covid-19 Pandemic: Multimodal Discourse Analysis of Tourism Promotional Videos

Pro gradu -tutkielma, 75 s., 10 liites.

Englannin kieli, kieliasiantuntijan tutkinto-ohjelma

Huhtikuu 2021

This thesis studies tourism representations and (de)marketing strategies in promotional videos created by 20 Destination Marketing Organizations (DMOs) during the Covid-19 pandemic in Spring 2020. The objective of the study is to examine how the multimodal resources of the videos contribute to destination marketing and are influenced by the challenging conditions imposed on travel. These aspects provide an interesting angle from which to examine tourism promotion and the representational metafunction of language and visual communication.

The methods of multimodal discourse analysis (Halliday and Matthiessen [1985] 2014; Kress and van Leeuwen 1996; 2006; Royce 1998) are utilized in the analysis of transitivity and representational meanings derived from the voiceover and visual shots of the videos. The discussion of the results is based on existing studies on tourism representations and place marketing. These elements provide the basis for analysing each semiotic mode separately, after which intersemiotics is considered while comparing the DMOs' approaches to each other.

Four different approaches to destination (de)marketing were identified based on the verbal transitivity features of the videos, constructed mainly around material, relational, and mental processes. Based on the emphasis on destination attractions and attributes and other ways of creating demand, such as showcasing the spirit and culture of the destination, the representations found repeat the tendencies of tourism promotion. At the same time, the results provide examples of place demarketing through verbal incentives to divert demand realized through direct statements and the abstraction of language. The absence of represented destination qualities in favour of more important basics of life was also found to be a frequent theme in the videos.

These verbal meanings were complemented by visual features of the videos, usually either by repeating similar meanings or exemplifying them in different ways. Essential features of the destinations were utilized to place emphasis more strongly on their attractions, mostly through analytical, symbolic, and narrative representations of nature, culture, hosts, and guests. Temporal representations, on the other hand, were more tied to the pandemic context. Thus, multimodality proves to be a potentially effective tool in the place marketing context. The study suggests that the tools of multimodal discourse analysis are useful in providing evidence on promotional strategies and tourism representations, as well as in analysing aspects of video material. Further research could, however, incorporate even more data and elements of multimodal material into the analysis.

Keywords: Multimodal Discourse Analysis, Functional Linguistics, Tourism Representation, Destination Marketing, Covid-19 Pandemic

Table of Contents

Lists of figures, tables, and abbreviations.

1 Introduction	1
2 Background	3
2.1 Covid-19 pandemic and the travel industry response.....	3
2.2 Destination management and the language of tourism	4
2.3 Demarketing and place demarketing	7
3 Frameworks for Multimodal Discourse Analysis	9
3.1 SFL, transitivity, and representation	10
3.2 Visual Grammar, transitivity, and representation	17
3.3 Multimodality and intersemiotics in dynamic texts	22
4 Data and Methods	26
4.1 Data	26
4.2 Methods	27
4.2.1 Coding the video elements.....	27
4.2.2 Transitivity and intersemiotic complementarity	28
5 Results and Discussion.....	30
5.1 Verbal mode and transitivity	30
5.1.1 Material representations.....	32
5.1.2 Relational representations.....	36
5.1.3 Mental representations	38
5.1.4 Behavioural, verbal, and existential representations	39
5.2 Visual mode and transitivity.....	41
5.2.1 Conceptual representations	42
5.2.2 Narrative representations	49
5.3 Intersemiotic complementarity: comparison of DMOs' promotional strategies...	52
5.3.1 Representing distinct destination attractions and attributes in both modes	53
5.3.2 Shared challenge as an opportunity to showcase the spirit of the destination	56
5.3.3 Representations of both the pandemic and the destination.....	59
5.3.4 Little to no representation of the destination-specific qualities verbally	61
5.4 Further discussion, limitations, and study implications	64
6 Conclusion	68

Bibliography.....	71
Primary Sources	71
Secondary Sources	72

Appendix 1 List of DMO Video Material in the Analysis

Appendix 2 Video hashtags and/or titles

Appendix 3 Example annotation of the visual shots and process types with voiceover;

Dominican Republic (Video 6)

Appendix 4 Finnish Summary

List of Figures

Figures 1 & 2 Analytical processes (Australia: Shot 1; Abu Dhabi: Shot 3)

Figures 3 & 4 Symbolic attributive and symbolic suggestive processes (Kenya: Shot 1, Dominican Republic: Shot 1)

Figures 5 & 6 Non-transactional and transactional action processes (Dominican Republic: Shot 15, Shot 2)

Figure 7 Reactional process (Sri Lanka: Shot 7)

Figure 9 Intersemiotic complementarity in the ideational/experiential metafunction (Royce 1998, 31, Table 2)

Figure 10 Percentage of different clause types (main finite clause, non-finite clause, and rankshifted finite clause) per process type

Figures 11 & 12 Analytical (Saint Lucia: Shot 30), and symbolic representations (Guyana: Shot 5)

Figures 13 & 14 Temporal analytical processes (Mexico: Shot 1, and Jamaica: Shot 42)

Figures 15, 16, 17 & 18 Symbolic representations of the nation (Jordan: Shot 14, Abu Dhabi: Shot 12, Brazil: Shot 47, and Jamaica: Shot 36)

Figures 19, 20, 21 & 22 Cultural symbolic representations (Peru: Shot 28, Guyana: Shot 10, Fiji: Shot 23, New Zealand: Shot 6)

Figures 23, 24, 25 & 26 Well-known symbolic representations (Ghana: Shot 5, Brazil: Shot 21, Barbados: Shot 9, Jamaica)

Figures 27, 28 & 29 Classificational processes (Australia: Shot 30 & @adelaidekoalarescue, Grenada: Shot 4, Australia: Shot 2)

Figures 30, 31, 32 & 33 Action processes (Costa Rica: Shot 16, Sri Lanka: Shot 34, Peru: Shot 63, Seychelles: Shot 4)

Figures 34, 35, 36 & 37 Reactional representations of looking (Costa Rica: Shot 15, Brazil: Shot 42, Fiji: Shot 6, Mexico: Shot 37)

Figures 38, 39, 40 & 41 Reactional (and mental/speech) representations (Brazil: Shot 36, Spain: Shot 11, Peru: Shot 22, Barbados: Shot 11)

Figure 42 & 43 Keyframes for destination attractions (intersemiotic repetition) (Jordan: Shot 1, Kenya: Shot 32)

Figures 44 & 45 Distribution (%) of representations in the verbal and visual modes (Videos 2, 4, 9, 12, 13, 14, and 20)

Figures 46 & 47 Distribution (%) of representations in the verbal and visual modes (Videos 7, 15, 16, and 17)

Figures 48 & 49 Keyframes for intersemiotic meronymy (Saint Lucia: Shot 11) and hyponymy (New Zealand: Shot 11)

Figures 50 & 51 Distribution (%) of representations in the verbal and visual modes (Videos 1, 3, 8, and 18)

Figures 52 & 53 Keyframes for intersemiotic synonymy Seychelles: Shot 10) and collocation (Abu Dhabi: Shot 19)

Figures 54 & 55 Distribution (%) of representations in the verbal and visual modes (Videos 5, 6, 10, 11, and 19)

Figures 56 & 57 Keyframes for intersemiotic repetition (Jamaica: Shot 34), and hyponymy (Spain: Shot 2)

List of tables

Table 1 Structural units for analysis, categories for classification, and analysis goals

Table 2 Distribution of different process types in the verbal mode

Table 3 Distribution of different process types in the visual mode

List of abbreviations

DMO Destination Management/Marketing Organization

MDA Multimodal Discourse Analysis

SFL Systemic Functional Linguistics

UNWTO United Nations World Tourism Organization

WHO World Health Organization

1 Introduction

This thesis studies the multimodal promotional strategies that were used by destination management organizations (DMOs) during the Covid-19 pandemic. Safety concerns such as the worldwide pandemic are bound to have wide-reaching impacts, including travel restrictions and recommendations that urge people not to travel. Considering that tourism industry is a major contributor to the GDP of several countries (UNWTO, 2021), the DMOs taking active part in conveying this message does not correspond with the goals of destination promotion. During this challenging time, DMOs had to employ different ways of marketing their product while still urging people to stay safe, which can be studied through their promotional material and the specific semiotic resources that they use. Thus, the circumstances provide an interesting premise for the study from the point of view of place marketing, the strategies of which have already been widely studied in different modes and channels (for example Dann 1996; Francesconi 2014; Nekić 2014; Wang and Lehto 2020). National and regional destination brands need to build their image to attract their own target markets, which means that there can be different approaches to marketing even in normal circumstances. However, their ultimate goal is to persuade people to visit that particular location and spend their money there – not at home. While safety is a major component to travelling, especially in international tourism and air travel, it is not necessarily highlighted as such when promoting a destination and is rarely the primary concern (see however: Henderson 2003; Beirman 2011). The specific ways in which destination marketing has been carried out during the pandemic could therefore even be called *place demarketing* (for example Medway and Warnaby 2008; Bradley and Blythe 2013), since DMOs have had to continue encouraging people to visit their destination in the future, while trying to keep them safe for the time being.

Therefore, the objective of this study is to describe the multimodal discursive strategies of (de)marketing in the context of tourism and the pandemic. The material, which consists of 20 promotional videos by selected destinations, was chosen based on the campaign initiated by United Nations World Tourism Organization (UNWTO, 2020a). The campaign sets out to inspire travellers but discourage travel. Since there is also limited interest in analysing audio-visual tourism promotional material (for example Francesconi 2011; Pan 2011; Leotta 2020), this thesis contributes to the field by offering a systematic exploration of video material in the place marketing context, while providing an interesting addition to the topical pandemic-related research. The main research question and its sub-questions are the following:

1) Through what kind of multimodal strategies did DMOs' promotional videos contribute to place (de)marketing during the global Covid-19 pandemic?

- a) How do the visual and verbal semiotic modes individually contribute to the creation of representational meanings?
- b) How do the modes complement each other in creating representations, and contribute to the narrative of the videos?
- c) Are there similarities or differences between different DMOs in terms of their approach to promotion and the use of multimodal resources? If so, what are the main findings?

The premise of the study already entails some promotional strategies, especially for the representations in the verbal mode. Therefore, the hypothesis of the study was that DMOs share some representational strategies in their promotion. This regards particularly the pandemic and diverting demand, but the DMOs may still differ in terms of individual representations of their destination. I presumed that the DMOs attempt to restrict travel to their destination through different verbal statements, so the aim was to uncover these representations, compare them to the visual representations, and discuss them in relation to the tourism promotion context and the pandemic conditions. An additional consideration for the study was to see how well suited the chosen methods of multimodal discourse analysis, transitivity and intersemiotic complementarity, were for analysing dynamic texts such as these videos, and whether they were useful in providing evidence of the phenomenon.

The thesis is outlined as follows. First, background for the study is provided in section 2, including the outline of the Covid-19 pandemic and some of its implications on the travel industry (2.1), major tendencies in destination marketing (2.2), and demarketing concepts (2.3). Next, the frameworks for multimodal discourse analysis are introduced in section 3, including Systemic Functional Linguistics (3.1), Visual Grammar (3.2), as well as intersemiotic complementarity and multimodal transcription (3.3), followed by the account of the data and methods in section 4. The results of the study are presented in section 5, divided into subsections for different modes, categories, and objectives, along with discussion of the results in each section. In addition, 5.4 provides further discussion, as well as reflects upon the limitations and implications of the study. Finally, the conclusion is provided in section 6.

2 Background

The current study focuses on promotional strategies from the discourse analytic point of view, but besides the theoretical frameworks for studying the verbal and visual aspects of the video material, some further background is necessary for the discussion of the results. In the following subsections, the important contextual background regarding the Covid-19 pandemic and tourism promotion are introduced, which include the aspects of place marketing and the concept of demarketing.

2.1 Covid-19 pandemic and the travel industry response

The context for the selection of the thesis material and the relevance of the topic is derived from the situation in the Spring of 2020, a health crisis affecting almost the entire world at that time. World Health Organisation (WHO, 2020a) declared Covid-19 as a pandemic on the 11th of March 2020 and urged countries to take preventive actions that would be comprehensive and aggressive enough to save lives. March was the beginning of the wider spread of the virus, and according to the Coronavirus Disease Dashboard provided by WHO (2020b), the number of daily cases on March 1st was 1 893, which increased rapidly to 172 558 daily cases on June 30th. At the end of June, the total number of cases globally was 10 185 374 including 503 862 deaths (WHO, 2020b). These numbers explain the spread of the virus during the timeline, when the thesis material was published. WHO did not recommend restricting movement (trade or travel), according to the travel advice article published in February 2020 (WHO, 2020c), where WHO argued that these measures could negatively affect receiving aid and might be ineffective according to previous evidence. However, good hygiene and self-monitoring was recommended for travellers, as well as wider monitoring for countries along with prevention recommendation messages in international traffic (ibid.). Travel restrictions or recommendations at the time were dependent on the country and their situation, and measures could include quarantine and testing, among other things (WHO, 2020c).

The tourism industry's response to the pandemic and its effects on international travel would best be defined through the actions of World Tourism Organization UNWTO, which is a United Nations Specialized Agency dedicated to tourism. On the 26th of March 2020, UNWTO introduced a hashtag #TravelTomorrow, which aimed at solidarity and highlighted the importance of continuing to travel in the future to support jobs, learn from other cultures, and advance sustainability in the process of development

(UNWTO, 2020a). Another news release on the 6th of April explained how “the online campaign has had a massive impact on social networks and is being embraced by a growing number of countries, destinations and companies linked to tourism, cities, media outlets and individuals from all over the world” (UNWTO, 2020b). UNWTO also offered digital resources for anyone wishing to contribute and emphasized that it is crucial for international crisis recovery to develop a unified response from the tourism industry (ibid.). Two months later, on the 26th of May, UNWTO (2020c) published a news release introducing their own 60 second film made with the partner CNN to the global audience. The accompanying words for the film were by CNN Worldwide Commercial President Rani Raad, who said:

“Tourism is by far one of the most affected sectors as a result of this pandemic. [...] It is important to share this responsible yet aspirational message with CNN’s global audience, reminding people that while many have to stay home today, to not stop dreaming about where they want to travel to tomorrow.”
UNWTO (2020c)

This trend, introduced by UNWTO to advise destinations to act responsibly but inspire people, is the topic and main interest of this thesis. It is not entirely certain, whether all the included destinations acted based on these suggestions, but nevertheless comparable content was published during that time to keep the industry afloat and united in the time of crisis. Consequently, the challenging position of the tourism industry in creating these online promotional videos was definitely a fascinating premise for research.

2.2 Destination management and the language of tourism

Language and tourism are bound together among other things through promotion, since travel decisions must be made based on pre-trip information, which usually comes in verbal or visual format. Dann (1996, 2) argues that the rhetoric of attracting tourists to visit a destination or an attraction by means of different modes is a good example of the relationship between persuasion and tourism. The multiple ways of communicating the destination attributes and luring customers have already been established by several researchers introduced by Dann (1996), such as Gold (1994), Hanefors and Larsson (1993), and Wood (1994), and they consist of verbal and visual techniques, social control, authenticity, hedonism, and so forth. For example, key words (*excitement*, *adventure*, and so on) and keying are used to authenticate attractions and destinations, and heighten their

qualities, which enhance “the pursuit of novel, meaningful experiences which keying claims to supply” (Dann 1996, 174-176). More broadly, Dann (1996, 6-29) defines four categories for language used in tourism promotional texts, which include the language of authentication (such as traditions), differentiation (novelty of the destination), recreation (imagination and anticipation of experiences), and appropriation (reduced representations – us, and them). These all suggest that the destination is something to be differentiated from everyday life and thus promotion places emphasis on enjoyment and new experiences (ibid.). However, the term and idea of *placelessness*, as discussed by Relph (1976) in *Place and Placelessness*, as “the casual eradication of distinctive places” and “the making of standardized landscapes” (Relph in Shim and Santos 2014, 106) could also influence the marketing of destinations, making them resemble each other and be made up of similar qualities. It is, therefore, also interesting to examine how these destinations are represented, and whether, as Salazar (2012, 877-878) argues, these tourism imaginaries which often emphasize the Other, exoticize it, and “exaggerate the power of difference while neglecting and obfuscating the power of commonality”, can nevertheless also help develop connections between people from different cultures regardless of where they are. The hypothesis of this thesis relates to this attempt to create commonality, even though these tendencies of differentiation in marketing still exist.

From the marketing perspective, one could examine the role of place as the product that needs to be sold. Destination Management Organizations (DMOs), such as the ones in this study, are ones that manage the destination and its resources, and contribute to its marketing, which is one of their most important tasks, and thus need to carefully select and appeal to their target markets (Crouch and Ritchie 1999, 149). The product consists of elements, which Crouch and Ritchie (1999, 146) determine as the destination’s core resources and attractors are “physiography, culture & history, market ties, activities, events, and the tourism superstructure”. The marketers can influence the traveller in the choice process, which have been distinguished as the dream phase, information gathering phase, and the practical decision phase (Lundberg, 1985). Clearly, during the pandemic the process is limited to the dream phase, or the information gathering phase at most. This needs to be recognized by the marketer who must influence the potential tourist and create the positive associations and perceptions about the place product in the stage where they are at currently (Goodall 2012, 261). Related study by Wang and Lehto (2020, 1444) found that marketing messages need to be designed according to the psychological distance of the receiver to the destination and the travel

event, emphasizing timing, appeal of the message, and consider interactional effects which the distance may cause. One interesting feature of the study concerned language abstraction, which showed that “[w]hen marketers target potential tourists planning for a trip in the distant future, messages that apply a benefit appeal or language that is high in abstraction may be effective” (Wang and Lehto 2020, 1444). This relates to the earlier discussion about decision phases (Lundberg, 1985; Goodall 2012), and is relevant to the discussion of the linguistic strategies that the DMOs employ in their promotional videos. This, together with the language of tourism, works as a basis for comparing the DMOs’ campaigns. Although verbal and visual representations are the focus, logos, slogans, and taglines are considered as well since they are integral to the destination brand.

The modes and channels through which marketing of destinations can be carried out are increasingly diverse since the emergence of internet. The importance of social media is heightened (for example Leotta 2020) and may be influential in travel information search as well. For instance, Xiang and Gretzel (2010) found in their study that social media sites are a substantial part of online search results, and marketers need to engage with these platforms to stay relevant. One factor in this age is also the diffusion of travel information, which Månsson (2011, 1647-1648) addresses by discussing media convergence and the circle of representation, which happens when users consume content, and can also “create new media, by imitating, transforming or commenting on other products and/or their media content”. Thus, social media sites, among other platforms, offer new ways to connect people and share information. The created or replicated media, such as the promotional videos in this study, can be part of a larger movement and contribute to common representations of time and place. Multimodality plays a major role in these channels of destination promotion and can have a deeper impact on the minds of the potential tourists than mere linguistic devices:

From a cognitive viewpoint, it is an attention-grabbing device which then emphasizes the message and leaves a lasting trace in the mind. Within the discursive frame of tourism promotion, it effectively works as a push-factor strategy and indexical transfer performer (Francesconi 2011, 10).

Dynamic texts reflect the dynamic tourist gaze of moving around the destination and “the complexity, plurality and fluidity of reality and gives the viewer an impression of visiting and exploring the destination” (Francesconi 2014, 147). This has been proven by studies such as Pan’s (2011), in which research subjects responded well to certain visual elements of a tourism TV commercial, including familiar aspects and new experiences, as well as

something pure and unspoiled (Pan 2011, 171). These kinds of commercials could be directed to TV or online use with different visual and narrative strategies, which affects the terminology as well (Leotta 2020, 207-214). The term tourism promotional video is used in this study since these are examples of online or social media marketing. Either way, the analysis of audio-visual tourism promotion is argued to be underrepresented (for example, Francesconi 2011; Pan 2011; Leotta 2020). This study attempts to uncover how the video format exhibits these verbal and visual place marketing strategies as well as the pandemic-related demarketing approaches that are discussed next.

2.3 Demarketing and place demarketing

Since the hypothesis is that the promotional content used as the data for this thesis is similar to the UNWTO campaign video, I would not regard it solely as typical place marketing discussed in the preceding section. The term that could be used when referring to this phenomenon of delaying visits is *demarketing*. Bradley and Blythe (2013, 22) give this term the simple definition of using similar strategies and tools to normal marketing but intentionally decreasing demand. The concept of demarketing was first introduced by Kotler and Levy (1971) who defined it in four ways, which were *general*, *selective*, *ostensible*, and *unintentional demarketing*. Bradley and Blythe (2013, 25–27) expanded this categorization to six strategies, where the most suitable ones for present purposes would be *synchromarketing*, where demand is redistributed based on some measurement such as seasonal sales, and general demarketing, which is the overall attempt to decrease demand. These phenomena have been studied in the context of places as well. For example, Medway and Warnaby (2008, 644) define demarketing as “activities aimed at *deflecting* interest, visitors and/or investment *from* a particular place”, which can be either passive or active. The reasons behind demarketing efforts are varied, and crisis management/prevention is taken up as a distinct motive in the form of *crisis place demarketing* (Medway and Warnaby 2008, 648–649). This requires high effort with a mainly negative emphasis because the idea is to discourage people from visiting in specific circumstances. In a crisis such as the pandemic, one could expect the DMOs to advise people in their travel decisions. Whether or not the ban on travel is also enforced by the government does not necessarily matter, because the (de)marketing efforts adopted by the DMOs may also function as a way to protect their image and show that they are being responsible.

Another negative strategy related to this preventive approach is *informational place demarketing*, which aims at giving people enough facts to make informed decisions about visiting, which may then overlap with crisis place demarketing (Medway and Warnaby 2008, 648–649). In addition, synchromarketing (Bradley and Blythe 2013, 71–73) can be adapted to this particular situation and place context as well. This type of marketing could involve totally restricting access to the place or using *diversionary place demarketing*, which would redirect the visitors elsewhere (ibid.). Of course, in the Covid-19 situation the restrictive measures and recommendations were sometimes quite severe and could be characterized as restricting access entirely. However, there is also the possibility that the demand was diverted elsewhere in time or place, which would utilize the latter approach. For instance, the case study of the 2012 Olympics in London (Bradley and Blythe 2013, 83–90) demonstrated crisis management/prevention strategies of diversionary and informational place demarketing in order to prevent congestion in the city and enabling the everyday life to continue as smoothly as possible and prevent any problems that might arise, taking into consideration both spatial and temporal aspects of the movement of people.

It is of course beneficial for the destination to maintain a positive image throughout the crisis to prevent the long-lasting impacts of demarketing. This cautionary approach would then mix and contrast demarketing with conventional place marketing, which requires positive measures and effort (Medway and Warnaby 2008, 648–649). This would be preferable based on the example of the UK foot and mouth crisis and active demarketing of the countryside, which resulted in high efforts to revive interest in these areas after the crisis (Medway and Warnaby 2008, 645). Therefore, the belief is that the promotional videos are also constructed to reflect the desirable associations with travelling, while different demarketing strategies may still be utilized in various ways. The exact linguistic features of place demarketing are not identified by the researchers and based on searches from the library database and academic journals, there appears to be very few, if any, studies on demarketing from the linguistic point of view. Of course, the topic is very close to marketing in general, which means that similar strategies might be used along with references to the context and aims of demarketing.

3 Frameworks for Multimodal Discourse Analysis

In order to examine representational features of the chosen data, promotional videos, theories and methods of Multimodal Discourse Analysis (MDA) are applied in the thesis. The basic idea behind MDA is that all signs carry meanings and can be utilized in communication, which can include multiple modes besides the written format such as audio, visual, and even colour (Kress 2010). In what is more broadly defined as Social Semiotics, an important assumption is that the basic meaning units of signs are made with motivation and purpose in specific social environments that also determine their form and meaning, which is contrasted with only using signs (Kress 2010, 54). It is important to note that the theory makes no evaluations about what the analysed mode can be, or what can be seen as text (Iedema 2001, 201). For example, van Leeuwen (2005, 285) discusses semiotic resources and defines them as “the actions, materials and artifacts we use for communicative purposes”. The function of each of these chosen resources or modes, how they relate to each other, what is being highlighted and by whom can be examined through Social Semiotics (Kress 2010, 57–59). Therefore, the social semiotic approach to communication is integral in defining MDA and interpreting the meanings derived from the multimodal resources in this study.

Halliday’s contributions (for example, Halliday and Matthiessen [1985] 2014) in the field of Systemic Functional Linguistics (SFL) have sparked expansions of the theory to other modes and studies using the social semiotic approach (see for instance O’Toole 1994). These include the Visual Grammar utilized in this study (Kress and van Leeuwen, 1996; 2006), through which static (or dynamic) images can be analysed and interpreted. In addition to visual modes, colour (Kress and van Leeuwen, 2002) and speech, music, and sound (van Leeuwen, 1999) have been also focused on as semiotic modes. Thus, it would be possible to analyse the soundtrack in detail and go even further into the elements that make up the visual mode. However, these finer details of expression are not examined because closer inspection would require more time or less data. In the following sections, the basic concepts of Halliday’s framework (Halliday and Matthiessen, [1985] 2014) are introduced, after which the Visual Grammar by Kress and van Leeuwen (1996; 2006) is presented, followed by discussion of intersemiotic complementarity (such as Royce 1998), and features of dynamic texts.

3.1 SFL, transitivity, and representation

Starting from the basic principles of SFL, Halliday's Introduction to Functional Grammar (Halliday and Matthiessen, [1985] 2014) serves as an important work for understanding the frameworks for multimodal analysis, as well as the methods of finding meaning in texts. Halliday's idea of language is based on the meaning potential it carries in certain socio-cultural contexts, and acts as a way of doing things through the available resources (ibid.). Halliday's metafunctions are the main principles for understanding meanings; experiential, interpersonal, and textual aspects of texts are all utilized in analysing the message and structure of different modes of communication (ibid.). The experiential metafunction is defined as "construing a model of experience" through the system of transitivity, interpersonal metafunction as "enacting social relationships" through the system of mood, and the textual metafunction as "creating relevance to context" through the system of theme (Halliday and Matthiessen [1985] 2014, 83-85). Thus, they are a way of talking about what is happening in the world, using language for interaction, and using language in a way that is suitable for the context (Thompson [1996] 2014, 30). Here, the important thing to analyse are the functional roles of the elements in the clause, which are different depending on the metafunctional meaning, and the three-dimensional analysis that can be carried out reveals that constituents can have multiple roles at the same time (Thompson [1996] 2014, 32-34). In addition to the first three metafunctions, which see clauses as representation, exchange, and message, Halliday and Matthiessen ([1985] 2014, 83-85) include the fourth logical metafunction for the clause-complex, which addresses logico-semantic relations between clauses. Some aspects of the logical metafunction are considered in the analysis in order to find logical connections between clauses and their representations and create a methodological structure for the analysis. Next, the framework for analysing representational meanings, in other words, transitivity, is explained through examples, which shed light on the functional roles of the clause elements from the perspective of the experiential metafunction.

All the explained metafunctions are useful in examining derived meanings, and would be suitable for studying promotion, as is done by, for example, Francesconi (2014), and Nekić (2014) in the field of tourism. For the aims of this thesis, however, the most suitable approach to the linguistic (and visual) components of the videos is identifying representations of people, places, actions, and the overall situation. These are realized in the transitivity system through the clause elements of *participants*, *processes*, and *circumstantial elements*, which are used to describe what is done and by whom, and in

what circumstances (Halliday and Matthiessen ([1985] 2014). Therefore, the reason for choosing this approach lies in the idea that tourism promotion is strongly connected to representing places and experiences as a strategy for creating demand, simulating experiences beforehand and showing what the destination has to offer, as was discussed in 2.2. Representation has been a persistent topic in tourism research from the social point of view (for example, Dann 1996; Salazar 2012) since marketing a destination necessarily includes conveying carefully selected representations of place. The slightly different angle of this study focuses more on external factors affecting these place representations and examines how the DMOs choose to (de)market their destination in the pandemic context. Therefore, the promotional strategies analysed in this study are constructed through the elements of the transitivity system, and the created meanings function as promotion and representations of place. Analysing the material only through the system of transitivity makes it possible to analyse a wider range of videos and compare the findings.

The framework for transitivity is introduced in this section through the guiding principles of Halliday and Matthiessen ([1985] 2014), and Thompson ([1996] 2014), which are exemplified through the transcribed video voiceover from the data of this thesis, along with external examples where needed. The videos are listed in Appendix 1 and shall be referenced by the destination name. One important issue concerning the classification of processes has to do with clause complexes (Halliday and Matthiessen [1985] 2014, 6-10), which means that different process types coincide them and representations are realized on multiple levels of the clause complex. In the examples, whenever the clauses are embedded into the main ones, they are differentiated with letters and numbers, A for the highest level and B for the embedded clauses, and so on, if further levels are needed. Examples include the names of the participants and the process type, which is highlighted in grey, and circumstantial elements (labelled as Circ, followed by their type). These examples are referenced in the analysis sections, hence the complex presentation, and are discussed along with further issues concerning transitivity.

Starting from *material processes*, which involve doing and happening, where the participants of *Actor* (example 1), sometimes implicitly such as in the passive clause of example 2, and optionally the *Goal* (example 2), are represented (Halliday and Matthiessen [1985] 2014, 224–245). These examples provide concrete representations of physical actions, as can be expected of material processes, but more abstract

(1)

Actor	Material	Circ: place
The children	will return	to the parks.

Abu Dhabi

(2)

	Circ: place	Goal	Material	Circ: quality
A1	High up in these misty mountains,	bountiful tea bushes	are tended	lovingly,
A2	Goal their freshest leaves	Material hand-picked		
A3	and	Material crafted	Circ: comitative with pride.	

Sri Lanka

representations are possible as well (ibid.). Related to identifying these representations, Thompson ([1996] 2014, 120) discusses the ambiguity of the transitivity categories in some cases and states that material processes could be considered as the most probable category if the criteria for other process types is not fulfilled. In the data, the material representations are sometimes rather abstract (see examples 17, 19, 20, and 21 in the analysis). How these can be recognized from the data is based on, for example, the creative or transformative features of the clauses, where the Actor or Goal is either “being brought into existence as the process unfolds” or somehow transformed through the process (Halliday and Matthiessen [1985] 2014, 230). Beyond these basic definitions, additional material process participants of *Scope*, *Recipient*, *Client* and *Attribute* (see Halliday and Matthiessen [1985] 2014, 236-243) were also identified from the data, but they are explained further in case they belong to the structure of the presented examples.

Mental processes, in contrast, are internal processes where the participants of *Senser* and *Phenomenon* can be identified (Halliday and Matthiessen [1985] 2014, 245–258). These clauses are usually in present tense, and involve perception (senses), emotion (feelings), cognition (such as knowing) and desiration (wanting), and despite the name may involve both animate and inanimate participants (ibid.). Example 3 shows the use of a *perceptive process* (*could hear*), where the *Senser* is *She* and *Phenomenon* is *his voice*, while example 4 demonstrates both *cognitive* (A1), and *desiderative processes* (A2). Although feelings usually belong to this category, the process *feel* is classified as relational, because of the attribute it takes (Halliday and Matthiessen [1985] 2014, 267-276). One thing to mention here is the possibility for mental clauses to *project* other clauses

(Halliday and Matthiessen [1985] 2014, 253-254), as example 4 demonstrates, with the content (B) of the cognitive process (A1).

(3) *She could hear his voice.* (Thompson ([1996] 2014, 97; emphasis as in the original)

(4)

A1		Senser	Mental	Phenomenon
		We	know	how you feel.
B	Attribute	Carrier	Relational	
	how	you	feel	
A2		Senser	Mental	Phenomenon
		We	wish	you were here with us too.

Dominican Republic

Behavioural processes are especially challenging to differentiate from mental processes, as well as material processes, since they are in a way combination of them both and demonstrate the overlapping nature of some of the process types (Thompson [1996] 2014, 109–110). Such as in example 5, these clauses usually consist of the *Behaver* (*The boy*) and *Process*, sometimes accompanied by *Behaviour* of the participant (*a high, embarrassed laugh*), such as in example 5 (ibid.). The difference is that these processes are not entirely mental but are orientated towards the physical world and thus relate to material processes, for example with *hear* (example 3) contrasted with *listen*, which implies more action (ibid.). Also, *look* in example 6 (clause A1) is interpreted as behavioural because of how it guides the viewer on how to behave, in other words, look into the direction of represented participants in the following clauses and video shots.

(5) *The boy laughed a high, embarrassed laugh.* (Thompson [1996] 2014, 109; emphasis as in the original)

(6)

A1		Behavioural	
	So,	look,	
A2		Existential	Existent
	there	's	a quokka, roos running amok, furry friends high in trees, and green shoots popping up
B1	Actor	Material	Circ: quality
	roos	running	amok
B2		Actor	Material
	and	green shoots	popping up

Australia

Relational processes can be divided into two categories, which are *attributive* and *identifying*, and further based on relation to *intensive*, *circumstantial*, and *possessive* types (Halliday and Matthiessen [1985] 2014, 263–300). In attributive processes, participants are called *Carrier* and *Attribute* (ibid.), such as in example 7, which represents both intensive (clause A1) and possessive features (clause A2) of relational processes. In identifying processes, the participants are *Token* and *Value*, which both can also be characterized as *Identified* and *Identifier* (Thompson [1996] 2014, 122–124), such as in example 8 (A, intensive clause). The distinction comes from the idea that the known thing, which usually comes first, is the Identified, and the Identifier is another way of talking about it, whereas the other labels are semantic, “more generalized is the Value, while the more specific embodiment is the Token” (ibid.). The circumstantial attributive type can be seen in example 9, and in the non-finite construction of the clause B of example 8 (*buried*). An identifying clause in this case is demonstrated by example 10, where the prepositional phrase, the Identifier, is emphasized as in the original, which is an easy

(7)

A1		Carrier	Relational	Attribute	Circ: time
		Things	are	a little quiet,	now,
A2		Carrier	Relational	Attribute	
	but	we	‘ve got	big hopes.	

Barbados

(8)

A	where	Identified	Relational	Identifier
		Bula	is	more than just 'hello' but a feeling buried in the soul of every Fijian [...]
B			Relational	Attribute / Circ
			buried	in the soul of every Fijian

Fiji

(9)

Carrier	Relational	Attribute / Circ
We	are	in unchartered waters.

Ghana

(10) The best place for it would be *behind the chest of drawers*. (Thompson [1996] 2014, 126; emphasis as in the original)

identification of this type (Thompson [1996] 2014, 126). These types are further discussed by Thompson ([1996] 2014, 126–127) and seen as rather tricky in some cases, since the verbs are not always *have* or *be* as in these simple examples, but can be other more ambiguous verbs, such as example 4 demonstrates. Verbs with similar meaning to the most basic ones can be identified as relational processes with varying degree of difficulty, such as other verbs of possession (*comprise, own*) or circumstance (*concern, follow*) (ibid.). The data did exhibit some ambiguous cases, and these are discussed in the analysis section.

The remaining process types are *verbal* and *existential processes*. The former may involve the *Sayer* (example 11: A2, *we*), and *Verbiage* (example 11: A2, “*welcome*”), which consists of what is said (Halliday and Matthiessen [1985] 2014, 302–307). Verbal processes may also have a *Receiver* (to whom is said), and a *Target* (targeted by the verb, such as *criticize*) (ibid.). However, verbal processes are rather scarce in the material and not discussed extensively here. Briefly stated, existential processes (example 12: A, and example 6: A2) only have the *Existent* as a participant, with the necessary word *there* as the subject of the clause (Thompson ([1996] 2014, 110–111).

(11)

A1		Actor	Material	
		The time	will come,	
A2		Sayer	Verbal	Verbiage
	when	we	say	"welcome".

Barbados

(12)

A	Circ: time		Existential	Existent
	But right now,	there	is	only one place in the world you should be, home.
B		Carrier	Relational	
		you	should be,	

Dominican Republic

There are still some further elements that can be identified from the clauses, *circumstantial elements*, which are not directly involved in the processes, but they act as enhancing, extending, elaborating or projecting meanings in the clause (Halliday and Matthiessen ([1985] 2014, 310–332). For example, enhancing elements include *Extent, Location, Manner, Cause, and Contingency*, and regarding the hypothesis of the current study, some of the important elements could be categorized as location, which includes

both *place* and *time* (ibid.). Examples 1 and 2, for instance, include elements of Location (*to the parks, high up in these misty mountains*), and Manner (*lovingly, with pride*). In example 4, extending element of *Accompaniment* is found (*with us*), and elaborating and projection are demonstrated by example 13, which show the use of *Angle*, Location, and *Role*, more specifically *viewpoint*, time, and *guise*, which are the labels used in the annotations.

(13)

Carrier	Relational	Circ: viewpoint	Circ: time	Circ: guise
What	matters	to us	now	as people, as a country, as a planet?

New Zealand

These elements, although important on the clause level, are only briefly discussed in the analysis, whenever regarded as being important for the derived meanings.

Finally, while there are criteria for differentiating different process types from one another, it is not always easy to identify the main processes. Some of the ambiguous features, in addition to the ones already discussed, may arise from *verbal group complexes*, which are also discussed by Thompson ([1996] 2014, 128–129), where a finite verb is combined with another one it modifies, and semantically the latter one is more dominant. In example 14, the clauses A2 and A3, the mental processes are constructed through the use of *come*, which is otherwise a material process, but with these emotive processes the verbal groups are interpreted as mental clauses. Some further constructions

(14)

A1		Carrier	Relational	Attribute
	So, when	all	is	well
A2			Mental	
			come to love	
A3			Mental	Phenomenon
		and	be enchanted with	Brazil.

Brazil

are explained in 5.1, and further examples are given which relate to the context of the study. Next, the framework for analysing the visual mode is discussed.

3.2 Visual Grammar, transitivity, and representation

Visual Grammar by Kress and Van Leeuwen (1996; 2006) through which (static) images can be interpreted complements the metafunctions of language and explains transitivity in the visual mode. Despite the similarities between the theories for language and images, the authors themselves emphasize the distinctive forms which “realize the same more fundamental and far-reaching systems of meaning that constitute our cultures” (Kress and Van Leeuwen 1996, 17). Kress and Van Leeuwen (1996, 45) draw attention to pictorial structures, which reflect reality not only by reproducing but also producing them. Although the work does not address moving images until briefly discussing them in the second edition of their book (Kress and van Leeuwen, [1996] 2006), the framework makes processes and movement identifiable from for example vectors (Kress and Van Leeuwen 1996, 44–47). The ones initiating these vectors are the represented participants or volumes, which are differentiated from the interactive participants who produce the images (*ibid.*). The analysis of dynamic images, such as the thesis material, is explained as follows:

“Visual processes are realized through a wider range of resources than vectors *per se*. A process connects participants through a range of topological relations such as the following: increase or decrease in quantity; deformation of body surface; continuous change; movement; nearness and farness; connectedness; interpenetration of domains; visual kinaesthesia” (Baldry and Thibault 2006, 231–232).

The salience of the represented participants as well as the features mentioned by Baldry and Thibault (2006, 231–232) are all considered when identifying the appropriate process types and the most prominent visual representations. Next, types of visual representation are discussed and exemplified through the description and presenting of keyframes (see 4.2) from the shots in the thesis material, as well as examples from Kress and Van Leeuwen (1996; 2006) when necessary.

First, *conceptual processes* are about “representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure, or meaning” (Kress and Van Leeuwen 1996, 79), and thus are correspond to relational and existential processes found in clauses (Kress and Van Leeuwen 1996, 114–118). Conceptual processes are divided into *classificational*, *analytical*, and *symbolic* processes. Classificational processes involve classifying objects into the roles of either *Super-* or *Subordinates* with covert (belonging to the same group) and overt taxonomies,

such as tree structures (Kress and Van Leeuwen 1996, 79–88). There are only few instances of shots in the data which can be placed in this category, and they are presented in section 5.2.1.

Analytical processes, on the other hand, show the participants as parts, *Possessive Attributes*, of the bigger whole, Carrier (Kress and Van Leeuwen 1996, 89–107). Examples of this process type, one might include representations of landscapes, such as showing Sydney (Carrier) as made up of well-known landmarks, such as the Opera House, and Harbour Bridge (*Possessive Attributes*) in the promotional video of Australia (Figure 1), or the Yas Marina Circuit in Abu Dhabi's video (Figure 2). Whereas this distinctiveness or familiarity with the destination makes it easier to recognize places as analytical processes, the similar classification works for other sceneries as well, where there are no other competing processes that could be identified. These competing processes may include symbolic ones, sometimes due to similar borderline qualities as in Figure 1, in which “detail tends to be de-emphasized in favour of what could be called ‘mood’ or ‘atmosphere’” (Kress and Van Leeuwen 1996, 110). However, if the obscurity and placelessness (Relph, 1976) (Figure 4 below) of the shot do not entirely overcome its representative participants, these cases are analytical representations. Further analytical constructions are discussed in the analysis section.

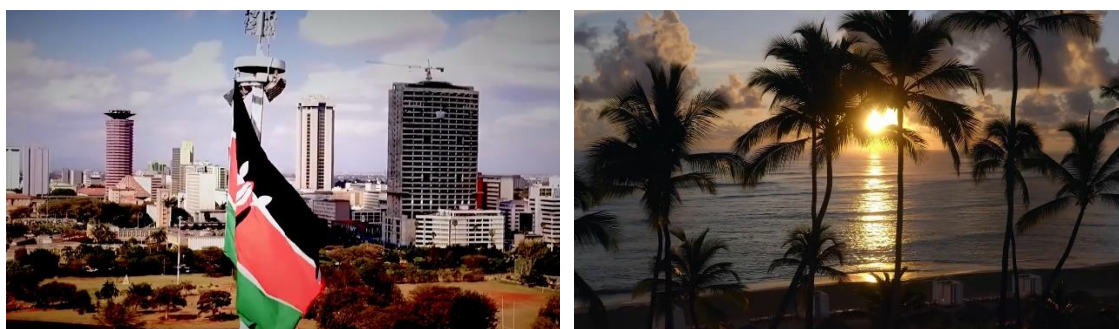


Figures 2 & 2 Analytical processes (Australia: Shot 1; Abu Dhabi: Shot 3)

Continuing with symbolic processes, they represent the meaning and identity of the participant, Carrier, through another participant, *Symbolic Attribute*, or through other ways (Kress and Van Leeuwen 1996, 108–112). Thus, the process types can be either *Symbolic Attributive* or *Symbolic Suggestive* (ibid.). Kress and Van Leeuwen (1996, 112, Fig 3.38) discuss Symbolic Suggestive processes through an example of an oil drilling installation at sunset with a reduced amount of detail, which is argued to represent

symbolic disappearance of an old lifestyle in the Sahara Desert, where the meaning is derived from within the Carrier, and not from the outside, as is the case with Attributive processes. Some criticism towards this particular image draws attention to the sometimes-ambiguous nature of interpreting images, and also the presence of text. The preceding example (Kress and Van Leeuwen 1996, 112, Fig 3.38) was argued by Forceville (1999, 170-171) to be interpreted according to the text and researcher ideologies, not the actual image itself, and alternative interpretations were not offered. This is a valid point in my opinion, since the context is bound to affect the understanding of the displayed image, especially if the text is enhanced by it. In this study, text is kept separate from the interpretation of the images until their complementarity is examined.

Partially due to the ambiguity in interpreting symbolic attributes or suggestive processes, the distinction between Symbolic Attributive and Suggestive is deemed unnecessary in the presentation of the process type frequencies, which means that symbolic representations are grouped and discussed together. Examples of both symbolic processes are nevertheless presented in Figures 3 and 4, and as could be argued, their distinction according to the symbolic process categories is not overly strong, such as in Figure 3 where the flag could identify the city as a Kenyan city or have innate symbolic meaning itself. In Figure 4, the salience of the sunset, and the whole lighting of the shot,



Figures 3 & 4 Symbolic attributive and symbolic suggestive processes (Kenya: Shot 1, Dominican Republic: Shot 1)

suggests a different interpretation than *this is a beach in the Dominican Republic*, similarly as in Kress and Van Leeuwen (1996).

Narrative processes are different from conceptual ones in presenting “unfolding actions and events, processes of change, [and] transitory spatial arrangements”, where a vector connects the participants in the image (Kress and Van Leeuwen 1996, 56). In a similar manner as with clauses, narrative processes include *action*, *mental*, and *verbal processes* (material, mental and verbal in clauses), as well as *reactional* (behavioural and

mental, looking and perception, in clauses) and *conversion processes* (Kress and Van Leeuwen 1996, 77, Table 2.1). These process types are more likely to be connected to the offering of the destinations, since they are suitable for representing possible activities in the destination for the tourists, *guests*, or interaction with the local *hosts* (terms from Smith, 1978), for instance, through movement and gaze.

Action processes include an Actor and sometimes the Goal (Kress and Van Leeuwen 1996, 61–64). The actor is usually the most salient of the participants, and either functions as the vector or as its origin (ibid.). If only the Actor is present, *non-transactional* processes are realized, and with some Goal present, the process is *transactional*, which can be both *uni-* or *bidirectional* depending on whether the participants switch roles or not (ibid.). Again, there is some ambiguity regarding the interpretation made by the Kress and van Leeuwen (1996), which raised some questions upon exploring the framework, since the assumed goal of the action or its absence is not always easily interpreted (Forceville 1999, 169-170). Thus, for the same reason that the symbolic processes and not subcategorized, the narrative action processes and not divided into transactional or non-transactional process type in the analysis, which also means that every narrative category belongs to the same hierarchical level. What is more important than distinguishing these categories is the presence of vectors per se, and the participants of the narrative representations. An example for the non-transactional process would be a person surfing, which represents an action originating from one participant, without other Goals (Figure 5). Transactional process exemplified would be two women, Guest and Host (identified by an apron), hugging at a local bar, thus both being Actors and Goals in the process (Figure 6).



Figures 5 & 6 Non-transactional and transactional action processes (Dominican Republic: Shot 15, Shot 2)

Reactional processes, on the other hand, with the participants of *Reacter* and *Phenomenon*, have to do with looking, which means that the eyeline of the Reacter (being

with eyes) forms the vector (Kress and Van Leeuwen 1996, 64–67). For example, in Figure 7, a couple is amazed by how tea is made (or being poured), which is clear from their eyeline and facial expressions. Further discussion is provided in the analysis section, also regarding the following narrative process types, speech, and mental processes, which



Figure 7 Reactional process (Sri Lanka: Shot 7)

usually involve thought or dialogue balloons (Kress and Van Leeuwen 1996, 67). Although the visual data consists of video material which could involve speech, the potential speech of the represented participants is not included by the creators. As Kress and Van Leeuwen ([1996] 2006, 261) state in the second edition of their book, “synchronization between the speech and the Speaker’s lip movements replaces the vector that connects Speaker and Speech” and without it, is not possible to establish the connection. However, possible instances of verbal processes can be identified through facial movements, such as in Baldry and Thibault, where some instances were labelled verbal-behavioural (2006, 231). Adapting these considerations to the material at hand and its limitations, near speech and mental processes in the shots were categorized as reactional processes to generally separate action processes from processes which resemble behaviour, also other than looking. *Conversion* processes, which consist of multiple participants, such as in food chain diagrams (Kress and Van Leeuwen 1996, 68–69), can also be identified as action processes but were not identified in this study.

In addition to processes, *Circumstances* (Kress and Van Leeuwen 1996, 71–75) are also relevant to narrative processes, since there are elements in the background of the represented participants (*Locative Circumstances* or *Setting*), tools they use, which are called *Circumstances of Means*, or *Circumstances of Accompaniment*, which connect the participant without a vector and cannot be a Symbolic Attribute. For example, the process of hugging in an earlier example included the Setting of a bar is necessary also for

interpreting the minor analytical processes found in the shot (Possessive Attributes identifying them as host and guest). This, on the other hand, is called embedding (Kress and Van Leeuwen (1996, 112–114), which could be compared to the identification of process types from verbal group complexes and involves the detection of major and minor processes in visual images, recognizable from the relative dominance of the elements. In this study, only major processes are identified from the shots.

In the second edition of their book, Kress and van Leeuwen ([1996] 2006) discuss moving image further. One interesting point for the analysis of the shots is the idea of *pure processes*, which could be described as “[s]hots of shimmering light on softly rippling water”, for example, which signify “pure movement, in which it is hardly possible to disentangle process and participants” (Kress and van Leeuwen [1996] 2006,



Figure 8 Action process: pure process (Mexico: Shot 23)

261). They compare these dynamic shots to still ones, and argue that when the movement is lost, the image becomes more abstract and there is no suggestion for *action* or *event* (ibid.). Example is given in Figure 8, and they are also discussed separately in section 5.2 as an integral part of the visual representation of the destinations.

3.3 Multimodality and intersemiotics in dynamic texts

The basic technical requirements and analytical frameworks for examining elements of video content are discussed in this section. According to various studies (for example Dimitrova et al. 2002, Baldry and Thibault 2006, O’Halloran 2004), both from the perspective of video content analysis and MDA, the structural units of dynamic texts consist of the following elements: shots, transitions, scenes, sequences, phases/subphases, and the work as a whole, including the soundtrack. Dimitrova et al. (2002, 43) argue that the basic physical units of videos are shots, which they see as good starting points for

indexing the content for further analysis when examining the construction of the videos, since they correspond to words or sentences. Similarly, Francesconi (2015, 29) compares shots to clauses in SFL, which suggests that these units can be defined as basic units of the current analysis as well. Thus, the visual data is presented in the form of categorized shots, which consist of visual transitivity frames (Baldry and Thibault 2006, 122). Although these visual transitivity frames do not always correspond to one shot, such as when a phone conversation is depicted (Baldry and Thibault 2006, 122), each shot in the data is understood to have their own transitivity structure based on the visual grammar. This also means that scenes, consisting of shots which have cohesive content (Dimitrova et al. 2002, 43), are not specified in the presentation of the results.

Video material involves other features than visual ones as well, such as audio and graphics. The voiceover in the videos is realized by both the actual content and its delivery, but the analysis is reduced to transcriptions of the speech. Whilst discussing the SFL approach to language, O'Halloran (2008, 449–450) mentions that the content stratum (such as discourse relations and lexicogrammar) is more clearly structured according to metafunctions than the expression stratum that includes phonology and typography/graphology, which is closely connected to the dimensions of digital technology. Since transitivity is the focus of the analysis, the content stratum relates more to the idea of the clause complex introduced earlier. Graphology should still be considered as contributing to the visual effects in the videos, since text is displayed to the viewer along with speech, such in the captions, logos or in the presented hashtags. The same discussion about content and expression is extended to the visual mode, where graphics (for example colour and perspective) are contrasted with the metafunctional content of intervisual relations and scenes, for instance (O'Halloran 2008, 451). In contrast to the verbal mode, the visual aspects need to include some means of expression as well, because visual representations and for instance symbolic meanings of the shot are affected by these features as well (see 3.2, Kress and van Leeuwen 1996). Iedema (2001) also highlights the importance of editing and camera movement, which is taken into consideration in the current study, because sometimes the camera movement, angle and scale affect the interpretations. All these elements of dynamic texts are important for drawing meaningful conclusions about the representational elements in the promotional videos. For example, Francesconi (2011, 7-10) found in her tourism- and SFL-related study that “each mode specifically acts in the meaning-making process of shaping the tourist gaze upon New Zealand as the youngest country on earth”. The selected focal

points for the current analysis were chosen to facilitate the examination of this kind of destination image creation and the further contextual aspects.

Besides these semiotic resources, wide-reaching meanings can and should be identified, since the dynamic aspect of combining shots into phases which all relate to each other on different scales is just as important as showcasing the various resources of one shot (Baldry and Thibault 2006, 49-50). The aim of this thesis, and “the task of a multimodal text analysis [is] to specify both which selections are selected from which semiotic modalities and how they are combined to produce a given, phase-specific meaning” (Baldry and Thibault 2006, 47). These phases can be recognized through the similarity in their metafunctional content or semiotic choices (ibid.). This examination includes considering the individual verbal and visual representations in relation to the complete works and their phases, which can reveal more general themes in the videos and in the delivery of the DMOs’ promotional messages. Insights into these aspects are offered in section 5.3, along with the discussion of how the semiotic choices complement each other.

One of the contributions to the analysis of these intersemiotic relations, a framework for finding meanings in separate modes and then comparing these meanings to each other, is by Royce (1998). The complementarity is based on printed material, which cannot be directly transferred to fit the current analysis but is nevertheless very illustrative in describing how the analysis of two modes can be done. Because Royce (1998) follows the principles of Halliday ([1985] 1994) and Halliday and Hasan (1985), some parts of the framework are used in the analysis of the intersemiotic complementarity in this thesis. Royce (1998) divides the study of an advertisement into stages of visual and verbal analysis following the metafunctions, after which he carries out an intersemiotic complementarity analysis. Since this study examines representations, the intersemiotic ideational (experiential) analysis presented in Figure 9 (Royce 1998, 31, Table 2) is used as the supporting frame for examining the intersemiotic meanings in the videos. Royce (1998, 30-35) utilizes visual message elements to compare visual transitivity features to semantically related lexical items, identifying participants, activities, circumstances, and attributes. Their connections are then labelled as either repetition, synonymy, antonymy, hyponymy, meronymy, or collocation (ibid.), which are explained in Figure 9. Royce’s (1998) study, with its structure and analysis steps, has

Table 2 Ideational Intersemiotic Complementarity

METAFUNCTION	VISUAL MEANINGS	INTERSEMIOTIC COMPLEMENTARITY	VERBAL MEANINGS
IDEATIONAL	<p>Variations occur according to the coding orientation. In the Naturalistic coding we can look at:</p> <p><u>Identification</u>: Who or what are the represented participants (actor, recipient, goal)? Who or what are they interacting with? Are the participants interacting? (vectors).</p> <p><u>Activity</u>: What action is taking place, events, portrayal, scene, states, types of behaviour (gestures, facial expressions, stance, physical moves)?</p> <p><u>Circumstances</u>: where, who with, and by what means are the activities being carried out (setting, means, accompaniment)?</p> <p><u>Attributes</u>: what are the qualities and characteristics of the participants?</p>	<p>Various lexico-semantic ways of relating the experiential and logical content or subject matter represented or projected in both visual and verbal modes through the intersemiotic sense relations of:</p> <ul style="list-style-type: none"> • <i>Repetition</i>: identical experiential meaning. • <i>Synonymy</i>: the same or similar experiential meaning. • <i>Antonymy</i>: opposite experiential meaning. • <i>Meronymy</i>: the relation between the part and whole of something. • <i>Hyponymy</i>: the relation between a general class of something and its sub-classes. • <i>Collocation</i>: an expectancy or high probability to co-occur in a field or subject area. 	<p>Lexical elements which relate to the visual meanings. These lexical items arise according to:</p> <ul style="list-style-type: none"> • <u>Identification</u> (participants): who or what is involved in any activity? • <u>Activity</u> (processes): what action is taking place, events, states, types of behaviour? • <u>Circumstances</u>: where, who with, and by what means are the activities being carried out? • <u>Attributes</u>: what are the qualities and characteristics of the participants?
INTERPERSONAL			
TEXTUAL - COMPOSITION			

Figure 9 Intersemiotic complementarity in the ideational/experiential metafunction (Royce 1998, 31, Table 2)

more quantitative elements in its description of these intersemiotic complementarity structures, labelling each instance and showing them, than the current study. The scope does not allow this, but the principles can be utilized in the analysis of the dynamic texts in this study. The multiple representations in both the verbal and visual modes are discussed from the perspective of these lexico-semantic relationships between the modes.

4 Data and Methods

The material and methods of the study are explained in more detail next, including the steps in the process of selecting and coding the material. In addition, the stages of the analysis are summarized and explained.

4.1 Data

The material for the analysis is collected from select destination marketing organizations (DMOs), which have created a tourism promotional video during the peak of the Covid-19 pandemic in 2020. The DMOs were selected based on their official status and institutional role, as most of the destinations are countries or other well-established destinations, which means that national or regional tourism boards are involved (see Appendix 1). The search for relevant material was first based on the discovery of multiple videos concerning travelling during the pandemic leading to the discovery of UNWTO's (2020a) campaign, after which the aim was to find other video material fitting to this context. Almost 80 potential videos were discovered through Google searches and going through the social media (YouTube and Instagram) of various national DMOs, aided by a listing by Brinzan (2018). Search words (alone or combined) included words such as *corona* or *Covid-19 pandemic*; *tourism*, *destination* or *dmo*; *campaign*, *marketing*, or *promotion*; *video*, *social media*, or *website*. The social media searches were limited to the time period of March 2020 – May 2020 to comprise the beginning and peak of the first wave of the pandemic globally. The relevant videos were selected based on the date of publication, title, description, and/or content. Appendix 2 provides a list of the hashtags and titles of the videos, which in many cases identified the context.

20 videos (see Appendix 1) were chosen: six from March, ten from April, and four from May. The amount of data was determined based on the estimated amount of time required for conducting the analysis, while still providing enough evidence for comparability. Certain criteria were established to narrow down the data to this number. Firstly, the sample was intended to be representative of the phenomenon of different DMOs of the world (de)marketing their destination to international audiences during the Covid-19 pandemic. Due to this and the complementarity of different modes, the videos that were chosen had to include an English voiceover, which enabled different regions of the world to be included in the material and compared to each other. Additionally, the sample was narrowed down based on the length of the video by UNWTO (2020c), which was one minute long. This also proved to be the average length of the discovered videos,

and the final sample had videos ranging from 00:42 to 01:42 to incorporate enough data. The videos are referenced according to their number or destination name (Appendix 1), depending on the instance (for example, Video 1 or Abu Dhabi).

4.2 Methods

In the present study, the focus is on the basic tools of promotion, visual imagery, and language, from which representations are uncovered. Due to this, the approach needs to take into consideration different structural units and features of the videos that might affect the construction of representational meanings, which has been discussed in the preceding sections and expanded upon next.

4.2.1 Coding the video elements

The analysis started with the systematic examination of the video elements as is done in video content analysis. In other words, extracting video features and indexing them required a coding scheme (Dimitrova et al., 2002). Basic units for transcription and further analysis included video shots, and the voiceover of the video. From the shots, the identified features included scale, camera angle, and movement (adapted from Baldry and Thibault 2006, see Appendix 3 for sample annotation), and the description of the shot. All these factors were the basis for determining transitivity and process types from the visual elements of the videos. The software for the annotation of the videos was ANVIL, which was developed by Michael Kipp in 2000 for gesture research. Despite its original purpose, it is now used for various different research purposes, including linguistics (Kipp, 2001). For the purposes of my analysis and coding scheme, ANVIL allowed the transcription and analysis of the video shots and accompanying speech and text through different time-aligned tracks, and their extraction for further annotations and analysis.

Tables were created based on the track tables extracted from ANVIL, where the time stamp accuracy provided by ANVIL was to the nearest second, although the software itself provided more accuracy during the annotation. For the visualisation of the transcripts and content of the videos, some keyframes are presented in the examples, but the actual analysis is done based on the entire shot. These “keyframes are still images, extracted from original video data, that best represent the content of shots in an abstract manner” (Dimitrova 2002, 44). Voiceover was extracted from the videos as a text for further transitivity analysis. The timing of the sentences and words was roughly based on pauses in the speech and syntactic features, which were drawn upon when discussing

intersemiotic complementarity (exemplified in Appendix 3). Captions and other text, which were included in the annotations, are only discussed when relevant, and are sometimes part of the shots presented in Figures. Music and other sounds were not included because of the scope of the study.

4.2.2 Transitivity and intersemiotic complementarity

Moving on to the actual analysis of the coded elements, the material is examined from the perspective of transitivity and intersemiotic complementarity to answer the following research questions:

- 1) Through what kind of multimodal strategies did DMOs' promotional videos contribute to place (de)marketing during the global Covid-19 pandemic?
 - a) How do the visual and verbal semiotic modes individually contribute to the creation of representational meanings?
 - b) How do the modes complement each other in creating representations, and contribute to the narrative of the videos?
 - c) Are there similarities or differences between different DMOs in terms of their approach to promotion and the use of multimodal resources? If so, what are the main findings?

Following the frameworks by Halliday and Matthiessen ([1985] 2014), and Kress and van Leeuwen (1996), as well as Baldry and Thibault (2006), and Royce (1998), the verbal and visual aspects of the data, their interaction in making meaning, and the overall narrative of the videos are analysed. First, the transitivity structure in the clauses is examined, which is carried out by identifying different process types, but also the different clause types they appear in. Following the logico-semantic principles and their effect on analysing transitivity (Halliday and Matthiessen, [1985] 2014), identifying the main finite verb or verbal group of the clause was the primary goal, after which the non-finite verbs and rankshifted or embedded clauses were analysed. Through this kind of differentiation, it is possible to also see what kind of processes are first introduced to the viewer of the videos and include all 'secondary' representations. Because of the oral delivery of the verbal material, defining sentence and clause boundaries was not always easy, but achievable.

The description and analysis of the shots consists of main represented participants, activity, circumstances, and attributes, which are the basis for determining visual process

types, but also filming-related aspects are identified and referred to when necessary, including scale, angle, and camera movement (see Appendix 3). Only the main process types were identified, and problem cases are explained in the analysis section. The instances of different categories in both transitivity analyses were compiled in tables, and examples of different instances are given and discussed in the analysis section. Since the researcher's own interpretations were the basis for the results of the analysis, the discussion of results should be emphasized more than the proportions of different categories, although the aim for the categorization was to follow the frameworks and to be consistent throughout the process. Additionally, for the same reason, the analysis was done twice, allowing the researcher to re-evaluate the problem cases and use the same criteria for all of them.

All the aspects of the analysis and discussion are given in Table 1 below. After presenting the results from each mode separately, their complementarity is discussed in addition to the overall structure of the videos. Percentages for different visual and verbal processes of each DMO are displayed and discussed, while also explaining some of the features concerning the complementarity of the modes, which follows Royce (1998) in terms of identifying cases of repetition, synonymy, antonymy, hyponymy, meronymy, and collocation. Simultaneously, the promotional videos from different DMOs are compared to each other and findings discussed.

Table 1 Structural units for analysis, categories for classification, and analysis goals

Mode	Structural unit	Classification/Goal	
Verbal (voiceover)	Clause	Material process	
		Behavioural process	
		Mental process	
		Verbal process	
		Relational process	
		Existential process	
Visual (video frames)	Shot	Narrative processes	Action
			Reactional
			Speech
			(Conversion)
		Conceptual processes	Classificational
			Analytical
Verbal + Visual	Shots/clauses	Intersemiotic complementarity: Repetition, synonymy, antonymy, hyponymy, meronymy, collocation	
	Work as a whole	Comparison of DMOs' representations and promotional strategies	

5 Results and Discussion

The results of the verbal and visual transitivity analysis, the complementarity of the modes, and the comparison of the DMOs is the focus of the following sections. After introducing examples of the process types and a more detailed analysis of the data in section 5.1 for clause examples and section 5.2 for the visual shots, the analysis and discussion continues from a broader perspective in section 5.3. Finally, some further discussion, as well as study implications, and limitations are provided in section 5.4.

5.1 Verbal mode and transitivity

The transitivity features, more specifically, frequencies of the process types in the clauses of the individual videos, as well as the total of instances, are shown in Table 2. There were total of 398 clauses, of which individual videos had between 12-36 clauses each.

Table 2 Distribution of different process types in the verbal mode

Videos	Mat.	Beh.	Men.	Ver.	Rel.	Ex.	Total
Abu Dhabi	6		3		6		15
Australia	13	2	3	2	12	4	36
Barbados	3		2	1	11		17
Brazil	5		8		10		23
Costa Rica	8		1		6	1	16
Dom. Rep.	6		4		8	1	19
Fiji	3		2	1	7	2	15
Ghana	9		3		3		15
Grenada	5		6	1	3		15
Guyana	7		9	1	7		24
Jamaica	10		4	1	4		19
Jordan	11		2		2		15
Kenya	14		5		6		25
Mexico	7		7		2	1	17
New	5		6		8		19
Peru	2		6		10	1	19
Saint Lucia	5		6		8		19
Seychelles	9		8		7		24
Spain	5	2	3		2		12
Sri Lanka	19		4		10	1	34
Total	152	4	92	7	132	11	398
%	38%	1%	23%	2%	33%	3%	100%

Mat. = material processes; Beh. = behavioural processes, Men. = mental processes; Ver. = verbal processes; Rel. = relational processes; Ex. = existential processes

Since the numbers of some occurrences are rather low, the table shows absolute numbers and not relative ones, but percentages are discussed throughout the dedicated sections for each process type, and in the DMO comparison section of the analysis. These choices presented in Table 2 are important in the sense that they display how the DMOs place emphasis on material, relational, and mental processes, while other types remain fewer. The results also reflect the usual distribution of these process types (Halliday and Matthiessen [1985] 2014, 300). However, this does not reveal everything since it is also important to discuss who or what are the ones carrying out these processes, especially in the context of the pandemic. These choices and their effect on the appeal of the message are discussed in the following subsections.

In addition, Figure 10 shows the distribution of process types across different clause types, which are main finite clause, non-finite clause and rankshifted finite clause. The reason for displaying these percentages is that the structure of the clause complexes in the videos was sometimes so intricate that all representations needed to be accounted for, and these choices show what kind of processes are being emphasized first. Additionally, this gives an opportunity to discuss who are introduced as the first active participants. Such as the figures in Table 2, the relevance and occurrence of these types are discussed throughout the exemplification of different process types. Overall, and in my opinion, the selected process types and the order of their appearance is important

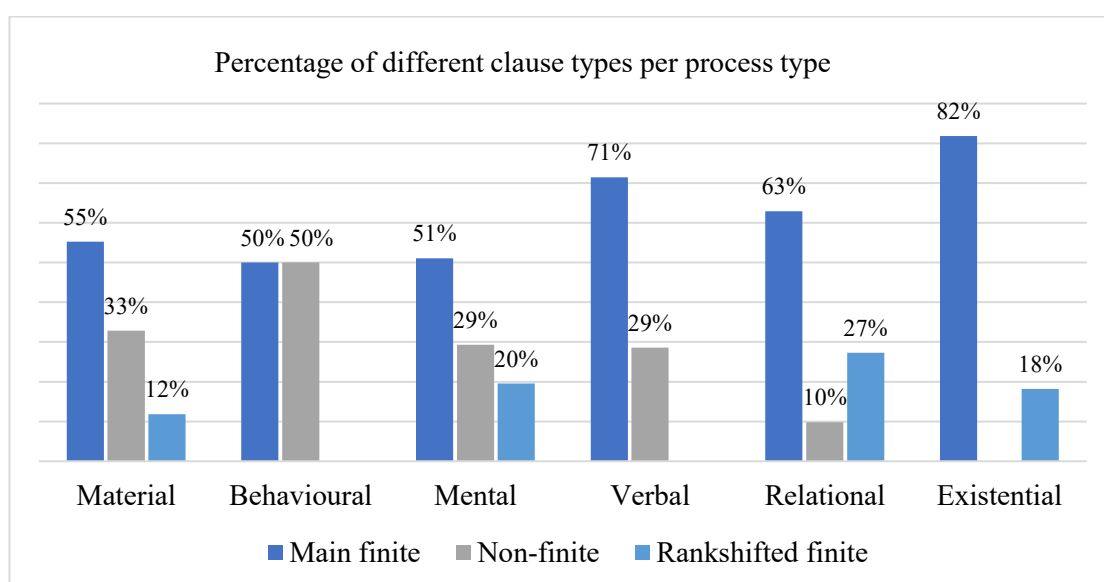


Figure 10 Percentage of different clause types (main finite clause, non-finite clause, and rankshifted finite clause) per process type

for the creation of the atmosphere, sense of dynamicity, and the mental orientation of the viewer/receiver. The representations in the videos rely on the way they are perceived and not only the way the represented reality is structured. Therefore, the way I see it, the choices of representing either doing, being, or sensing, in other words, showing aspects of the physical world, abstract relations, or consciousness (Halliday and Matthiessen [1985] 2014, 216) reveal how the DMOs choose to promote their destination and influence the viewer in the current context and otherwise.

Furthermore, one factor affecting the annotation and analysis of the clauses are the verbal groups. It was already mentioned in 3.1 that verbal groups may be interpreted as one process, but another aspect of these clause-defining elements is the absence of the verb entirely. If the verb is not mentioned explicitly but there could be one and it occurs in a position, where is it safe to assume what is being meant by the context of the preceding clause or otherwise, such as in example 15 (A2), it is included in the total.

(15)

A1	Carrier	Relational	Attribute
	The views	are	repainted
A2	Carrier	Relational	Attribute
	The horizon	(-)	much lighter

Australia

In addition to these rare cases, the taglines of DMOs, such as *Barbados – nice*, do not always include a verbal group, which is why some of them are not included in the total. Whenever these kinds of taglines were used, they usually did not contribute to the narrative of the video but instead signified the overall marketing strategy of the destination. Of course, these are judgement calls, but in the current study, especially since these issues are mentioned and explained, the results and their implications are not exceedingly affected either way as the discussion is given comparatively more emphasis. Next, examples are provided for each category of representations along with discussion about the overall results of the study.

5.1.1 Material representations

Material process types, with 152 instances (38% of the total), are the most frequently used process type and are also relatively common in non-finite clauses (Figure 9), but generally the representations occur in different positions, depending on the preceding clause and

what it requires. Material representations in the videos can be either abstract ideas about the ongoing situation but are also used to represent movement such as exploring and returning (example 1 in 3.1.), or destination’s specialties, cultural values, or typical activities (example 2 in 3.1). Processes, which are utilized as an expression of anticipation mixed with active participation in the current situation and the prevention of further harm, are common in the videos. These functioned also as the initial indication for selecting the videos, since they were also displayed in the video titles or descriptions. As is demonstrated by example 16 (A2), *staying*, except for the relational process of staying *as* something where the participant is an attribute, are classified as material processes. These representations, together with circumstantial elements of place and time, are also closely related to the demarketing concepts and synchromarketing, directly addressing the problem at hand, literally assigning the potential tourist to stay home, thus diverting the demand to a later time. Accompanied by *waiting* (example 16: A2), which is usually done by the destination, either referred to by their name or by *we*, this message is softened, and the attention is given back to them, and the connection between the host and the tourist can also be personally established through the Goal *you*.

(16)

A1	Actor	Material	Goal	
	Spain	will wait for	you	
A2		Material	Circ: place	Circ: time
		Stay	home	today.

Spain

Similarly, the interruption to travel is represented through transformative material processes (example 17), where people are given a chance to slow down and focus on something else, or things closer to home, as is discussed with mental processes and when DMOs are compared to each other. Example 17 also demonstrates the rather complex use of verbal groups, where the different verbs are clearly parts of the same process, when the clause is rephrased as *let’s slow down*, incorporating the Actor *us* into the structure of the clause. Again, some of the ways in which these representations are contrasted and the attention is focused on the future are demonstrated by example 18 and example 19. These are also good examples of the more complex transitivity structures, with Client and Initiator, and demonstrate the idea that the destinations are there to serve the people of the world after the situation is resolved, realizing dreams for the tourist when it is time.

(17)

Material/Actor	Material
Let's	take a moment to slow down

Guyana

(18)

One, where	Actor	Material	Client	Material	Goal	Material
	we	ll be waiting to help	you	make	it	come true.

Seychelles

(19)

A1	Circ: time	Actor	Material		Client	Material	
	After times of crisis,	travel	has always brought		the world	together	
A2		Initiator	Actor	Material	Client	Circ: quality	Circ: guise
	and	has allowed	Jamaica	to serve	the world	with one heart	and as one people.

Jamaica

The common theme of *waiting* for something to happen, is used regularly in this context and with some other expressions as well, such as *welcoming* the tourist (example 24, p. 36). Another common theme is also the unity of people facing a shared crisis, frequently featured in the material representations as well as the circumstantial elements accompanying them. Such as the Actors in examples 20 and 21 suggest, the presence of natural phenomena, which we can also enjoy, and are sometimes beyond our control, which needs to be accepted. In this way, the tone of the narrative stays positive, even though world events are introduced as challenges. In contrast to these trials facing people, they are represented as active fighters against the situation and overcoming these issues, for instance in Dominican Republic, Mexico, Sri Lanka, and in example 22, which

(20)

A	Actor	Material	Receiver	Material	Goal
	This world that has given us great experiences, great moments,	presents	us	with	a new challenge.
B	Actor	Material	Receiver	Goal	
	that	has given	us	great experiences, great moments,	

Mexico

(21)

Circ: time	Actor	Material	Scope
Sometimes	nature	takes	a different course,

Saint Lucia

suggests that people can slow the spread of the virus with their actions.

Therefore, besides these rather abstract expressions regarding the current world situation, some of the DMOs choose to give more concrete representations, also of possible activities or other destination qualities, as is discussed later in section 5.3.1 and demonstrated earlier by example 2. This can also be carried out through mental processes, which is one reason for the number or non-finite and rankshifted representations of material processes. In example 23, this relationship realized through the mental process of *dreaming* (clause A), aimed at concrete things that could be done in the destination (clauses B1 and B2). This is probably one of the most tangible representations in the data, whereas some of the destination attributes, even if featured, are vaguer and focus on the atmosphere of the destination. Whether this straightforward strategy works in marketing

(22)

B1		Material	Goal	
		To slow	the spread of this unprecedented and challenging health pandemic	
A2	Sayer	Verbal	Receiver	Verbiage
	we	urge	you near and far	to observe the many cause for social distancing.
B2		Mental	Phenomenon	
		to observe	the many cause for social distancing.	

Jamaica

(23)

A	Mental	Phenomenon		
	Dream about	sipping a fresh fruity cocktail and sticking your toes into the warm white sand at Grand Anse Beach.		
B1	Material	Goal		
	sipping	a fresh fruity cocktail,		
B2	Material	Goal	Circ: place	
	sticking	your toes	into the warm white sand at Grand Anse Beach.	

Grenada

is not the topic of this thesis, but the results from Wang and Lehto’s (2020) study would suggest that in the current context higher abstraction, even if aimed at the future, would work better, as is done by some of the other DMOs.

The ambiguous cases in this category can be, of course, debated, although through the framework and its examples, and personal interpretations, all verbs are classified into categories using the same criteria. In any case, the analysis of material processes reveals some major tendencies in the data and within the context of the study, which are fruitful also for the discussion of the intersemiotic complementarity in section 5.3.

5.1.2 Relational representations

Relational process types are the second most frequent process type in the videos with 132 instances (33%). They are the most common process types in rankshifted clause types, which feature another finite verb, and the least common in the non-finite category. Since they represent *having* and *being*, relational processes are used as means of telling the viewer what kind of destination they should be expecting, conveying what is emphasized currently or what the people possess in the current situation or otherwise, and expressing the location of people or other entities. Naturally then, relational processes can be independent constructions as was discussed in 3.1 (examples 7 and 9), which described the state of world as *quiet* and people as being *in unchartered waters*, as well as appear in relational clauses (example 8), for instance, describing the target of discussion.

In addition to figuratively being somewhere, literal places are described, most of all the process of hosts being *here*, in the destination, doing something in anticipation of the tourist (example 24). Describing the destination’s attributes or possessed features reflects tendencies of regular promotion more, and these elements could be even more

(24)

A	Carrier	Relational	Attribute / Circ	Circ: quality	Circ: purpose
	We	will be	here	with open arms	to welcome you to this island that we cherish so much.
B		Material	Goal	Circ: place	
		to welcome	you	to this island that we cherish so much.	
C	Phenomenon	Senser	Mental	Circ: degree	
	that	we	cherish	so much.	

Saint Lucia

important to focus on in the current situation, bringing feelings of hope and potential happiness to the viewers. Such as in example 8 (3.1), where the Fijian *Bula* spirit is being described, and in example 26 below with the treasury of *Petra*, cases where local landscapes, cultural habits and the spirit of the local communities are represented draw attention to life outside the pandemic, also to the effects on natural environments, such as in example 15 (5.1), which describes the nature’s response to the absence of people. Although relational processes describe, among other things, the philosophies of the local people (for example Fiji and Peru) and special characteristics of the destination, they are usually connected to the context of the pandemic through the use of other representations and elements, and often display the use of the first person plural pronoun as the Carrier or Identified to represent the destination as people, and not as some distant place with multiple attractions (such as examples 7, 9, and 24).

Perceived importance of different things in people’s lives are also drawn attention to, such as in example 13 (3.1), thinking about things that *matter*. This way both safety and the everyday life and relationships of people are highlighted (for example Dominican Republic, see Appendix 3) in way that gives the impression that the DMOs also care about these things and are willing to sacrifice their livelihoods for the good of all, such as in example 25 below, and are, in fact, closely related to the viewers by caring about the same

(25)

A1		Identified	Relational	Identifier
	But	this	is	a noble cause,
A2		Carrier	Relational	Attribute / Circ: behalf
	and	it	is	for the good of us all.

Brazil

things. Some of the problem cases with relational processes occur when attributes are used with processes resembling either material or behavioural processes. In example 26, this process could, with a human subject, be a behavioural process, but since it is more of a reflection of something remaining as it is, it is classified as relational. Similarly, example 27 could be a transformative material process, but as Halliday and Matthiessen ([1985] 2014, 211-358) explain the verbs used in both of these process types, relational processes can also describe something turning into something, in this case *greener*. Thus, in these examples, the essence of something is represented more of an ongoing process,

(26)

Carrier	Relational	Attribute	Circ: duration
Majestic Petra	has been standing	still	in the face of time

Jordan

(27)

Carrier	Relational	Attribute
The grass	is getting	greener.

Australia

in a way either as a personification of an inanimate object or a natural process. All in all, relational processes demonstrate most the representation of the destination attributes, as could be assumed from the term Attribute as well, although other process types are important for these depictions as well, as is discussed in the next section with mental processes.

5.1.3 Mental representations

Mental processes are the third most common type with 92 instances (23%) and are used more evenly across different clause types than material and relational process types. This could be due to the tendency that mental processes, in addition to being the only process of the clause complex, occur with other process types and project other clauses (Halliday and Matthiessen [1985] 2014, 253-254), such as in example 23 (5.1.1) where the tourist is directed to *dream about* the destination, which is a frequent strategy for the DMOs when they address the viewer and try to influence their mental state towards the destination. Projection in this case occurs through a non-finite clause, but in mental representation projection is usually done through other finite clauses with other similar processes such as *know* (example 4: A1) or *remember*. Consequently, mental representations reflect mostly cognitive, desirative and emotive processes, such as in example 4 (3.1) and example 24 (preceding section), but also perceptive processes to a certain degree. Below, two instances (example 28: A3, A4) of these process types from the videos, where mental representations are used without projection and as part of the clause complex.

Example 28 displays well some of the traditional place marketing strategies, where positive attributes are emphasized, and words of embellishment are employed (for example, Dann 1996), and mental processes play an integral role in establishing the stage

(28)

A1			Relational	Attribute	Circ.: purpose
			Be	ready	for an adventure of a lifetime
A2		Actor	Material	Scope	
	as	you	go	on an unforgettable safari,	
A3			Mental	Phenomenon	
			enjoy	our diverse culinary delights,	
A4			Mental	Phenomenon	
		and	take in	the magic of Kenya	

Kenya

(29)

	Mental	Circ.: time	
So	dream	now	
	Mental	Phenomenon	Circ.: time
and	experience	Seychelles	later

Seychelles

for such experiences. This example, through the implication of the first clause, is still a representation of the pandemic’s limitations, but more so is example 29, where the essence of the campaign by UNWTO and the trend that was followed in Spring 2020 is demonstrated through the contrasting processes of *dreaming* and *experiencing*, complemented by the circumstantial elements, suggesting the appropriate time to do these things.

Overall, since mental representations reflect the inner experience of humans, they can appeal to the emotional and cognitive sides of the mind and be important for the dreaming phase of the decision process (Lundberg, 1985; Goodall 2012). When the host, alone or together with the tourist or viewer, is made the Senser of the Phenomenon, unity is again established. Of course, emotional connections can be established through other types of representations as well, as has been discussed throughout the preceding sections.

5.1.4 Behavioural, verbal, and existential representations

The other three process types, behavioural, verbal, and existential processes, are rare compared to the previously discussed ones. It is understandable, since they could be associated more with instant interaction or other behaviour, which happens face-to-face or in real time, or something resembling it such as in works of literature. However, the ones that can be found in the data could be interpreted as trying to establish more of a

connection to the viewer, since they talk about the surrounding world more directly and sometimes address the viewer.

Behavioural processes (1% of the total) could be found only in two videos, Spain and Australia (see example 6, 3.1). The processes of *looking* in Australia’s video, also as *looked out through the window*, are very close to a mental process, but since it can be differentiated from the act of seeing something as it is given more emphasis in the moment, they are interpreted as few of the instances of behavioural representations. In Spain’s video, *leaning out of the window* and *sleeping like nowhere else* reflect the actions carried out at home along with material processes. Thus, behavioural representations are not common in these types of videos and are sometimes used to highlight relatable human behaviour, especially during the pandemic.

Verbal processes (2% of the total) are used in different ways, as the earlier example 22, *we urge*, with its request to follow guidelines suggests, and the way future actions are represented in example 11 (3.1), saying welcome in the future. Non-finite instances were also found, for example with the slightly ambiguous verb *to share*, which in example 30 is interpreted as telling something to someone, as was done in the video prior to the statement. Existential processes (3% of the total) were demonstrated in 3.1, by example 6 (A2), drawing the viewer’s attention to the activities of Australian animals, example 12 (A), which is used to emphasize being at home, and example 30 (A) below. One reason for their limited use could be the impact that other process types have against them, since they do not have participants other than the existent, which does not allow active participation from either the host or guest.

(30)

A		Existential	Existent	
	There	‘s	a lot more to share, to bring us closer than ever	
B		Verbal		
		to share		
B		Material	Goal	Attribute
		to bring	us	closer than ever

Australia

As can be noticed from the presented examples, for instance 30 above, material processes are involved in many of the combinations that the clause complexes allow for. They describe abstract actions carried out by the collective us, and by the host destinations

waiting for things to change again and allow some vagueness and shifting of blame to natural phenomena as well. What is interesting about the selection of the collective pronoun is the vagueness of the expressions at times, when it is not particularly clear whether it is used to represent *us* in the destination, or *us* as in viewers and the hosts. Nevertheless, this participant can be used in order to unify people and make them members of the same community. In contrast to abstract representations, material processes also describe activities that could be done by the aspiring tourists, representing possible fun activities as well as enjoying life at home for the time being.

In addition to participants and processes, circumstantial elements, although not discussed in detail, are for example enhancing the representations by showing aspects of time, place, and duration, which fit well to the theme of the videos. They are by no means trivial to the representations, and they work well together with the different process types, also showing reasons behind the events, connectedness, and especially hospitality, for example through the elements of quality and behalf. Thus, these verbal representations can signify their intended meaning through multiple functional elements on the clause level. Next, the visual representations in the videos are analysed independently, after which these representations are discussed in connection to each other.

5.2 Visual mode and transitivity

Moving on to the visual mode, Table 3 (p. 42) shows the distribution of visual process types across the videos. Total of 717 shots were included in the analysis, and the number of shots in each video ranged from 21 to 83. This already shows the diversity between the DMOs, because although the videos were approximately the same length, some were able to, or rather intended to, fit much more content or dynamism to their promotional material. For the sake of analysing the video content from the perspective of destination representations, the logos, rare occasions of hashtags, or taglines at the end of the videos were excluded when they appeared as such, or as static images. Usually, these logos are accompanied by a dynamic shot, which is included in the analysis as an integral part of the representation. Thus, all shots/frames featuring only text or logos are excluded, although logos could also have experiential meaning potential on their own (for example, Johannessen 2017), which is beyond the scope of this analysis. When the intersemiotic complementarity is discussed and the DMOs are compared to each other, their marketing strategies and campaigns are described which involves these aspects of the data. In addition, 5.3 shows the distributions of process types in individual videos as percentages,

which is compared to the results from the verbal mode, which is also useful for describing the similarities, and differences in these representations.

5.2.1 Conceptual representations

Approximately 41% of the visual representations fall into the conceptual categories, of which roughly 71% are analytical, 29% symbolic, and the rest classificational. Conceptual processes have been described thus far as being the timeless essence of something (Kress and van Leeuwen, 1996), which was the main criteria for classifying both analytical and symbolic processes in the videos, differentiating them from narrative processes. Different cases of analytical and symbolic processes are discussed thoroughly and compared to each other, so that various representations can be introduced. Although

Table 3 Distribution of different process types in the visual mode

Video	NA	NR	CC	CA	CS	Total
Abu Dhabi	3	2		19	4	28
Australia	9	5	3	18	4	39
Barbados	11	4		7	7	29
Brazil	14	10		16	7	47
Costa Rica	17	7		0	1	25
Dom. Rep.	12	4		10	2	28
Fiji	9	9		6	6	30
Ghana	14	2		3	4	23
Grenada	10	6	1	6	1	24
Guyana	8	7		6	2	23
Jamaica	11	12		15	8	46
Jordan	4			19	3	26
Kenya	23	2		13	11	49
Mexico	19	16		12	4	51
New Zealand	17	2		4	3	26
Peru	44	9		16	14	83
Saint Lucia	8	9		13	1	31
Seychelles	9	5		8	1	23
Spain	12	5		4		21
Sri Lanka	44	7		11	3	65
Total	298	123	4	206	86	717
% of total	58.7%		41.3%			100%
% of N % of C	70.8%	29.2%	1.4%	69.6%	29.1%	

NA = Action NA, NR= Reactional (N = Narrative processes)

CC = Classificational, CA = Analytical, CS = Symbolic (C = Conceptual processes)

there were more analytical representations, this section introduces relatively more examples of symbolic processes, because analytical ones were more similar to each other than symbolic ones and one could argue that they were used as the basic core for the representation of the destination, as demonstrated by the landscapes in Figures 1 and 2 earlier.

Therefore, landscapes were frequently featured representations, and were classified into the conceptual category. However, the distinction between symbolic and analytical representations was not always straightforward, which suggests that the DMOs sometimes use clearly recognizable, generic or destination-specific, sceneries and more symbolic shots interchangeably to represent their destination and inspire the viewer to book their trip there. Keyframes for both cases are featured below, where Figure 11 from Saint Lucia is an analytical representation of the characteristic Pitons in the destination, while Figure 12 from Guyana is a symbolic one. Here, the sun frequently offered the obscure lighting needed for the shot to become dreamlike and not a representation of the natural qualities of the destination, emphasized by the captioned voiceover, showing some features of the intersemiotic connections examined in 5.3.



Figures 11 & 12 Analytical (Saint Lucia: Shot 30), and symbolic representations (Guyana: Shot 5)

Other analytical representations usually featured with landscapes were temporal processes, usually representing sunrises, sunsets, or other natural phenomena, which indicated the passing of time. These are more difficult to illustrate through still images, but Figures 13 and 14, with two keyframes from Mexico and Jamaica, attempt to give the reader a visual of the shot's representation of a day passing by. Both shots are fast-forwarded, making the sun appear to be moving in Mexico's video, and the clouds in Jamaica's one, while rest of the shot remains the same. Of course, this could offer the viewer symbolic interpretations as well, but as I see it, DMOs used these shots mainly to

demonstrate that life goes on or that time passes for everyone to travel again, so the temporal process is the main one.

Representations which somehow described the place more than the activity, therefore not reducing the circumstances to a mere background for the actions taking place, were classified as conceptual. This distinction was deemed important because of the context of the videos as being representations of place in addition to the activities that take place there. Here, the camera scale, angle, and movement were taken into consideration, for instance long shots and high angle shots which represent a more general



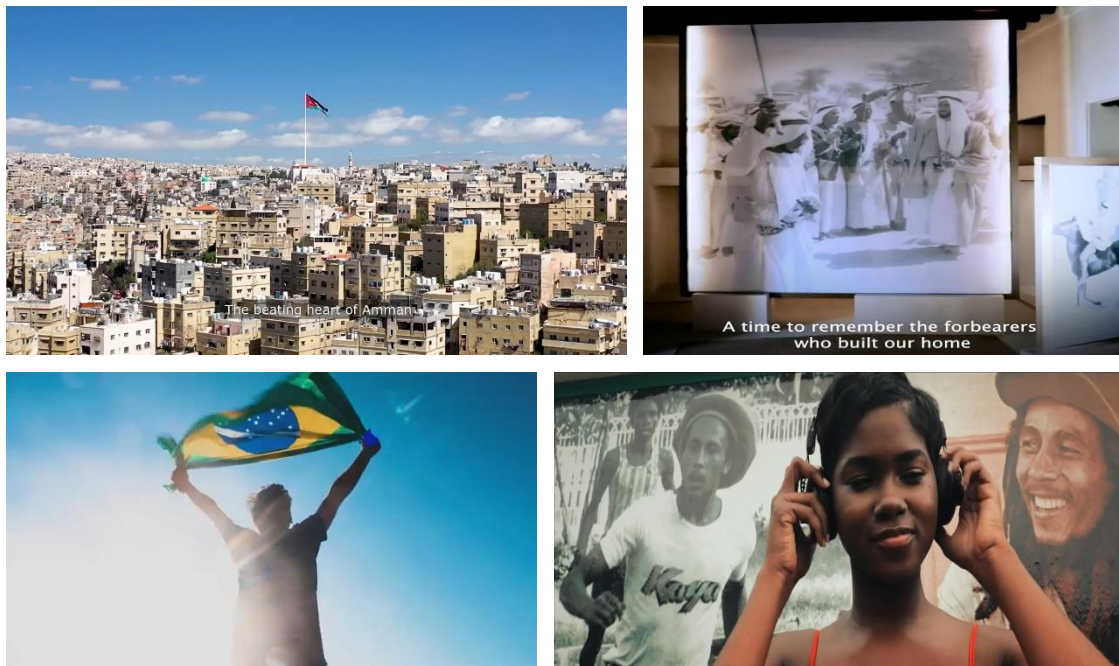
Figures 13 & 14 Temporal analytical processes (Mexico: Shot 1, and Jamaica: Shot 42)

view of the depicted place, such as when boats move in the distance, or other activities take place in the water in front of a resort, which the DMOs want to represent as the destination with its possessive attributes, thus an analytical process. Additionally, also with symbolic processes, when the movement from identified vectors is not really the focus of the shot through camera focus or other salient features, the shot is interpreted as conceptual. Examples are provided when symbolic processes are discussed. In addition, depictions of smaller scale items, such as food portions, and simple representations of

identifiable things, which gave no initial impression of further interpretations, such as architecture and historical buildings, or natural environments and flora, were also analytical representations, and usually featured something that the guest could only find in the destination, in other words, various destination attractions.

Symbolic processes are partly a subjective matter, but as is discussed, the framework provides a basis for recognizing symbolic attributes and suggestive processes. Since these are all advertisements for a specific place, it would be easy to think that the visuals all symbolize something bigger as well, but only the major processes in the shots were analysed, in other words, the most basic and salient features in the shot gave it its initial meaning. Symbolic processes, along with the already discussed nature shots, include both hosts and guests, as well as other symbolic items or constructions, but are mostly due to the camera work and lighting which obscures the shot in some way.

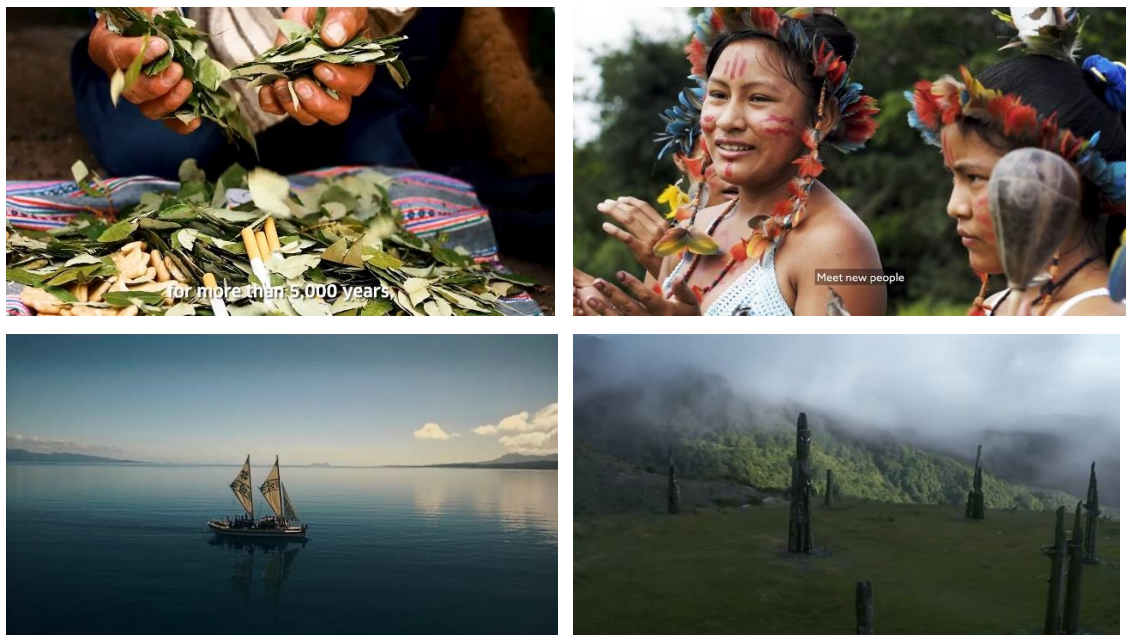
National symbols are demonstrated by Figure 15, flag flying over the city of Amman, Figure 16, forebearers in a historic display setting in Abu Dhabi's video, Figure 17, Brazilian flag raised to the sky, and Figure 18, images of Bob Marley and his brand headphones symbolizing Jamaican heritage and music, similarly was done in Barbados' video which featured Rihanna (Shot 27). This kind of symbolism can work in different ways, first of all, establishing a sense of the nation and its collectiveness in the minds of



Figures 15, 16, 17 & 18 Symbolic representations of the nation (Jordan: Shot 14, Abu Dhabi: Shot 12, Brazil: Shot 47, and Jamaica: Shot 36)

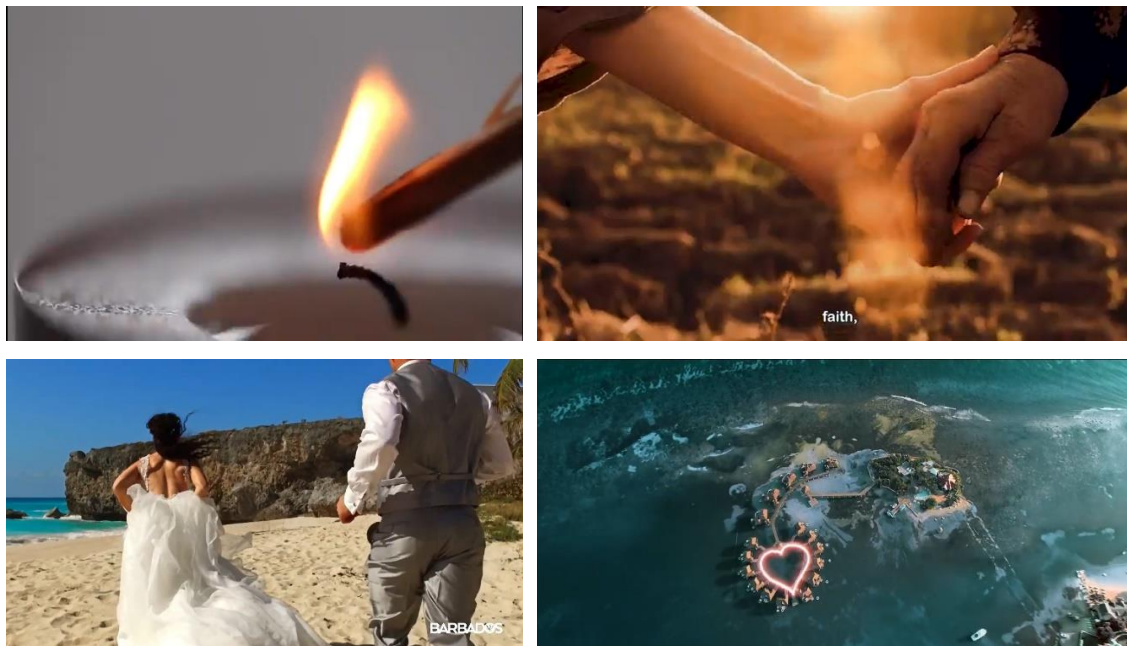
the viewers, but as Figure 15 and 17 can be interpreted, emit strength amidst the pandemic that could be felt by the viewer as well. As illustrated by the examples, parts of the country's unique history and noteworthy people can be introduced, which could work as a pull factor as well, especially if the representation is familiar to them and they are drawn to it.

Similarly, cultural symbolic attributes draw attention to the unique cultural features of the destination and its people. To be clear, this division between national and cultural symbols is only arbitrary for the sake of the discussion, and they overlap, of course. These cultural representations are also frequently used in the videos, although some of the symbolic processes are seen as underlying processes after narrative ones, which is nevertheless not the case with all symbolic processes, as is illustrated also by Figures 17 and 18. Distinguished through camera work along with the cultural symbolic attributes that could be found in shots, the representations feature statues and other artefacts, traditional attire, and other rather static representations depicting the local way of life, as demonstrated by Figure 19, tobacco leaves symbolizing either the livelihood (or consumption) of the locals, Figure 20, traditional attire of the locals, where their activity is de-emphasized (video slowed down) in favour of the attributes, Figure 21, traditional boat symbolizing Fijian way of life, and Figure 22, assumably aboriginal statues in the New Zealand mountains, symbols for old civilizations.



Figures 19, 20, 21 & 22 Cultural symbolic representations (Peru: Shot 28, Guyana: Shot 10, Fiji: Shot 23, New Zealand: Shot 6)

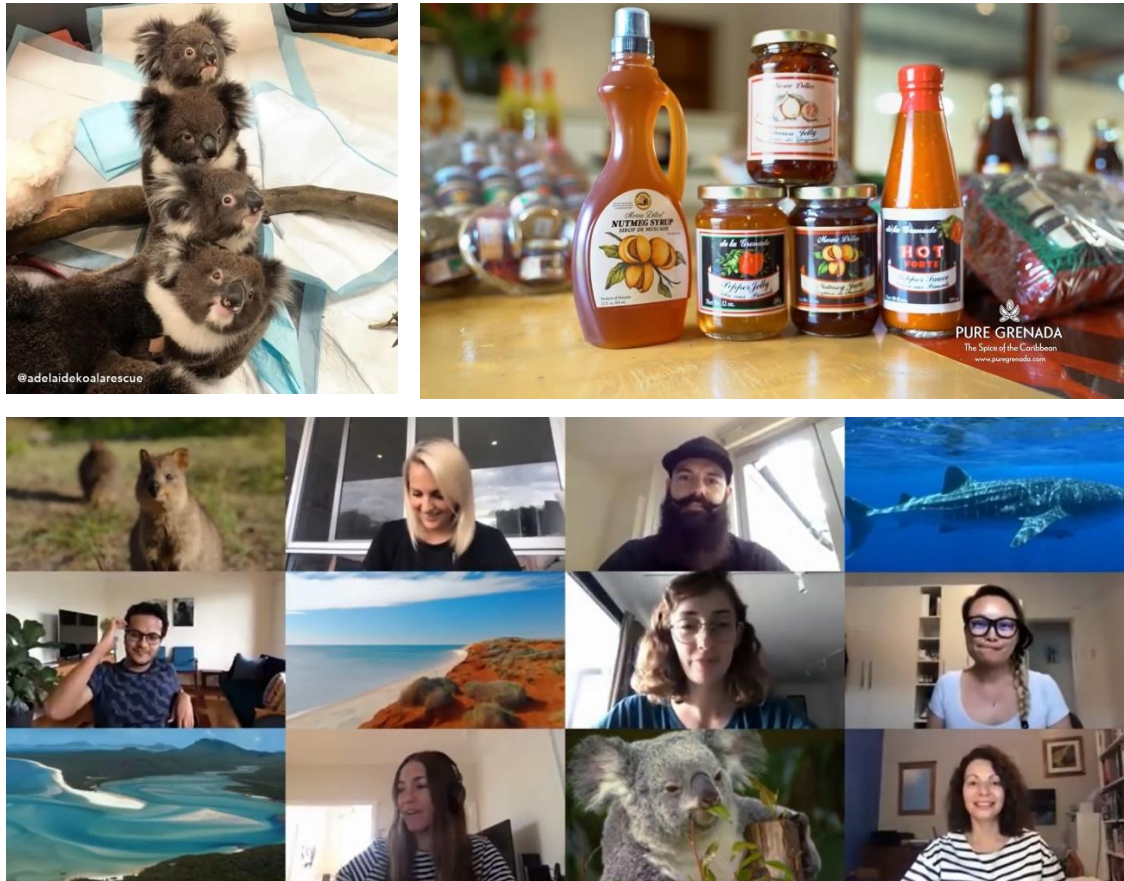
Well-known symbolic representations, meaning that they are not necessarily destination-specific and can be easily interpreted as well, include varying participants, circumstances, and underlying processes. Figures 23, 24, and 25 could all be action processes, which nevertheless are obscured by the scale, lighting, and attributes, respectively. In Figure 23, lighting a candle can be interpreted as representing hope, while Figure 24 signals similar meanings together with emphasizing human connection. Figure 25 and 26, with their representations of a married couple and heart shaped resort with graphical effects, symbolize love and joy. Through these representations, the DMOs de-emphasize the attempt to promote their destination, and give the viewer images that make their emotional connection to the narrative stronger, and acknowledge the ongoing situation as requiring feelings of optimism and compassion towards the world and other people.



Figures 23, 24, 25 & 26 Well-known symbolic representations (Ghana: Shot 5, Brazil: Shot 21, Barbados: Shot 9, Jamaica)

Lastly, the rarely used classificational processes, which were mostly identified for not belonging to the above-mentioned categories. For example, two of these were featured in Australia's video, which would have been otherwise classified as narrative processes, but since they are photographs in comparison to shots and thus are not dynamic, they were not comparable to the shots in general. Below, Figure 27, which features a still shot of koalas, Figure 28 of food products from Grenada, and Figure 29 a collection of shots, of people from a video call and of things belonging or being subject to Australia and the

video itself. The reason why these shots are not widely used could be that they do not suit well to the genre of tourism promotion, as could be said, for example, about the Figure 28, the setting of which is staged and unnatural, more of a advertisement for a brand of food, which is most likely is.



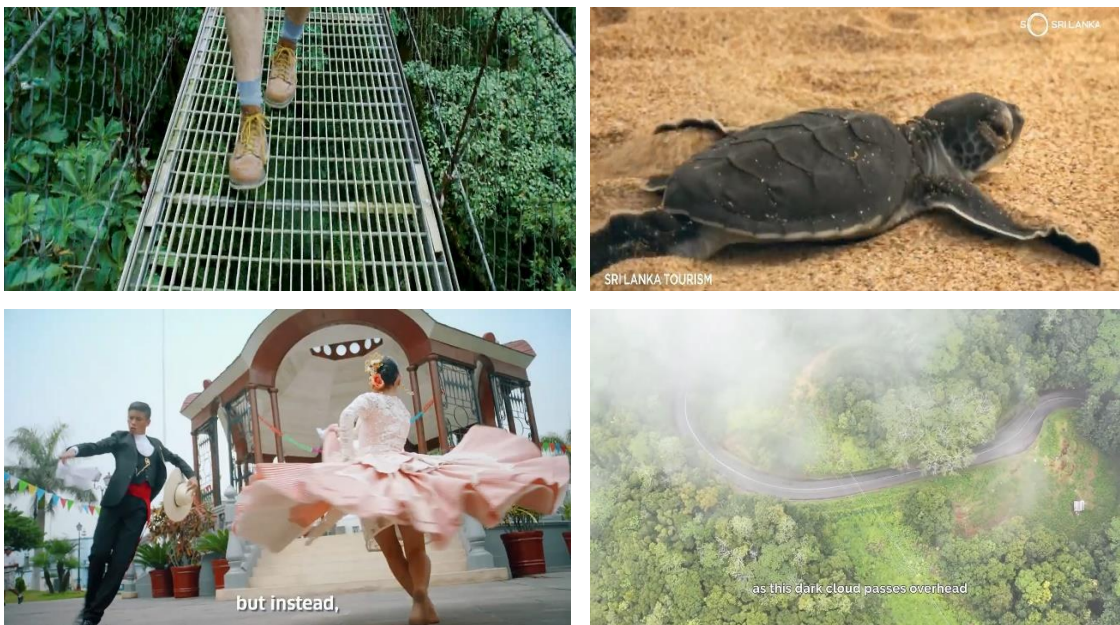
Figures 27, 28 & 29 Classificational processes (Australia: Shot 30 & @adelaidekoalarescue, Grenada: Shot 4, Australia: Shot 2)

Overall, conceptual representations in the videos can be used for multiple different purposes, and they are essential in providing the viewer timeless qualities of the destination, as well as symbolic representations of hope, possibly due to the pandemic. One issue in interpreting especially the symbolic meanings is the presence of the voiceover, which cannot always be separated from the accompanying visuals, especially when text is salient as well. This offers an ideal situation for the analysis of intersemiotics, but if the modes are discussed separately, the classifications into different categories might be affected by the complementarity of the modes, although the meanings were purposefully determined according to the structures of the visuals whenever possible.

5.2.2 Narrative representations

Almost 60 percent of the visual representations belong to the narrative category, of which roughly 70 percent are action processes, while the rest belong to the reactional category, which functions as an umbrella term for mental and speech representations as well. The represented participants involved in the narrative representations could either be hosts or guests, animals, inanimate objects capable of movement, or natural processes. Whether these Actors or Reacters could always be interpreted as belonging to one of the groups was not integral but offers more insight into the discussion of the results.

First, action processes in the videos include a wide variety of exploring by the guests, as in Figure 30, animal life, as in Figure 31, performances and other activities such as serving drinks or food by the host, as in Figure 32, and natural processes, as in Figure 33. Action processes are usually identifiable by the vectors of the participants, and include driving, dancing, hiking, eating, hugging, playing sports, and so on, but also feature activities carried out at home, signalling the unusual context of the videos. However, there are some exceptions, such as only the camera surfacing from water (New Zealand: Shot 23) are also classified as depicting an activity. Pure processes, such as only the clouds moving in Figure 33, are also common in the material. Here as well, some of the shots



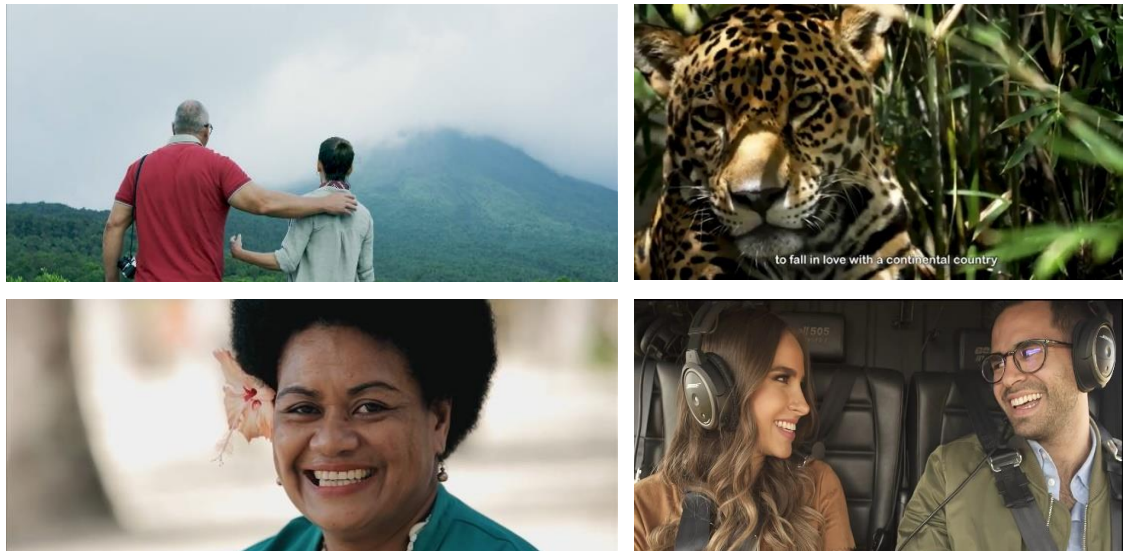
Figures 30, 31, 32 & 33 Action processes (Costa Rica: Shot 16, Sri Lanka: Shot 34, Peru: Shot 63, Seychelles: Shot 4)

were classified as landscapes involving analytical or symbolic processes, while others were action processes with the clear indication that this shot represents natural processes

happening in the world, perhaps despite of or because of there being no people. The scale of the shot and other salient qualities such as clear focus on the movement and assumed vectors, were used to distinguish these process types. Most obvious one of these was found to be streaming water (see Figure 8), mostly through waterfalls, which were common and featured in multiple videos.

Since animals are living beings like humans, and because natural processes are accounted for as action processes, animals were without exception classified into the narrative category. However, since their actions are not always easy to differentiate from the act of looking, there are some borderline cases, which nevertheless capture the animal living in its natural habitat, sometimes reacting to the camera or their surroundings. Figure 31 is a keyframe from a shot capturing a turtle running to the water, portraying the course of nature. Similarly, many representations of animals show them roaming, eating, or doing things that are characteristic to their species. The rest of these representations are reactional processes, which is demonstrated by Figure 35, a jaguar seemingly looking at the camera or some other phenomenon. As with pure processes, these animal representations draw focus on nature and its attractiveness, but perhaps also destress the importance of people in the life of the destination, despite them being important for the business of tourism.

Reactional process types in their most basic definition include looking (Figures 34, 35, 36, and 37), which the gaze of the Reacter reveals. Enjoying the scenery (Figure 34) is particularly common in the representations, often displaying people from behind so that the landscape is featured as well. Often, hosts are represented in a way that shows them looking at the camera, usually smiling, which is also interactional and highlights the welcoming atmosphere of the destination. Drawing attention to the concept of *interactive participants* in addition to represented ones, the hosts can either *offer* themselves to be gazed at or *demand* something and address the viewer to establish a connection (Kress and van Leeuwen 1996, 121-130). Figure 36 demonstrates demand, and regarding dynamic visuals, Kress and van Leeuwen ([1996] 2006, 264) put it this way: “The distinction between ‘offer’ and ‘demand’ [...] also applies to moving images, and it too can be dynamicized: represented participants can turn towards the camera and look at the lens (and hence at the viewer), or can avert their gaze”. Thus, the DMOs want to show the kindness of their people through these representations as real people and not only something to be wondered or looked at, in a way exoticized as was discussed in 2.2.

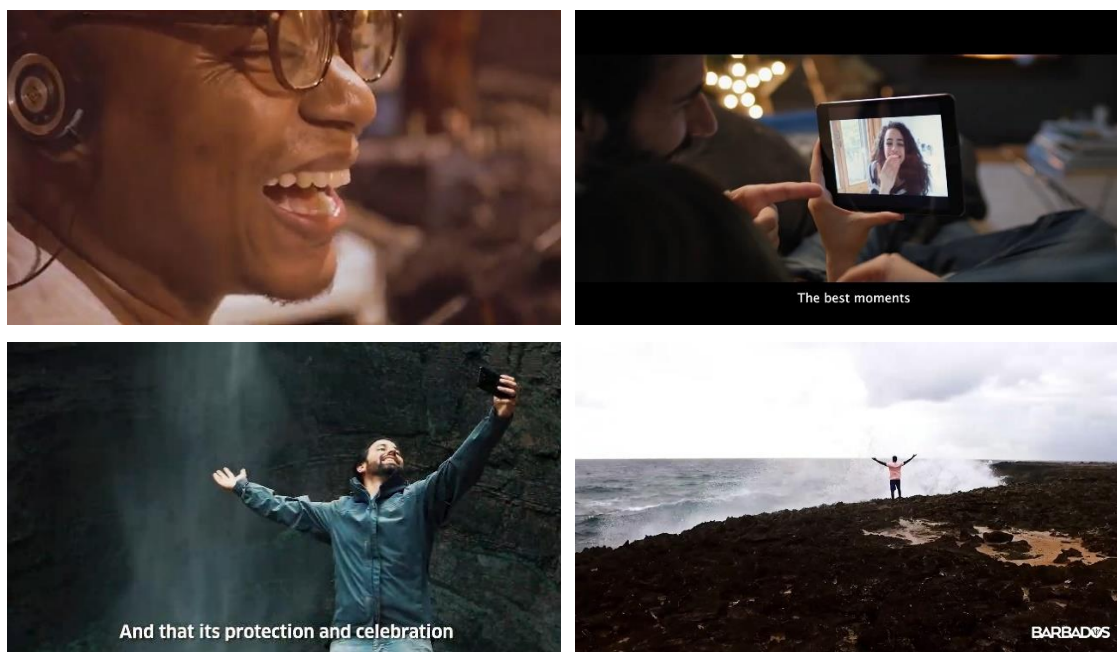


Figures 34, 35, 36 & 37 Reactional representations of looking (Costa Rica: Shot 15, Brazil: Shot 42, Fiji: Shot 6, Mexico: Shot 37)

Reactions can also be directed to other people, with different combinations of participants. Figure 37 shows guests looking at each other and having fun, appreciating each other's company and the activity. This relates to laughing (Figure 38) and other near mental or speech processes (Figure 39), which have to do with some phenomenon, or just the idea that the reaction is derived from some phenomenon, which are also classified as reactional processes. Since it is almost impossible to know whether the participants are speaking or thinking about something without there being sound or other visual representation of that, it is not reliable to assume it, but these representations could be examples of these process types through the visual aspects of the shot, such as the headphones in Figure 38 as being both reactional (reaction to the music) and mental (no gaze), and the videocall setting in Figure 39, both reactional and verbal (with gaze but also indications of verbal behaviour).

Although sometimes these people are involved in some other action as they are enjoying themselves the salience of the smile, gaze or hand gesture makes the image a reactional process in my mind. Since these are travel-related scenes, photographing oneself or others, or posing for the camera is also rather common in the videos. In the analysis, hand gestures together with gaze indicate a reaction, and include for example taking selfies (Figure 40) or posing for the camera (Figure 41). These could also be classified as narrative processes due to the presence of vectors indicating other than gaze, but since they first and foremost display reactional processes because of the gaze and other elements in the shot, they are reactional representations off the impact of the surroundings from the point of view of the tourist. Shot which show someone plainly

taking a photograph or posing without seeing their facial expressions or other gestures, on the other hand, are action processes, so narrative ones, nevertheless, since both function as indicators of having a good time and enjoying the circumstances, telling the viewer that they could have the same experience if they travel to the destination.



Figures 38, 39, 40 & 41 Reactional (and mental/speech) representations (Brazil: Shot 36, Spain: Shot 11, Peru: Shot 22, Barbados: Shot 11)

All in all, narrative representations are used to showcase either natural or local life in the destination, possible activities for tourists, sights to be enjoyed, feelings to be experienced, as well as means of establishing a connection between the hosts and the viewers, future guests of the destination. They are the main source of dynamism in the videos and are probably utilized more than conceptual representations for this reason. They can be effective as well, as was shown by Pan (2011, 171) when studying tourism TV commercials, where it was found that “[v]ideo frames showing people’s interaction among themselves and with the environment were positively related to audience desires to visit the depicted destination”. These visual representations can also complement the verbal mode in many ways, which is the topic of the following section.

5.3 Intersemiotic complementarity: comparison of DMOs’ promotional strategies

It was discussed in the previous sections how the voiceover can affect the interpretation of the visuals, thus indicating complementarity of the modes. This involves two of the

research questions of this thesis, b) and c), which ask how the modes complement each other and how the DMOs promote their destination compared to each other. To provide more consistent evidence of the relation between the visual and the verbal elements in the videos, the results are discussed from the viewpoint of intersemiotic complementarity (Royce, 1998), along with the discussion of the structure and strategies of the videos. The examples provided in the verbal and visual transitivity sections, along with additional ones, are discussed in this section. Although an extensive quantitative analysis of the complementarity of the modes is not feasible due to the amount of data, the discussion should provide evidence and offer some ideas on how promotional videos attempt to influence the viewer through different modes.

Throughout the discussion, DMOs' strategies and narratives are compared to each other. Both similarities and differences between the DMOs' promotional videos and their representations are examined, although all of them cannot be thoroughly described. Some common themes and main differences are emphasized to highlight the promotional advantages and disadvantages of the pandemic context, and the ways in which (de)marketing is carried out by the destinations. Although some themes and strategies are shared by the DMOs, an attempt has been made to categorize some major tendencies and showcase them through selected destinations. These four themes are divided according to the meanings derived from the verbal mode, achieved through close reading and comparison of the elements contributing to the transitivity system of the texts. The themes show different approaches to destination qualities in the pandemic context and include: 1. representing distinct destination attractions and attributes, 2. tying the pandemic to the spirit of the destination, 3. balanced representation of both the pandemic and the destination, and 4. little to no representation of the destination qualities. It is revealing then, to see how the visual mode complements these representations, extending or contrasting meanings through repetition, synonymy, antonymy, hyponymy, meronymy, or collocation.

5.3.1 Representing distinct destination attractions and attributes in both modes

DMOs that are the best examples for the typical tendencies of place marketing in the verbal mode include Australia, Brazil, Grenada, Jordan, Kenya, Mexico, and Sri Lanka, who refer directly to their destination, both in the normal promotional sense by listing activities, sights, and experiences that the destination offers to tourists, and by discussing the pandemic from mostly their point of view. Thus, these DMOs exhibit less attention

given to the pandemic, or at least disguise it as an attempt to emphasize themselves through these representations. An example of this is Jordan, where the video begins with representations of Jordan's attraction Petra, the description of which in the verbal mode (see example 26), is repeated through shots that display the sight (Figure 42 below), demonstrating the strength of standing through difficult times, such as Petra. This is followed by material representations of things that are waiting in the destination for the tourist to return and what the tourists themselves can do there, complementing these meanings through mostly analytical representations of these sights (Figures 44 and Figure 45, p. 55), through repetition and meronymy. Similarly, Sri Lanka begins their video by emphasizing their tea (see example 2) and culture, mostly through relational and material processes, stating for example that *Sri Lanka is as magical as that tea*. These representations are repeated multiple times through the visual mode as well, heavily utilizing action processes which depict the activities of the destination. Emphasis is also placed on overcoming the problem, *being a hero [...] by staying home*, and *reclaiming freedom*, as if it is the basic right of the tourist to travel and as if they just cannot wait to visit Sri Lanka. This dream phase is complemented, for example, by imagery of reading travel magazines (collocation in this context) and action representations such as train travel, or water sports (hyponymy for *experiences*), indicating that Sri Lanka really is worth dreaming about, which is also apparent from their hashtag #BucketListSriLanka.

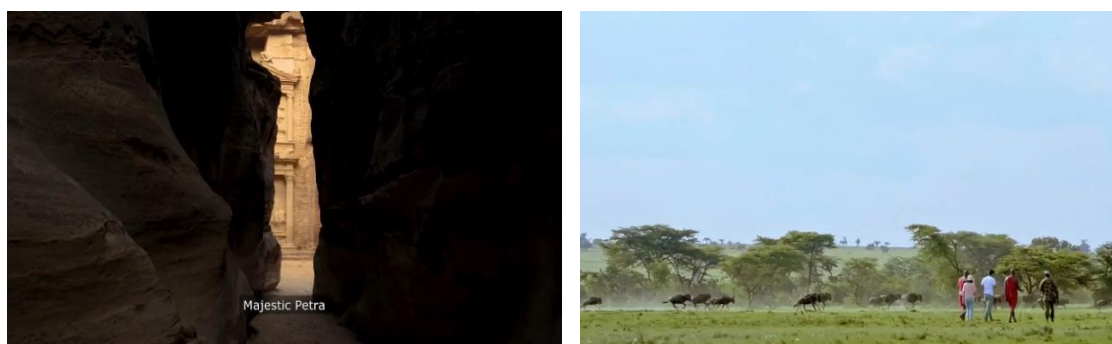
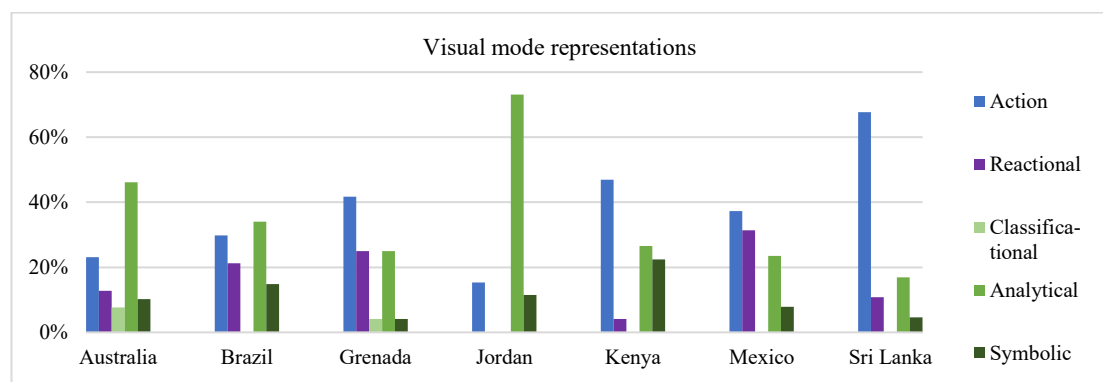
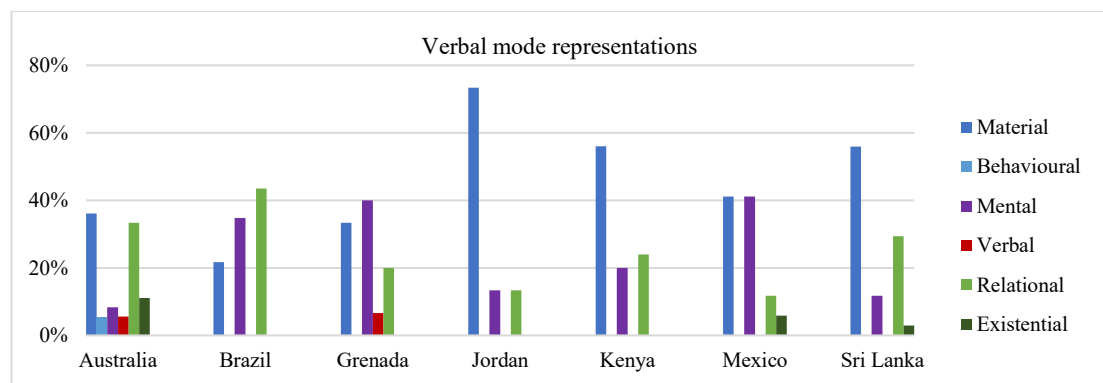


Figure 42 & 43 Keyframes for destination attractions (intersemiotic repetition)
(Jordan: Shot 1, Kenya: Shot 32)

Brazil, Kenya, and Mexico dedicate the beginning phases of their videos to representing the pandemic, mostly by stating how important it is to stay home and follow the right course of action (see example 25), also appealing to the viewer's emotions through emotive mental representations. In the middle and end phases, the DMOs place relatively more emphasis on themselves. Another great example of complementarity is Brazil's video with its statement: *we are getting ready to welcome you with all our joy*,

preserved nature, history, culture, faith, [...], which is complemented by visual representations of these things. For instance, historical buildings and natural sites are shown, which realize meronymy and hyponymy, belonging to the general phenomena in these verbal representations. Similar complementary meanings are used in the other videos as well, such as Kenya’s visual representations of the material process and mental phenomena represented in example 29, through repetition (people on a safari, Figure 43 above) and hyponymy (food portion). More abstract intersemiotic representations demonstrate well the connections and also interpretations that can be made through the presence of language, besides camera work or editing, for example Figure 24, which is a visual representation of the verbally expressed *faith*, which shows, assumably Hosts with different ages, joining hands, which in this context could imply either collocation in the sense that the representations are easily connected, and or repetition, since the symbolic meaning of the shot is repeated.

What can said about the individual representations in each mode (Figure 44 and Figure 45 below) these seven DMOs display some tendencies in the use of the corresponding process types, which are demonstrated by the same colours in the Figures below showing their distribution (same for the following sections). Although mental



Figures 44 & 45 Distribution (%) of representations in the verbal and visual modes (Videos 2, 4, 9, 12, 13, 14, and 20)

representations are more unique to the verbal mode, they correspond partially to reactional ones visually, which both are used to allow the destination attributes to be the centre of attention in the following clauses or in the visual circumstances, such as Grenada does with their whole campaign #Grenadadreaming, but are also used for other functions, such as displaying emotion. However, the distribution of representations does necessarily correlate in this way, but in the sense of intersemiotic elements found in the representations. Representations are sometimes contrasted when it comes to process types, as with Jordan, which uses material representations, especially *waiting*, in the verbal mode, which are then complemented by conceptual representations in the visual mode.

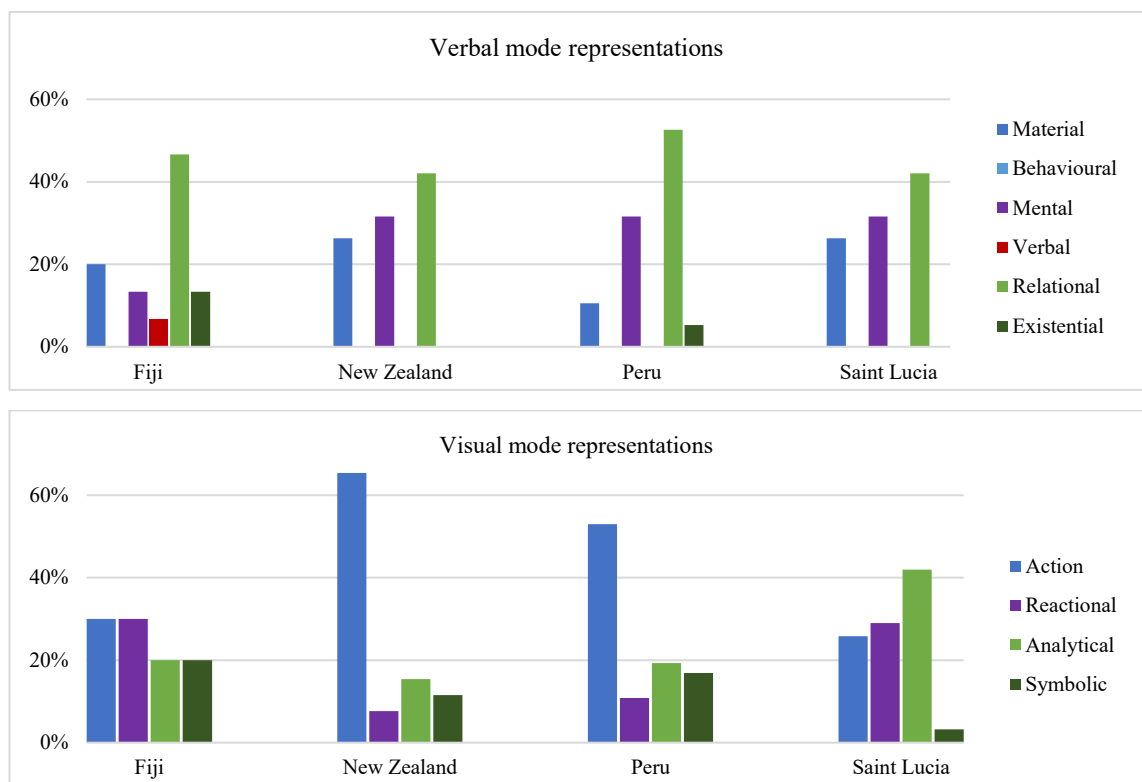
Australia is the most diverse in its representations in both modes, and thus their approach, perhaps because of their general marketing campaign or strategy, is the most unique. They do not represent their home first and foremost as a destination, but through material and relational processes showcase the natural processes that show how nature is adapting to the absence of people (see examples 6, 15, and 27), which are then complemented by narrative and conceptual representations of nature, through mainly repetition. They also display some behavioural, verbal, and classificational processes (see examples 6, and 30, and Figure 29), all used to connect more with the viewer and showing emphasizing the idea of everyone being *mates* as they express it, constructing their whole video as a message to a friend, with a greeting *With love from Aus*, a play on words again emphasizing *us*, complemented by a symbolic heart made up of an island (collocation).

In general, these DMOs try to differentiate the destination from others and focus on promoting its distinct attributes even in challenging times, but they still refer to the pandemic through different ways. This section has attempted to show which kind of strategies and the intersemiotic meanings can be used in promoting specific destination qualities in the context of the study.

5.3.2 Shared challenge as an opportunity to showcase the spirit of the destination

One particularly interesting approach is to represent the destination as being one with nature and spirited to handle these kinds of situations through their joint mentality and approach to life. Best examples of this approach include Fiji, New Zealand, Saint Lucia, and Peru. Their marketing strategies are constructed around nature, well-being, and essence of their people. They almost appear to be fluent continuations of their normal place marketing, as far as one can see, and the pandemic only presents an opportunity to

emphasize these features of their destination and people that they consider valuable. As Figure 46 below shows, these representations are mainly relational and mental, as could be expected for the representation of mentality and different qualities. The visual mode, however, shows how action and reactional processes are utilized to show these qualities concretely, through exploring, which includes both action and reactions to the surroundings, human participants interacting with each other, ceremonies or events, and other activities.



Figures 46 & 47 Distribution (%) of representations in the verbal and visual modes (Videos 7, 15, 16, and 17)

The intersemiotic relationship between the representations is carried out through, for example, meronymy and hyponymy, the examples of which are displayed in Figures 48 and 49 below. To name a few typical representations for each DMO, Saint Lucia's emphasis on nature through mostly relational, as well as mental and material representations, is demonstrated stating that the situation is only the course of nature (example 21), and Figure 48, which complements the identifier *nature* through meronymy, and Figure 11, which shows the Pitons that are a reflection on both the concrete environment of their destination and the nature of people generally, standing strong *just like our majestic Pitons for over a thousand millennia*, which then again realizes repetition. These volcanic spires are also part of their logo, and their tagline *Let*

her inspire you is another personification of something inanimate (see 5.1.2). Similarly, New Zealand (*100% Pure New Zealand*) values natural qualities, which they emphasize through reflection, realized by mental processes, and identified through values. For instance, *our duty of care to protect people and place*, which could be interpreted as conserving nature, presented in Figure 49 that shows one instance (hyponymy) of this activity. Other visual representations include natural and animal processes, as well as representations of people enjoying nature, which complement their overall narrative.



Figures 48 & 49 Keyframes for intersemiotic meronymy (Saint Lucia: Shot 11) and hyponymy (New Zealand: Shot 11)

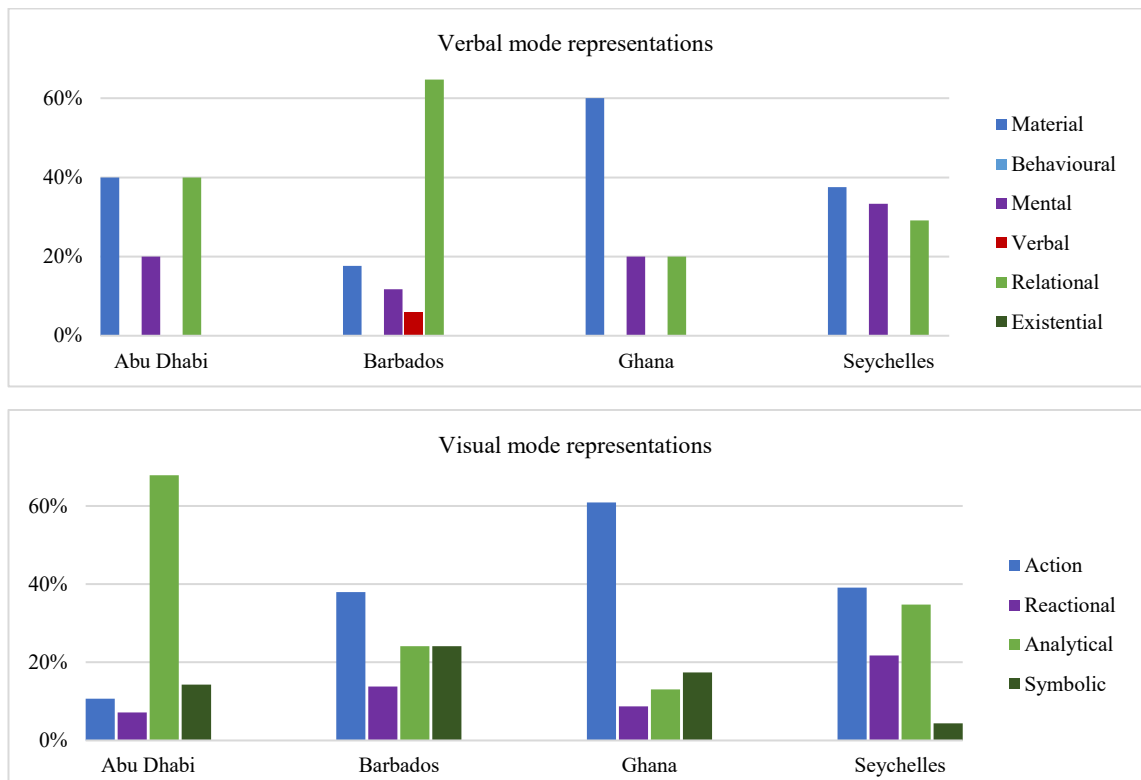
The philosophy of the destination is represented by Peru, explaining it throughout the video, with statements such as *earth is our mother*, and recommending people to *remember* and *discover the true meaning of richness* in life during these times, exhibiting very few material processes. In contrast, this philosophy is demonstrated through varying action processes and shots of traditions, spirituality, livelihood, and symbolic and conceptual processes (see Figures 19 and 32), assumably also to create the atmosphere and essence of this way of life better, and establish the connection to the current, challenging times. Fiji's approach is similar and, first and foremost, introduces the warmth of their people and qualities of their destination, such as their tagline *Our Bula spirit awaits you* (see also example 8), realized through relational processes in the verbal mode and reactional (Figure 36) and action processes visually, exhibiting hyponymy among other associations, and through conceptual shots which show their lifestyle (Figure 21, for instance), usually through symbolism as was done by Peru.

To put it briefly, one strategy of de-emphasizing the pandemic and diverting the attention back to the destination can be through these kinds of comparative strategies of introducing the destination through attribution and identification, prepared to handle

diverse situations, as well as internal processes of reflection, for example, which are then complemented visually by exemplifying these qualities.

5.3.3 Representations of both the pandemic and the destination

The DMOs who display strategies common to all these themes and approaches to (de)marketing include Barbados, Seychelles, Abu Dhabi, and Ghana. No distinct approach was identified, and representations of the destination remain mostly unspecific, compared to the representations in 5.3.1, for instance. However, their approach is not strictly to tell people inspirational and generally applicable things as the DMOs discussed in 5.3.4. The abstraction of language (Wang and Lehto, 2020) discussed earlier could work well for the DMOs' approach to create an atmosphere of overcoming collective challenges first but leaving the potential tourist with some sense of what is waiting for them in the future. In principle, this was done by the preceding destinations as well, but in a way these DMOs created a more abstract sense of their destinations than the preceding ones.

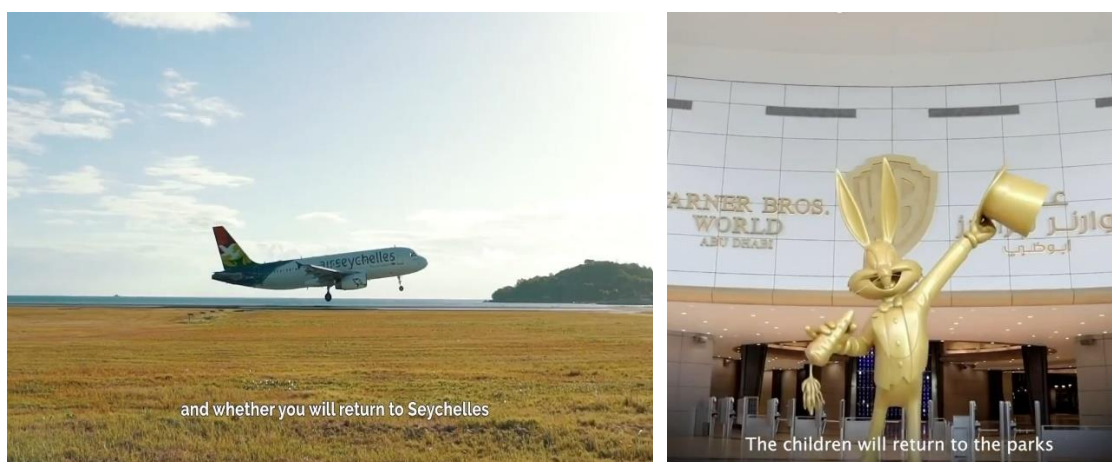


Figures 50 & 51 Distribution (%) of representations in the verbal and visual modes (Videos 1, 3, 8, and 18)

The focus on different topics or representations throughout the different phases of the videos usually begin by describing the situation. This is done mainly through material, mental, and relational representations, representing different states of being, thinking or acting, aimed at the destination or the situation at hand (Figure 50). Although the exact structure of the videos is not always the same, some of the complementarity strategies are discussed in connection to these experiential meanings. For example, Ghana addresses the pandemic especially through material and action representations, over 50% of the total, which in Ghana's case begin by reflecting past experiences and stating the obvious situation, though figuratively, with repetition in both modes, *unchartered waters* (example 9) and *candles dimmed* (Figure 23), which could also be antonymy in the sense that the candle is lit in the shot. Seychelles uses similar metaphorical expression of the situation by displaying the pure process of the clouds (Figure 33) along with the voiceover *dark cloud passes overhead, temporarily obscuring the sun*, which repeats the meaning in both modes.

After addressing the hindrance for travel, the next phase(s) include future actions regarding the return to the destination, which in Ghana's case include non-finite representations of the Guests' future experience, with repeated meaning through the visual shots as was demonstrated also in 5.3.1. Seychelles, then again, emphasizes the *dream* of their destination as well as *return* and *glad reunion with the places and people*, which are complemented by conceptual shots of sights, reactional processes during sightseeing and greeting people, and actional processes, including arriving at the airport and car rides, which realize different possibilities of intersemiotic complementarity, such as repetition, hyponymy, and meronymy, as well as synonymy, which would be identified from an airplane landing or arriving, synonymous to returning (Figure 52, p. 61).

The end phase(s) emphasize current and future actions and states of being, waiting, staying home, and anticipating the return, stating that the destination welcomes tourists when it is an appropriate time, ending on a more positive note, such as Seychelles states in examples 18 and 29. These representations are hard to visualize, but are sometimes carried out through underlying symbolic meanings and temporal processes (Figure 14), for example. Collocation can occur with these more abstract representations, such as symbolic ones, for example in Figure 53, where *children*, and the circumstances and participants of the shot, Warner Bros. building with its Bugs Bunny statue, representing children's entertainment and culture, would be collocates.



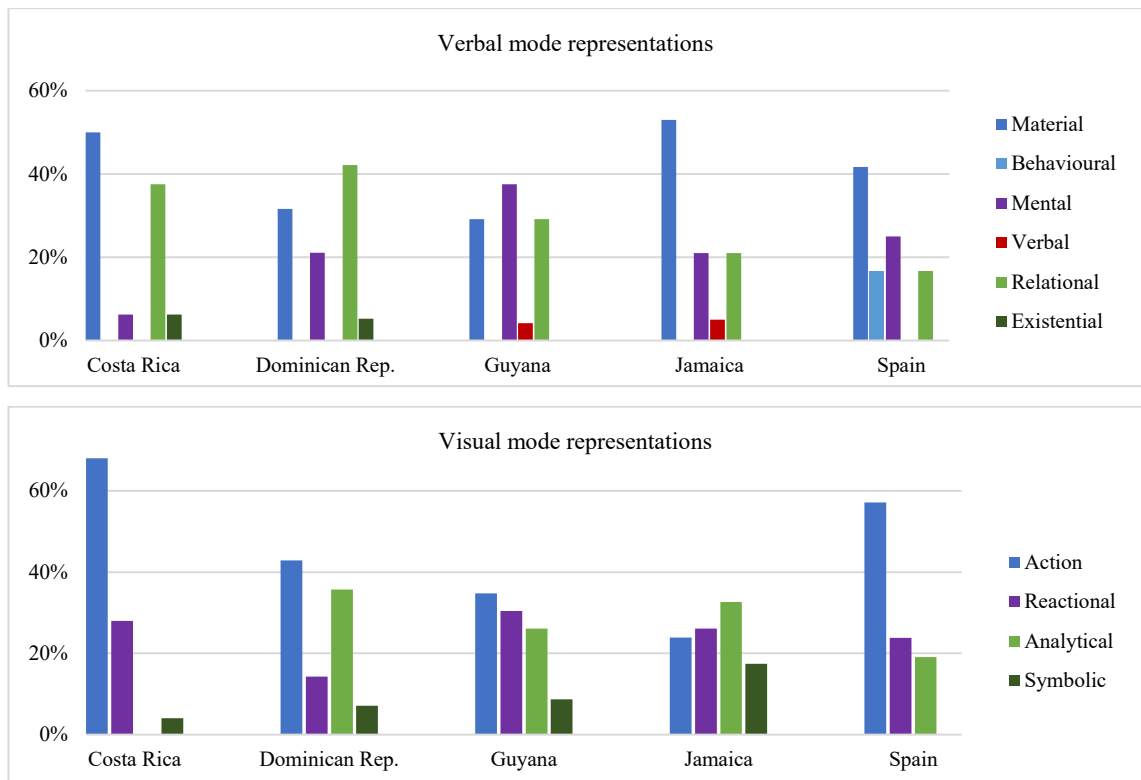
Figures 52 & 53 Keyframes for intersemiotic synonymy (Seychelles: Shot 10) and collocation (Abu Dhabi: Shot 19)

To sum up, this section has attempted to show the ways in which DMOs can place emphasis on different aspects of the pandemic implications through abstract representations of the destination in the verbal mode, complemented by more specific, equally abstract, or more general representations in the visual mode, and through the narrative sequences of the videos.

5.3.4 Little to no representation of the destination-specific qualities verbally

The rest of the DMOs, Guyana, Spain, Costa Rica, Dominican Republic, and Jamaica, show little focus on their own qualities, and choose to focus on the pandemic conditions through the verbal mode. Despite these tendencies, demarketing is not always the right term to describe this approach despite some individual verbal expressions (such as Jamaica below), since the DMOs focus also on other sides of the situation rather than the consumption of their “product”. Nevertheless, there is a lack of the strategies usually employed in destination marketing in the verbal mode. The absence of these destination-specific representations gives the DMOs an opportunity to complement their responsible message visually, offering an interesting starting point to discuss intersemiotics. These DMOs are close to the ones presented in 5.3.3, but some of the differences and a few interesting representations are discussed in this section.

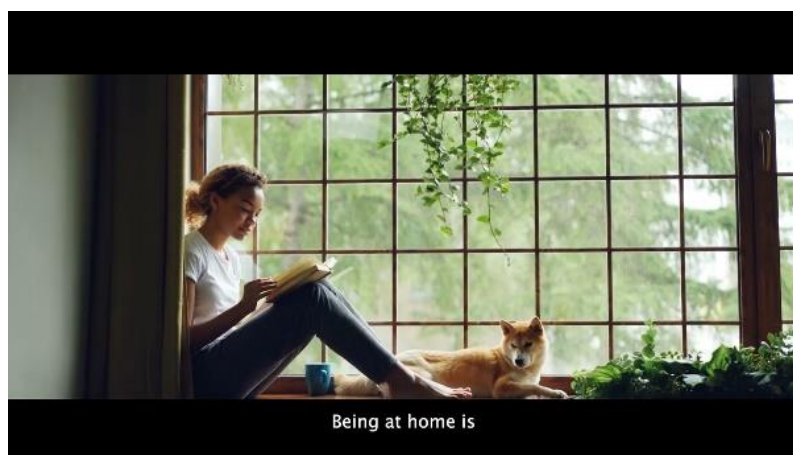
The first destination in Figures 54 and 55 (p. 62), Costa Rica, displays almost no use of conceptual visual processes. The narrative representations they utilize have to do with enjoying nature and things that one could do there, such as hiking or swimming. These remain quite general shots, which are complemented by material processes such as *pause* and *simplify*, as well as contemplating what *matters*. The DMO uses the collective



Figures 54 & 55 Distribution (%) of representations in the verbal and visual modes (Videos 5, 6, 10, 11, and 19)

we, a common participant in many clauses in the data, to de-emphasize themselves and focus on the common mentality of people. Guyana has a similar approach, verbally, through mainly mental as well as material and relational processes, (see example 17, for instance), which focus on remembering and understanding the important things in life, also on dreaming (see Figure 12). These quite unspecific statements are complemented by a bit more specific representations of the destination, such as Figure 20 with its cultural attributes, captioned “*meet new people*”, which could be interpreted as intersemiotic hyponymy, sub-categorizing these more general, future experiences (as discussed in the previous section; video phases) into representations of nature, people, and other activities. Comparable strategies are used by Dominican Republic (see Appendix 3), although sometimes their visual representations contrast with the ones in the verbal mode. For instance, example 12 emphasizes staying home, is complemented by showing more concrete destination sights and activities, as well as Hosts around Guests (see Figure 5 and 6) during these statements, thus in a way contrasting their statement, exhibiting intersemiotic antonymy. Thus, although attempts to demarket and postpone travelling are verbally expressed, the destination is still given attention to keep it in the minds of the viewers.

This theme is realized also by Jamaica directly addressing the pandemic (see example 22), stating that there, in fact, is a *pandemic*, and not a *challenge*, as is done by Mexico (see example 20). In addition, social distancing as a term is mentioned as well, the visual representation of which offers an interesting view on intersemiotic repetition, moving the camera backwards through space and distancing the perspective on the person



Figures 56 & 57 Keyframes for intersemiotic repetition (Jamaica: Shot 34), and hyponymy (Spain: Shot 2)

(Figure 56 above). The final DMO in this category, Spain, differs from the rest of the videos with behavioural representations, frequent narrative representations, and low percentage of relational and conceptual representations. The DMO draws attention to the concept of *home*, either by talking about it or showing images from inside people's homes, referring to their destination as a home for them and for others, and overall creating the sense of togetherness that extends to both modes. For instance, the voiceover starts by introducing examples of what *being at home is* through material processes, which are complemented in the visual mode through repetition and hyponymy (Figure 57). They also use the hashtag #SpainWillWait, accompanied by a conceptual representation of an empty beach, which demonstrates well the overall strategy to represent empty places as emphasizing the absence of people and processes of *waiting*.

All in all, these DMOs demonstrate the all-encompassing influence of the pandemic conditions, representing not only themselves but the world, although the visual representations in this group vary from destination-specific instances to depictions of processes which could happen anywhere in the world.

5.4 Further discussion, limitations, and study implications

The presented results of different stages of the analysis and their discussion deconstruct the way promotional videos are designed to create or divert demand through verbal and visual representations. Although approaches differ, these videos show some general tendencies within tourism promotional video material and the pandemic context, which are realized through individual representations in visual and verbal modes, made to complement each other in different ways. In this section, the results of each analysis stage are further discussed also in relation to possible limitations, as well implications of the results.

Regarding the research questions and aims of the study, some methodological issues should be discussed here starting with the first sub-question aimed at finding individual representational meanings from both the verbal and visual modes. Although the frameworks used in this study for analysing language and visuals are also credited and have been successfully utilized in the analysis of multimodal material (for example, Tan 2009; Yao and Zhuo 2018; Nguyen and Gruba 2019), there are some issues that scholars have raised. Starting from SFL and Halliday and Matthiessen's ([1985] 2014) framework, some categorical ambiguities have already been mentioned in 3.1 and discussed throughout the results section (5.1), derived from the introduction of the theory by the authors themselves, as well as from Thompson ([1996] 2014). The benefits of this approach to language are in its connection to social context through the metafunctional principles, and "[i]t supports the view that a descriptive account of context is integral to linguistic descriptions, and that language as a social semiotic describes discourse as semiotic choices made by speakers or discourse participants to create social contexts in and through interactions" (Foley 2014, 162), which has been demonstrated by the identification and discussion of the representations created through language in the promotional and pandemic context.

The justifications for categorizations in this study, on the other hand, which have been established through different examples, are sometimes dependent on the approach to functional linguistics and interpretation of the individual instance. Bartley (2018, 19) lists well the issues that were considered challenging in this study as well: identifying

only one predicator versus all verbs in clauses, and the at times incoherent criteria for different process types. The choices of the researcher in this study followed the model set by Halliday and Matthiessen ([1985] 2014), in which sometimes only one process type was identified from verbal groups, which is characterized by Bartley (2018) as the Sydney model in comparison to the Cardiff Grammar proposed by Fawcett (1980). Although some clauses were separated based on the subject of the clause, as proposed by Halliday and Matthiessen ([1985] 2014, 584-588), and Thompson ([1996] 2014, 128), the research could have benefitted from the Cardiff Grammar's model of process combinations. Bartley (2018) discusses the grammar as an opportunity to find more complex meanings, nevertheless requiring more work. Good instances of these complex process and participants combinations are examples 17, 18, and 19. In addition, process types were sometimes difficult to identify, such the behavioural ones, which as their own category do not always make sense (Bartley, 2018). However, the rare instances of these types were presented as examples and discussed, and they were argued to be contributing to the narrative of the videos differently than the other process types.

Turning to idea of visual grammar (Kress and van Leeuwen 1996; 2006), some further discussion is also required. The framework has offered interesting insights into the visual design of these promotional videos, and the representations in the individual shots. The categorization has proven useful in describing the content of the videos, more so than mere description of the shots would have provided. Although the numbers presented in Table 3 give no instant idea of the studied phenomenon, the exemplification and presentation of the results in visual format, although through still shots, has illuminated the strategies that the DMOs employ in representing their destination visually. However, the ambiguity of the categories and the challenges imposed by the selected material made the study challenging to carry out at times with the chosen methods.

One hindrance was the dynamic nature of the shots, which was not discussed extensively even in the second edition of the book (Kress and van Leeuwen, [1996] 2006), but through the extensions provided by Baldry and Thibault (2006) all aspects could be taken into consideration. Otherwise, the methods of film analysis and the presence of elements that can be found in longer films or in some commercials, such as transitions between shots to construct a scene with overarching transitivity structures (Baldry 2004; Baldry and Thibault 2006; O'Halloran and Lim 2009), do not completely apply to this kind of material. There were only a few instances of so-called scenes, with connections to the preceding shots, and the videos could be characterized more as dynamic slide

shows, still exhibiting the use of moving image, which means that the methods of studying static images are also not completely applicable.

Reflecting more the principles of the framework used for categorization, there has been some criticism as well towards the generalizations that Kress and van Leeuwen (1996) make, also recognized in this study. Some of the categorizations were found to be problematic (see section 3.2; Forceville 1999), which lead to the exclusion of certain sub-categories in the present analysis as well. Kress and van Leeuwen (1996) themselves present various examples from different sources, which some have seen as a positive thing (Kaltenbacher 2007, 296; Forceville 1999, 172), but their generalizations have also been criticised for being overly diverse and random despite some successes, even going as far as stating that “there is simply no benefit [...] to be derived from gathering these analyses into a general theory” (McCracken 2000, 77). The current study had to consider these issues as well, in addition to the fact that the personal interpretations of the researcher are bound to affect the results, and it is possible to have different results of the same study, carried out by a different researcher. Thus, there is some room for different viewpoints, but the criteria affecting the interpretations have been explained wherever necessary. Every detail is, of course, not possible to demonstrate, but there are enough examples, presented either as Figures or descriptions, to show how visual representations are constructed and how they contribute to promotion.

The second and third research sub-questions in the study, concerning intersemiotic complementarity of the verbal and visual modes and the promotional strategies of different DMOs, were answered in the final sections. This was carried out by identifying four different themes and discussing DMOs which best fit into these categories, and their representations in relation to these themes. These conclusions were most reliant on the researcher’s interpretations and contained fewer examples of the discussed tendencies than the other sections. However, percentages of different verbal and visual representations were provided and proved to be illuminating for the discussion. These more wide-reaching meanings are difficult to demonstrate through examples, but the intersemiotic complementarity and promotional content of the videos was discussed through specific choices that contributed to the DMOs’ intentions.

Despite some of these methodological shortcomings, the study presents concrete examples on tourism promotion, strengthening the already existing assumptions about place marketing and tourism destination representations, while also offering new insights on how crisis can influence the intentions and actions of DMOs in promoting their

destination. For instance, showing how crises can be turned into opportunities to highlight destination attributes, as well as create connections to the surrounding world, contrasting with the usual differentiation from other places and juxtaposition (see Dann 1996; Salazar 2012). The concept of demarketing (for example, Medway and Warnaby 2008), or synchromarketing (Bradley and Blythe, 2013), was involved in some of the representations of the pandemic, staying home and travelling later (crisis place demarketing or diversionary place demarketing), and also sometimes through offering practical information on how to stay safe (informational place demarketing), although usually only covertly implied in the videos by focusing more on the reflective opportunities of the situation, or the collective challenge facing the people of the world. Although the scope of the study remains limited and focused on certain individual actors in one point of time, it can be cautiously generalized to at least represent the world situation and communicative tactics utilized in tourism promotion during the Covid-19 pandemic in 2020. Further studies on the similar topic could be implemented through larger corpora, different multimodal data, and perhaps more focus on the interactive features of marketing and social media, which was only briefly discussed in this thesis.

6 Conclusion

This thesis has studied the multimodal strategies utilized in destination promotion during the global health crisis of the Covid-19 pandemic, which restricted travel and influenced the travel industry particularly strongly. More specifically, the time period of the study comprised the Spring of 2020 (March-May), during which DMOs published promotional video material intended to inspire travel in the future, but not at present. The research questions, which aimed at finding out common and distinctive promotional strategies through 20 different DMOs, aimed at uncovering representations of the destinations and the situation through multimodal discourse analysis, at the same time crossing over to the concepts of place (de)marketing. The hypothesis of the study was that the DMOs were interested, or felt obliged to, support the common cause of avoiding travelling while trying to stay relevant in the eyes of the tourist, realized through verbal incentives to not travel and visual representations complementing these meanings. This was partly proven to be the case, and the main findings introduce various representations of the destination, some showcasing more distinctive destination attributes while others remained more abstract.

The results of the study, using the terms of transitivity analysis, indicate the use of mostly material (38%), relational (33%), and mental (23%) processes in representing the destination verbally. Material representations were used to talk about the cause of the situation, its preventive actions, waiting for a change, returning to the destination, and taking part in the destination activities. Relational representations were similarly used to characterize the situation, but also represent the destination through attributive and identifying processes. Mental processes functioned as a way to represent the collective minds of people, both people of the destination and the viewers at home, and appeal to the emotions of these viewers. They were used to project meanings, such as dreaming about the destination activities and qualities, and thinking about what matters in the situation. These representations were supplemented by the circumstantial elements of the clauses, which were part of the representations, showing enhancing circumstances, such as time (usually *now*, as in stay home for the time being) and place (usually referring to the destination or *home*), along with other additional extending, elaborating and projecting elements.

The visual shots, on the other hand, demonstrated the use of narrative (60%) and conceptual representations (40%) almost equally. The narrative representations included action processes representing destination activities, exploring, local events and traditions,

which were used to entice the tourist to take part in these activities in the future. In addition, natural processes, and animal life were represented to display the unique nature of the destination as well as emphasize life itself, in its purest form. Reactional processes included enjoying the sights of the destination, representing the locals as welcoming people to the destination, as well as mental representations of enjoying oneself and connecting to others. Conceptual representations included analytical processes showing mostly landscapes, nature, and local specialties, such as food, to demonstrate the basic essence of the destinations. They also involved analytical temporal processes displaying the passing of time, relevant to the pandemic context of waiting for better times to come. Conceptual symbolic representations were used to convey symbolic meanings through representations of national and cultural attributes, as well as well-known visual representations of hope and love, for instance.

The complementarity of the modes was based on how the verbal mode is supplemented by the visual one, as there was approximately double the number of shots as opposed to the clauses. Comparison of the DMOs verbal strategies showed four different approaches to destination (de)marketing: representing distinct destination attractions and attributes, tying the pandemic to the spirit of the destination, representing both the pandemic and the destination, as well as displaying little to no representation of the destination qualities. The complementarity of the visuals regarding the elements of these verbally expressed representations was mostly carried out through repetitive elements in both modes. Visual shots functioned also as resources for exemplifying general meanings represented in the verbal mode through hyponymy and meronymy and for showing abstract connections between the modes, sometimes also exhibiting contrasting meanings.

Altogether, this study adds on to the studies of representational features in tourism promotion, contributing to the field of multimodal (discourse) analysis and analysis of tourism promotional videos, while at the same time introducing an angle on of how challenging circumstances contribute to place marketing. The results of the study show that the methods of functional linguistics, as well as multimodal discourse analysis can reveal underlying meanings in (place) marketing contexts, such as in the genre of tourism promotional videos. The study exemplifies some of the verbal and visual strategies of destination promotion, although straight conclusions cannot be drawn from the material because of the presence and idea of place demarketing due to the pandemic context. Thus, the study illustrates some of the concrete ways to divert demand to a later time besides

traditional place marketing. Future studies related to these concepts could benefit from digital technology regarding the methodology, using a larger corpus, as well as the inspection of how different metafunctions can contribute to creating meanings in similar contexts.

Bibliography

Primary Sources

- 100% Pure New Zealand. 2020. "100% Pure New Zealand. A Journey of Reflection." YouTube, 01:00. Accessed 1 September 2020.
https://www.youtube.com/watch?v=w3rxxi0BVxE&feature=youtu.be&ab_channel=100%25PureNewZealand
- Australia. 2020. "With love from Aus ❤️ | Tourism Australia." YouTube, 01:20. Accessed 1 September 2020.
https://www.youtube.com/watch?v=kKma8WB4JyY&ab_channel=Australia
- Discover Guyana. 2020. "Welcome to Guyana." YouTube, 01:15. Accessed 1 September 2020.
https://www.youtube.com/watch?v=G9I93fM-UU&ab_channel=DiscoverGuyana
- Go Dominican Republic. 2020. "Stay home. Dominican Republic will be waiting for you." YouTube, 01:00. Accessed 1 September 2020.
https://www.youtube.com/watch?v=E2Cz-yoiOpI&ab_channel=GoDominicanRepublic
- MagicalKenya. 2020. "#MagicalKenya #LiveTheMagic #TheMagicAwaits #TravelTomorrow." YouTube, 01:18. Accessed 1 September 2020.
https://www.youtube.com/watch?v=8HNyn9owq8U&ab_channel=MagicalKenya
- Pure Grenada. 2020. "#GrenadaDreaming Campaign." YouTube, 00:50. Accessed 1 September 2020.
https://www.youtube.com/watch?v=EOxJQA-IHxs&ab_channel=PureGrenada
- Spain. 2020. "Spain Will Wait." YouTube, 00:46. Accessed 1 September 2020.
https://www.youtube.com/watch?v=GHHrJh7swUY&ab_channel=Spain
- Sri Lanka Tourism. 2020. "Stay home. Stay safe. But dream of Sri Lanka...#bucketlistsrilankaVideo." YouTube, 01:38. Accessed 1 September 2020.
https://www.youtube.com/watch?v=EbHZ3o-vdEc&ab_channel=SriLankaTourism
- Tourism Fiji. 2020. "Our Bula Spirit Awaits You." YouTube, 01:09. Accessed 1 September 2020. https://www.youtube.com/watch?v=HySh-nrJveI&ab_channel=TourismFiji
- Travel Saint Lucia. 2020. "Saint Lucia Its In Our Nature." YouTube, 00:58. Accessed 1 September 2020.
https://www.youtube.com/watch?v=1Ov2fla2iIg&ab_channel=TravelSaintLucia
- Visit Abu Dhabi. 2020. "Abu Dhabi - Stay Home, Stay Safe, Stay Curious." YouTube, 00:59. Accessed 1 September 2020.
https://www.youtube.com/watch?v=3DWwtqbw3c4&ab_channel=VisitAbuDhabi
- Visit Barbados. 2020. "Visit Barbados - See You Soon." YouTube, 00:52. Accessed 1 September 2020.
https://www.youtube.com/watch?v=VBjUb3T_O8w&ab_channel=VisitBarbados
- Visit Brasil. 2020. "Visit Brasil | Reschedule you trip | English 1'." YouTube, 01:20. Accessed 1 September 2020.

- https://www.youtube.com/watch?v=gqD9vodGtBY&t=18s&ab_channel=VisitBrazil
- VisitCostaRicaVideos. 2020. "We'll be here." YouTube, 00:42. Accessed 1 September 2020.
- https://www.youtube.com/watch?v=2xMPJaAepTo&ab_channel=VisitCostaRicaVideos
- Visit Ghana. 2020. "Stay Safe To Experience Ghana later #BeyondTheReturn." YouTube, 01:02. Accessed 1 September 2020.
- https://www.youtube.com/watch?v=OtydBZYA5-U&ab_channel=VisitGhana
- Visit Jamaica. 2020. "Soon Come Jamaica." YouTube, 01:00. Accessed 1 September 2020.
- https://www.youtube.com/watch?v=VsBOjEVHd1A&ab_channel=VisitJamaica
- Visit Jordan. 2020. "Jordan Will Wait for You." YouTube, 01:42. Accessed 1 September 2020.
- https://www.youtube.com/watch?v=7VnhVN4o2uc&ab_channel=VisitJordan
- Visitmex. 2020. "Mexico Love you soon." YouTube, 01:07. Accessed 1 September 2020.
- https://www.youtube.com/watch?v=nJiht75-Bks&ab_channel=Visitmex
- Visit Peru. 2020. "Dream then travel... to Peru." YouTube, 01:07. Accessed 1 September 2020.
- https://www.youtube.com/watch?v=-VDhL6-8dYo&ab_channel=VisitPeru
- visitseychelles. 2020. "Dream Now... Experience Seychelles Later." *Instagram video*, April 15, 2020 (01:22). Accessed 1 September 2020.
- https://www.instagram.com/tv/B-v5F4p-YD/?utm_source=ig_embed

Secondary Sources

- Baldry, Anthony. 2004. "Phase and transition, type and instance: patterns in media texts as seen through a multimodal concordancer". In *Multimodal Discourse Analysis: Systemic functional perspectives*, edited by Kay O'Halloran, 83-108. London and New York: Continuum.
- Baldry, Anthony., and Paul J. Thibault. 2006. *Multimodal Transcription and Text Analysis: A Multimodal Toolkit and Coursebook with Associated on-Line Course*. 1st ed. Bristol: Equinox Publishing Ltd.
- Bartley, Leanne Victoria. 2018. "Putting Transitivity to the Test: a Review of the Sydney and Cardiff Models." *Functional linguistics* 5, no. 1: 1–21. SpringerOpen.
- Beirman, David. 2011. "A Comparative Assessment of Three Southeast Asian Tourism Recovery Campaigns: Singapore Roars: Post SARS 2003, Bali Post—the October 12, 2002 Bombing, and WOW Philippines 2003." In *Tourism, Security and Safety: From Theory to Practice*, edited by Yoel Mansfeld and Abraham Pizam, 251-269. Burlington: Taylor & Francis Group. Accessed March 25, 2021. ProQuest Ebook Central.
- Bradley, Nigel, and Jim Blythe. 2013. *Demarketing*. Taylor & Francis Group. ProQuest Ebook Central. Accessed September 3, 2020.
- Brinzan, Dumitru. 2018. "Promoting tourism: all country tourism board websites in the world." *Dumitru Brinzan*, 27 November 2018. Blog post. Accessed August 1, 2020. <https://www.brinzan.com/2018/11/promoting-tourism-all-country-tourism-board-websites-in-the-world/>
- Crouch, G.I., and B.J.R Ritchie. 1999. "Tourism, competitiveness, and societal prosperity." *Journal of Business Research* 44, no. 3: 137–152. Elsevier.

- Dann, Graham M.S. 1996. *The Language of Tourism*. CAB International.
- Dimitrova, Nevenka, Hong-Jiang Zhang, Behzad Shahraray, Ibrahim Sezan, Thomas Huang, & Avideh Zakhor. 2002. "Applications of video-content analysis and retrieval." *IEEE Multimedia* 9, no. 3, 42-55. IEEE Xplore.
- Fawcett, Robin P. 1980. *Cognitive linguistics and social interaction: Towards an integrated model of a systemic functional grammar and the other components of a communicating mind*. Heidelberg: Juliu Groos & Exeter University.
- Foley, J.A. 2014. "Halliday's Introduction to Functional Grammar (Fourth Edition)." *The New English Teacher* 8, no.1: 162-164. Bangkok: Assumption University Press.
- Forceville, Charles. 1999. "Educating the Eye? Kress and Van Leeuwen's Reading Images: The Grammar of Visual Design (1996)." *Language and literature* 8, no. 2: 163–178. SAGE.
- Francesconi, Sabrina. 2011. "New Zealand as "the youngest country on earth": a multimodal analysis of a tourist video." *Textus XXIV*, no. 2: 323-340. ResearchGate.
- . 2014. *Reading Tourism Texts: A Multimodal Analysis*. Bristol: Channel View Publications.
- . 2015. "Multimodal Creativity in (Anti)Tourism Texts." *Academica Turistica* 8, no. 1: 25-33. ResearchGate.
- Gold, J. 1994. "Locating the message: place promotion as image communication." In *Place Promotion. The Use of Publicity and Marketing to Sell Towns and Regions*, edited by J. Gold and S. Ward, 19-37. Wiley, Chichester.
- Goodall, Brian. 2012. "The dynamics of tourism place marketing." In *Marketing Tourism Places (RLE Tourism)*, edited by Gregory Ashworth, and Brian Goodall, 261-297. Taylor & Francis Group.
- Halliday, M.A.K. [1985] 1994. *An Introduction to Functional Grammar*. London: Edward Arnold.
- Halliday M.A.K., and Christian M.I.M. Matthiessen [1985] 2014. *Halliday's Introduction to Functional Grammar*. Oxon: Routledge.
- Halliday, M.A.K. and Ruqaiya Hasan. 1985. *Language, Context and Text: Aspects of Language in a Social-Semiotic Perspective*. Deakin University Press, Geelong.
- Hanefors, M., and L. Larsson. 1993. "Video strategies used by tour operators. What is really communicated?" *Tourism management* 14, no. 1: 27-33. Elsevier.
- Henderson, Joan C. 2003. "Terrorism and Tourism." *Journal of Travel & Tourism Marketing* 15, no.1: 41-58. Taylor & Francis Group. Accessed March 25, 2021. ProQuest Ebook Central.
- Iedema, R. 2001. "Analysing Film and Television. A Social Semiotic Account of Hospital: An Unhealthy Business", in *Handbook of Visual Analysis*, edited by T. van Leeuwen and C. Jewitt, 183-204. Sage, London.
- Johannessen, C. M. 2017. "Experiential meaning potential in the Topaz Energy logo: A framework for graphemic and graphetic analysis of graphic logo design." *Social Semiotics* 27, no. 1: 1-20. Taylor & Francis Group.
- Kaltenbacher, Martin. 2007. "Gunther Kress and Theo van Leeuwen. Reading Images: The Grammar of Visual Design." *Information Design Journal (IDJ)* 15, no. 3: 292–97. John Benjamins Publishing Co.
- Kipp, Michael. 2001. "Anvil - A Generic Annotation Tool for Multimodal Dialogue." *Proceedings of the 7th European Conference on Speech Communication and Technology (Eurospeech)*, pp. 1367-1370.
- Kotler, P. and S. J. Levy. 1971. "Demarketing, yes, demarketing." *Harvard Business Review* 49, no. 6: 74–80. Sage. Accessed September 3, 2020. JSTOR.

- Kress, Gunther. 2010. *Multimodality: A social semiotic approach to contemporary communication*. Routledge. New York, NY.
- Kress, Gunther, and Theo van Leeuwen. 1996. *Reading Images: The Grammar of Visual Design*. Routledge, New York, NY.
- . 2002. “Colour as a Semiotic Mode: Notes for a Grammar of Colour.” *Visual Communication* 1, no. 3: 343–68.
- . 2006. *Reading Images: The Grammar of Visual Design*. Routledge, New York, NY. Accessed February 1, 2021. Taylor & Francis e-Library.
- Leotta, Alfio. 2020. “‘This Isn’t a Movie . . . It’s a Tourism Ad for Australia’: The Dundee Campaign and the Semiotics of Audiovisual Tourism Promotion.” *Tourist studies* 20, no. 2: 203–221. SAGE.
- Lundberg, D.E. 1985. *The Tourist Business*. Van Nostrand Reinhold, New York.
- McCracken, Janet. 2000. “Gunther Kress and Theo van Leeuwen, ‘Reading Images: The Grammar of Visual Design’ (Book Review).” *Journal of Aesthetics and Art Criticism*. Philadelphia, etc: American Society for Aesthetics.
- Medway, Dominic, and Gary Warnaby. 2008. “Alternative perspectives on marketing and the place brand.” *European Journal of Marketing* 42, no. 5/6: 641–653. Emerald Group Publishing Limited.
- Månsson, Maria. 2011. “Mediatized tourism.” *Annals of Tourism Research* 38, no. 4: 1634–1652. ScienceDirect.
- Nguyen, Hoang Van, and Paul Gruba. 2019. “Construction of risk in government advertising: A case study of Operation Sovereign Borders video advertisement.” *Discourse, Context & Media* 30: 1–10. Elsevier.
- Nekić, Melani. 2014. *Tourist Activities in Multimodal Texts: An Analysis of Croatian and Scottish Tourism Websites*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.
- O’Halloran, Kay. 2004. “Visual semiosis in film”. In *Multimodal Discourse Analysis: Systemic functional perspectives*, edited by Kay O’Halloran, 109–130. London and New York: Continuum.
- . 2008. “Systemic functional-multimodal discourse analysis (SF-MDA): Constructing ideational meaning using language and visual imagery.” *Visual Communication* 7, no. 4: 443–475. SAGE.
- O’Halloran KL and Lim V. 2009. “Sequential visual discourse frames In *The world told and the world shown: Multisemiotic issues*, edited by Eija Ventola & Arsenio Jeus Moya Guijarro, 139–156. Basingstoke: Palgrave Macmillan.
- O’Toole, Michael. 1994. *The Language of Displayed Art*. London: Leicester University Press.
- Pan, Steve. 2011. “The Role of TV Commercial Visuals in Forming Memorable and Impressive Destination Images.” *Journal of travel research* 50, no. 2: 171–185. SAGE.
- Relph, E. 1976. *Place and Placelessness*. London: Pion.
- Royce, Terry. 1998. “Synergy on the page: Exploring intersemiotic complementarity in pagebased multimodal text.” In *JASFL Occasional Papers* 1, 25–49. Tokyo: JASFL.
- Salazar, Noel. 2012. “Tourism imaginaries: A conceptual approach.” *Annals of Tourism Research* 39, no. 2: 863–882. Elsevier.
- Shim, Changsup, and Carla Almeida Santos. 2014. “Tourism, Place and Placelessness in the Phenomenological Experience of Shopping Malls in Seoul.” *Tourism management* (1982) 45: 106–114. Elsevier.
- Smith, Valene L. 1978. *Hosts and Guests: the Anthropology of Tourism*. Oxford: Blackwell.

- Tan, Sabine. 2009. "A systemic functional framework for the analysis of corporate television advertisements." In *The world told and the world shown: Multisemiotic issues*, edited by Eija Ventola & Arsenio Jeus Moya Guijarro, 157–82. Hampshire: Palgrave Macmillan.
- Thompson, Geoff. [1996] 2014. *Introducing Functional Grammar*. 3rd ed. London, Routledge.
- UNWTO. 2020a. "#TRAVELTOMORROW." *UNWTO*, 26 March 2020. Accessed 16 March 2021. <https://www.unwto.org/traveltomorrow>
- . 2020b. "STAY HOME TODAY, #TRAVELTOMORROW." *UNWTO*, 4 April 2020. Accessed 16 March 2021. <https://www.unwto.org/news/stay-home-today-traveltomorrow>
- . 2020c. "CNN JOINS UNWTO ON #TRAVELTOMORROW CAMPAIGN." *UNWTO*, 26 May 2020. Accessed 16 March 2021. <https://www.unwto.org/news/cnn-joins-unwto-on-traveltomorrow-campaign>
- . 2021. "Data on the economic contribution of Tourism." *UNWTO*. Accessed 25 March 2021. <https://www.unwto.org/statistic-data-economic-contribution-of-tourism-and-beyond>
- van Leeuwen, Theo. 1999. *Speech, Music, Sound*. London: Macmillan.
- . 2005. *Social Semiotics: an Introductory Textbook*. London: Routledge.
- Wang, Saerom, and Xinran Lehto. 2020. "The Interplay of Travelers' Psychological Distance, Language Abstraction, and Message Appeal Type in Social Media Advertising." *Journal of Travel Research* 59, no. 8: 1430–1446. SAGE.
- Wood, R. 1994. "Hotel culture and social control." *Annals of Tourism Research* 21: 65–80. Elsevier.
- World Health Organization (WHO). 2020a. "WHO Director-General's opening remarks at the media briefing on COVID-19 - 11 March 2020." *World Health Organization*, 11 March 2020. Accessed 16 March 2021. <https://www.who.int/director-general/speeches/detail/who-director-general-s-opening-remarks-at-the-media-briefing-on-covid-19---11-march-2020>
- . 2020b. "WHO Coronavirus (COVID-19) Dashboard." *World Health Organization*. Accessed 16 March 2021. <https://covid19.who.int/>
- . 2020c. "Updated WHO recommendations for international traffic in relation to COVID-19 outbreak." *World Health Organization*, 29 February 2020. Accessed 16 March 2021. <https://www.who.int/news-room/articles-detail/updated-who-recommendations-for-international-traffic-in-relation-to-covid-19-outbreak>
- Xiang, Zheng, and Ulrike Gretzel. 2010. "Role of social media in online travel information search." *Tourism Management* 31: 179–188. ScienceDirect.
- Yao, Yinyan, and Yanfen Zhuo. 2018. "A Multimodal Discourse Analysis of the Promotional Video of Hangzhou". *English Language Teaching* 11, no. 10: 121–131. Canadian Center of Science and Education.

Appendix 1 List of DMO Video Material in the Analysis

Number / Destination		Channel name / Official DMO	Source and publication date	Length (min)	Views (11.11.2020)
1	Abu Dhabi, United Arab Emirates	Visit Abu Dhabi / Visit Abu Dhabi, Department of Culture and Tourism - Abu Dhabi	YouTube, 27.03.2020	00:59	33 890
2	Australia	Australia / Tourism Australia	YouTube, 06.04.2020	01:20	62 781
3	Barbados	Visit Barbados / The Barbados Tourism Marketing Inc.	YouTube, 14.04.2020	00:52	5 694
4	Brazil	Visit Brasil / The Brazilian Tourist Board (Embratur)	YouTube, 26.05.2020	01:20	199
5	Costa Rica	VisitCostaRicaVideos / Costa Rica Tourism Board	YouTube, 03.04.2020	00:42	7 052
6	Dominican Republic	Go Dominican Republic / Ministry of Tourism of Dominican Republic	YouTube, 27.03.2020	01:00	7 773
7	Fiji	Tourism Fiji	YouTube, 28.05.2020	01:09	1 780
8	Ghana	Visit Ghana / Ghana Tourism Authority	YouTube, 28.03.2020	01:02	4 221
9	Grenada	Pure Grenada / Grenada Tourism Authority	YouTube, 06.04.2020	00:50	1 736
10	Guyana	Discover Guyana / Guyana Tourism Authority	YouTube, 22.04.2020	01:15	1 294
11	Jamaica	Visit Jamaica / Jamaica Tourist Board	YouTube, 31.03.2020	01:00	5 228
12	Jordan	Visit Jordan / Jordan Tourism Board	YouTube, 10.05.2020	01:42	7 988
13	Kenya	MagicalKenya / Kenya Tourism Board	YouTube, 28.03.2020	01:18	2 040
14	Mexico	Visitmex / Visit México, Ministry of Tourism	YouTube, 20.03.2020	01:07	5 207
15	New Zealand	100% Pure New Zealand / Tourism New Zealand	YouTube, 28.05.2020	01:00	10 880 952
16	Peru	Visit Peru / PROMPERÚ	YouTube, 14.04.2020	01:07	13 765
17	Saint Lucia	Travel Saint Lucia / Saint Lucia Tourism Authority	YouTube, 07.04.2020	00:58	435
18	Seychelles	visitseychelles / Seychelles Tourism Board	Instagram, 15.04.2020	01:22	13 189
19	Spain	Spain / Instituto de Turismo de España, TURESPAÑA	YouTube, 13.04.2020	00:46	6 532
20	Sri Lanka	Sri Lanka Tourism / Travsome, Sri Lanka Tourism Promotion Bureau	YouTube, 10.04.2020	01:38	7 864

Appendix 2 Video hashtags and/or titles

Abu Dhabi	#InAbuDhabi #StayHome #StaySafe Abu Dhabi - Stay Home, Stay Safe, Stay Curious
Australia	With love from Aus ❤️ Tourism Australia
Barbados	#LoveBarbados #BarbadosADreamAway Visit Barbados - See You Soon
Brazil	Visit Brasil Reschedule you trip English 1'
Costa Rica	We'll be here
Dominican Republic	#GoDomRep Stay home. Dominican Republic will be waiting for you.
Fiji	Our Bula Spirit Awaits You
Ghana	Stay Safe To Experience Ghana later #BeyondTheReturn
Grenada	#GrenadaDreaming Campaign
Guyana	#DiscoverGuyana #HappyEarthDay Welcome to Guyana
Jamaica	#Jamaica #HeartbeatoftheWorld #StayHome Soon Come Jamaica
Jordan	#VisitJordan #ShareYourJordan Jordan Will Wait for You
Kenya	#MagicalKenya #LiveTheMagic #TheMagicAwaits #TravelTomorrow
Mexico	Mexico Love you soon
New Zealand	#NewZealand 100% Pure New Zealand. A Journey of Reflection.
Peru	Dream then travel... to Peru
Saint Lucia	Saint Lucia Its In Our Nature
Seychelles	#staysafe #dreamnow #experienceseychelleslater Dream Now... Experience Seychelles Later
Spain	#stayathome #SpainWillWait Spain Will Wait
Sri Lanka	Stay home. Stay safe. But dream of Sri Lanka...#bucketlistsrilankaVideo

Appendix 3 Example annotation of the visual shots and process types with voiceover; Dominican Republic (Video 6)

Voiceover	Second	Shot	S-A-M	Description	Process
We know how you feel	1	SHOT 1	VLS-H-MF	Sunset/Beach	CS
	2				
	3				
	4				
We wish you were here with us too.	5	SHOT 2	MCS-M-MF	Guest and bartender hugging and smiling/Bar	NA
	6				
	7				
But right now, there is only one place in the world you should be, home.	8	SHOT 3	VLS-H-MC	Catamaran board with two people/Water	NA
	9				
	10				
	11	SHOT 4	VLS-H-MF	Beach	CA
	12				
13					
Safety is what really matters at this time, nothing else.	14	SHOT 5	MCS-M-S	Hospitality worker/standing and smiling	NR
	15				
	16	SHOT 6	VLS-H-MC	Bridge, guests cycling	NA
	17				
	18	SHOT 7	VLS-H-MF	Bridge, guests cycling	NA
19					
We will get over this together	20	SHOT 8	VLS-M-MC	Church/Town	CA
	21				
	22	SHOT 9	LS-M-MS	Guest cycling/Town Square	NA
23					
And when that happens, we'll come out stronger, renewed, eager to venture out into the world again.	24	SHOT 10	VLS-M-MC	Guest posing with hands up/Cliff	NR
	25				
	26				
	27	SHOT 11	VLS-L-MC	Townhall façade (sped up)	CA
	28	SHOT 12	MLS-M-MV	Guest diving/Underwater	NA
	29				
	30	SHOT 13	VLS-M-MF	Hosts and guests/Walking and doing other activities/Island	NA
	31	SHOT 14	VLS-M-MS	Guest surfing	NA
32					
In the meantime, take care of yourself, reconnect with what really matters, and keep dreaming about your next escape.	33	SHOT 15	LS-M-S	Guest water gliding	NA
	34				
	35	SHOT 16	MCS-M-S	Hosts laughing and posing	NR
	36				
	37				
	38	SHOT 17	LS-M-MC	Guests looking at each other, laughing or talking/Daybed, beach	NR
	39				
	40				
	41	SHOT 18	VLS-M-S	Sun rising (time)/Poolside	CA
	42				
	43				
	44	SHOT 19	VLS-H-MF	Guest rope gliding/Forest	NA

	45				
Dominican Republic has it all, all you dream of.	46	SHOT 20	VLS-H-MC	Golf course (with golfers)/Coast	CA
	47	SHOT 21	VLS-H-MV	Dock/Village	CA
	48	SHOT 22	VLS-H-MB	Island	CA
	49				
And it is waiting for you.	50	SHOT 23	VLS-M-MS	Guest rope gliding/Water, beach	NA
	51				
	52	SHOT 24	LS-M-MS	Guest running with a surfboard/Beach	NA
	53	SHOT 25	VLS-M-S	Statue on a hill, clouds passing fast (time)	CA
	54	SHOT 26	VLS-H-MF	Pond, sun reflection/Forest	CS
	55				
	56	SHOT 27	VLS-H-MC	Roundabout, traffic fast-forwarded (time)/City	CA
	57	SHOT 28	VLS-H-MS	Beachline, logo + tagline (Dominican Republic Has it all + website + #MyDR)	CA
	58				
	59				
60					

Abbreviations and explanations:

S = SCALE: VCS = *Very close shot* (less than head and shoulders); CS = *Close shot* (head and shoulders); MCS = *Medium close shot* (human figure cut off at waist); MLS = *Medium long shot* (full length of human figure); LS = *Long shot* (human figure occupies approximately half the height of the image); VLS = *Very long shot* (the distance is even greater)
(from Baldry and Thibault 2006, 197)

A = ANGLE: H = High, M = Median, L = Low

M = CAMERA MOVEMENT (the represented participant - viewer):

S = *Stationary* (mostly stationary); MF = *Forward* (/Zoom in) - only/mostly forward; MB = *Backward* (/Zoom out) - only/mostly backward; MS = *Sideways* (/Pan/Tilt) - only/mostly sideways; MV = *Vertical* - only/mostly vertically; MC = *Circular* - circular motion/multiple directions

PROCESS: NA = Action NA, NR = Reactional (*Narrative processes*)

CC = Classificational, CA = Analytical, CS = Symbolic (*Conceptual processes*)

Appendix 4 Finnish Summary

Tämä pro gradu -tutkielma tarkastelee matkailumainonnassa Covid-19 pandemian aikana käytettyjä verbaalisia ja visuaalisia strategioita keskittyen erityisesti internetissä julkaistuihin mainosvideoihin, jotka on julkaistu keväällä 2020. Tavoitteena on tutkia ja ymmärtää keinoja, joiden avulla matkailukohteet pyrkivät edistämään imagoaan ja pitämään matkailijat terveyssyistä poissa kohteestaan. Tutkielmalla on mielenkiintoinen asetelma juuri tämän kaksijakoisen markkinoinnin vuoksi. Laajemman tutkimuskysymyksen tarkentaviin kysymyksiin kuuluivat seuraavat: Miten visuaaliset ja verbaaliset semioottiset resurssit osallistuvat representaationaalisten merkitysten luomiseen? Miten nämä resurssit täydentävät toisiaan luodessaan representaatioita ja osallistuvat videoiden narratiivien luomiseen? Onko matkailuorganisaatioiden mainosvideoiden sisältöjen välillä yhtäläisyyksiä tai eroavaisuuksia, ja jos on, niin mitkä ovat niiden pääpiirteet?

Tutkielman taustana toimi vallitseva maailmantilanne Covid-19 pandemian aikana sekä Maailman Matkailujärjestön (UNWTO) toimet pitää yllä mielenkiintoa matkailua kohtaan tilanteen rauhoituttua. Covid-19-virustauti alkoi vaikuttaa maailmanlaajuisesti keväällä 2020, jolloin WHO myös julisti sen pandemiaksi. Tämän seurauksena myös matkustaminen maasta toiseen rajoittui, ja kansainvälinen matkailu koki pandemian negatiiviset vaikutukset muiden joukossa. Vaikutukset näkyivät myös matkailuun liittyvässä viestinnässä, sillä mainontaa ja muuta sisältöä pyrittiin mukauttamaan tilanteeseen sopivaksi. Muun muassa UNWTO pyrki vaikuttamaan positiivisesti tilanteeseen, matkailukohteisiin, sekä ihmisiin julkaisemalla videon, jossa pyrittiin inspiroimaan ihmisiä matkailumielikuvien kautta ja kannustettiin tulevaisuuden matkailuun, vaikka se tällä hetkellä ei mahdollista olisikaan. Samanlainen trendi toistui muiden matkailutoimijoiden keskuudessa, joten tämä matkailua edistävä videomateriaali valikoitui tutkielman tutkimuskohteeksi.

Tutkimuksessa hyödynnetään matkailututkimuksen konsepteja ja tutkimustuloksia sekä viitataan markkinoinnin eri strategioihin, kuten kieleen ja kysynnän ohjailemiseen. Matkailuliiketoiminnassa on tärkeää erityisesti kohteiden markkinoinnissa pitää yllä tietynlaista brändiä, jotta potentiaaliselle matkailijalle syntyy positiivinen mielikuva kohteesta, ja jotta kohde erottuu muista ominaisuuksiltaan (mm. Dann 1996; Salazar 2012; Francesconi 2011; Pan 2011). Tätä mielikuvaa voidaan edistää erilaisin keinoin, kuten verbaalisten ja visuaalisten strategioiden avulla. Nykyisessä kontekstissa matkailijoihin pyrittiin vaikuttamaan myös negatiivissävytteisen viestinnän kautta, sillä

vastuullinen viesti kotona pysymisestä oli tärkeä osa pandemiaa koskevaa julkaistua materiaalia. Tutkielmassa tätä viestintää lähestyttiin markkinoinnin konseptien näkökulmasta erityisesti tarkastelemalla tapoja, joiden avulla kysyntää pyritään hillitsemään kokonaan, tai ohjailemaan ja siirtämään toiseen hetkeen. Näitä tapoja on kuvailtu myös paikkamarkkinoinnin ja kriisitilanteiden näkökulmasta (mm. Medway ja Warnaby 2008; Bradley ja Blythe 2013), minkä takia videoissa käytettyjä strategioita voitiin vertailla myös näihin näkökulmiin.

Materiaaliksi valikoitui 20 kappaletta touko-kesäkuussa 2020 julkaistua videota, jotka eri matkakohteista vastuussa olevat matkailuorganisaatiot olivat luoneet tai julkaisseet. Tutkimuksessa tarkasteltiin videoiden yksittäisiä otoksia ja niissä käytettyä taustakerrontaa, sekä myös teosten rakentumista ja niissä esiintyviä teemoja eri matkailuorganisaatioiden näkökulmasta. Jotta matkailussa usein toistuvia representatiivisia näkökulmia sekä viestinnän ja mainonnan strategioita pystyttiin tutkimaan sekä verbaalisen että visuaalisen materiaalin kannalta, sosiaalisen semiotiikan näkökulmia ja teorioita hyödynnettiin tutkielman analyysivaiheessa. Hallidayn ja Matthiessenin ([1985] 2014) systeemifunktionaalisen kieliteorian kautta analysoitiin verbaalista viestintää, sekä Kressin ja van Leeuwenin (1996; 2006) teorian kautta visuaalista viestintää, ottaen huomioon myös visuaaliset kuvaukselliset elementit, joiden pohjana toimi erityisesti Baldryn ja Thibaultin (2006) analyttinen lähestyminen videomateriaaliin. Molemmista teorioista yhtenä osa-alueena on tutkielmaan valittu näkökulma, representaatio, eli mitä ja ketä tekstissä kuvataan. Tämän perspektiivin kautta valittua materiaalia pystyttiin tutkimaan ja kuvailemaan transitiivisuussysteemin kautta, eli videoissa esiintyvien osallistujien, prosessien, olosuhteiden, ominaisuuksien, ja muiden elementtien avulla. Tästä näkökulmasta katsoen pyrittiin saamaan selville niitä tapoja, miten matkailuorganisaatiot kertoivat katsojalle kohteen tarjonnasta sekä tilanteen realiteeteista ja yrittivät eri tavoin vedota heihin.

Materiaalina käytettyjen videoiden otokset sekä kielellinen materiaali luokiteltiin teorioiden perusteella sen mukaan, minkälaisia prosesseja eli toimintaa niissä havaittiin. Näihin prosesseihin kuului verbaalisessa muodossa erilaisten verbilausekkeiden esiintyminen kuvaamassa toimintaa esimerkiksi materiaalisena (tekeminen ja tapahtuminen), relationaalisenä (asioiden suhteet ja kuvaus), mentaalisenä (tietoisuus ja mielen toiminta), verbaalisena (sanominen ja muu samantapainen), käyttäytymiseen liittyvänä tai eksistentiaalisena. Visuaalisessa muodossa prosessit kuvasivat erityyppistä aktiivista toimintaa tai reaktioita, sekä ajattomampia kohteen ominaisuuksia analyttisinä

representaatioina osa-kokonaisuus -suhteiden tai ajan kulumisen kautta, tai vaihtoehtoisesti symbolisten merkitysten kautta. Kielellisessä ja visuaalisessa materiaalissa havaittuja representaatioita vertailtiin myös sen suhteen, kuinka ne täydentävät toisiaan videoiden kokonaiskuvassa. Roycen (1998) käyttämien tutkimusmenetelmien avulla pystyttiin kuvailemaan erilaisia tapoja sekä viestinnällisiä valintoja, joilla videoissa täydennetään taustakerronnassa esiin tulevia sisältöjä. Merkityksiä voitiin toistaa tarjoamalla visuaalista sisältöä, joka oli samankaltaista tai lähes samankaltaista, vastakkaista, tai samaan kategoriaan tai kokonaisuuteen eri mittakaavassa kuuluvaa.

Tutkimuksen tulokset esiteltiin ensin kielellisen materiaalin ja lauseissa esiintyvien prosessityyppien kautta. Eniten havaittiin materiaalisia prosessityyppejä, joiden avulla kerrottiin pandemiatilanteen kehittymisestä ja siihen reagoimisesta enimmäkseen abstraktien lausetyyppien kautta. Monikon ensimmäistä persoonaa käytettiin usein osallistujan asemassa kuvaamassa kohdetta itseään sekä maailmaa kollektiivisena kokonaisuutena kohtaamassa samat haasteet. Materiaalisiin prosesseihin lukeutui myös konkreettisempia kuvauksia kohteen aktiviteeteista, jotka olivat usein alisteisia muille prosesseille ja sijoittuivat tulevaisuuteen. Tämän lisäksi videoissa korostettiin kotona pysymistä ja odottamista, kuten lähtökohtaisesti oli odotettavissa. Toiseksi eniten videoissa käytettiin relationaalisia prosessityyppejä, jotka toimivat parhaiten identifioimassa kohdetta, kertomassa sen ominaisuuksista, kuvaamassa ihmisten ja asioiden senhetkistä ja tulevaa olinpaikkaa sekä tärkeitä arvoja. Myös näissä representaatioissa oli havaittavissa tietynlainen kohteen ja ihmisten me-henki. Kolmanneksi eniten käytettiin mentaalaisia prosessityyppejä korostamassa nykytilanteen reflektioimismahdollisuuksia, kohteesta unelmoimista ja siitä nauttimista tulevaisuudessa, sekä myös jonkin verran erilaisia aistihavaintoja. Näiden prosessityyppien avulla myös pyrittiin tuomaan esiin muita representaatioita. Loput kolme prosessityyppiä olivat harvinaisempia, ja esiintyivät erityisesti vain tiettyjen kohteiden videoissa. Näiden prosessien funktiona oli esimerkiksi katsojien puhuttelu ja yhteyden luominen. Muut elementit, kuten ajan, paikan ja laadun olosuhteet, täydensivät näitä representaatioita esimerkiksi maadoittamalla asiat tiettyyn hetkeen ja sijaintiin, sekä tuomalla esiin kohteen lämminhenkistä ilmapiiriä.

Seuraavana käsiteltiin videoiden otoksissa havaittuja representaatioita. Hieman yli puolet näistä sisälsi toiminta- tai reaktioprosesseja. Näiden prosessien avulla kohdetta esiteltiin paikkana elämyksille ja paikalliselle elämälle. Osa näistä kuitenkin kohdistui

myös kotona tehtyihin arkipäivän asioihin, mikä ei luonnollisesti ole usein matkailukohteen kannalta olennainen teema promootiossa. Matkailijoille kohdistetut erilaiset aktiviteetit, kuten urheilu ja syöminen, olivat usein toistuvia representaatioita paikallisen elämän ohella, joka kuitenkin usein koostui esityksistä ja muusta matkailijoille suunnatusta toiminnasta. Reaktioprosessien avulla luotiin samankaltaisia merkityksiä, sillä usein matkailijat kuvattiin nauttimassa nähtävyyksistä, toisistaan tai olostaan kohteessa. Paikalliset usein taas kuvattiin katsomassa kameraan hymyillen, mikä loi tietynlaisen yhteyden katsojaan ja osoitti heidän olevan valmiita toivottamaan matkailijat tervetulleiksi. Myös luonnollisia prosesseja, esimerkiksi veden virtaamista, kuvattiin usein, minkä avulla luotiin ajatus sekä elämän jatkumisesta että kohteen houkuttelevista ominaisuuksista. Eläinkunnan toimintaa kuvattiin myös sekä aktiivisina prosesseina että reaktioina luomassa samankaltaisia merkityksiä kuin luonnollisten prosessien kautta pyrittiin aikaansaamaan.

Loput videoiden otoksista lukeutuivat enimmäkseen analyttisiin kuvauksiin kohteen maisemista ja erilaisista nähtävyyksistä, sekä ajan ja päivien kulumisesta esimerkiksi auringon liikkeiden kautta. Nämä toimivat identifioimassa kohdetta ja kuvaamassa sen ominaisuuksia, verrattavissa hyvin esimerkiksi relationaaliin prosesseihin sanallisessa muodossa. Ajan representaatiot sopivat myös hyvin teemaan, jossa odotus oli olennainen osa pandemian loppumista ja kohteeseen palaamista. Symbolisten representaatioiden kautta taas luotiin abstraktimpia kuvauksia kohteesta esimerkiksi auringonlaskun ja hämyisen tunnelman kautta, paikallisen kulttuurisen ja kansallisen symboliikan avulla, jotka kuvasivat kohteen vetoavia ja tunnistettavia ominaisuuksia sekä yhteishenkeä ja elämäntapoja, ja erilaisten tunnetuiden symboleiden ja symbolisten merkitysten avulla kuvastaen rakkauden ja toivon ilmapiiriä.

Videoiden otokset kuvastivat siis suhteellisen paljon tyypillisiä matkailumarkkinoinnin taipumuksia kuvastaen kohteen ihailtavia ja kysyntää luovia ominaisuuksia. Taustakerronnan perusteella tutkielman materiaalina käytetyissä videoissa kuitenkin havaittiin neljä erilaista teemaa, joiden kautta mainosvideoiden strategioita tarkasteltiin. Näihin teemoihin kuului kohteen tunnistettavien ominaisuuksien esiintuominen, kohteen hengen esitleminen haasteellisten olosuhteiden kautta, sekä pandemiaolosuhteiden että kohteen esitleminen yleisesti, sekä kohteen ominaisuuksien sivuuttaminen osittain tai kokonaan taustakerronnassa. Teemoja tarkasteltiin intersemioottisesta näkökulmasta sekä vertailemalla matkailukohdeorganisaatioiden videoita toisiinsa. Tämän tarkastelun avulla voitiin paremmin havaita kokonaisuuksia,

videoiden rakentumista teeman ympärille sekä tapoja, miten promootio on suunniteltu kuvastamaan kohdetta ja tilannetta erilaisten semioottisten resurssien kautta.

Ensimmäisen teeman tarkastelussa tuotiin esiin seitsemän eri kohteen representaatioita siitä näkökulmasta, kuinka niissä esitellään kohteen erityisiä ominaisuuksia sanallisoin keinoin sekä visuaalisesti. Näiden kohteiden fokus oli selkeämmin korostaa itseään samalla kuitenkin viitaten pandemiakontekstiin ja siirtäen videoiden luomat odotukset myöhempään hetkeen. Videoissa toistettiin merkityksiä esittelemällä esimerkiksi samoja aktiviteettejä ja kohteita molempien resurssien kautta, ja täydentämällä kielellisiä representaatioita esimerkkien kautta. Toisen teeman tarkastelussa taas tuotiin esiin neljän eri kohteen lähestymistapa pandemiaolosuhteiden kuvailemiseen, joka erottui muista siinä mielessä, että ne toivat esiin kerronnan ja visuaalisten esimerkkien kautta tietynlaisia kohteen yhteishenkeä ja yleistä elämäntapaa pandemiakriisin kohtaamisessa täydentämällä esimerkiksi relationaalisia representaatioita visuaalisilla esimerkeillä ja symbolisilla merkityksillä, sekä korostamalla luontoa molempien semioottisten resurssien kautta.

Kolmas teema toi yhteen yleisemmin aiheeseen suhtautuvien neljän kohteen representaatioita, joiden videoissa tuotiin esiin sekä vallitsevat olosuhteet että kohteen ominaisuudet. Yhtenä teeman havaintona todettiin videoiden rakentuminen osiin, joiden kautta negatiiviset olosuhteet käännettiin unelmoimien ja tulevaisuuden mahdollisuuksien kautta voitoksi. Painotus oli sillä, kuinka kohde on edelleen odottamassa matkailijaa tulevaisuudessa täydentäen tätä ajatusta aiheeseen liittyvillä visuaalisilla otoksilla kuten kohteeseen palaamisella ja ihmisten kohtaamisella. Neljäs teema käsitteli loppua viittä kohdetta, joiden promootiovideot olivat vähiten keskittyneitä kohteen mainostamiseen ja eniten suuntautuneita tilanteen kuvaamiseen ja abstrakteihin representaatioihin. Näissä videoissa korostettiin muun muassa elämän tärkeimpiä asioita ja niiden reflektointia, kotona olemista, ja yhteisen haasteen kohtaamista. Näin siis yritettiin tuoda ihmisiä yhteen ja painottaa vastuullista suhtautumista tilanteeseen, vaikka vastapainona tälle viestille myös tarjottiin visuaalisia otoksia kohteesta.

Nämä havainnot toivat esiin samankaltaisia piirteitä kuin matkailuun liittyvässä kirjallisuudessa on aiemmin havaittu, mutta myös kriisitilanteen vaikutus matkailukohdeorganisaatioiden mainontastrategioihin ilmeni eri tavoin. Jälkimmäinen näkyi esimerkiksi pyrkimyksessä siirtää kysyntää myöhempään hetkeen ja viittaamisessa turvallisiin toimintatapoihin joko käytännön tasolla tai kollektiivisena haasteena, joka pakottaa ihmiset arvioimaan toimintaansa uusin silmin. Molempien semioottisten

resurssien kautta pyrittiin myös hyödyntämään tilannetta korostamalla kohteen ominaisuuksia, mutta myös luomalla yhteyksiä ympäröivään maailmaan, mikä toimi vastakohtana jokseenkin perinteiselle kohteen ainutlaatuisten piirteiden korostamiselle. Tutkielma siis tarjoaa näkökulmia matkailukohteiden mainostamiseen ja representaatioon multimodaalisen analyysin perspektiivistä, keskittyen erityisesti erilaisten semioottisten resurssien hyödyntämiseen videomateriaalissa. Tutkielmassa myös puretaan mainonnan tapoja vedota vastaanottajaan tilanteessa, jossa kysyntää pyritään hillitsemään ja edistämään samanaikaisesti.