



**Reading beyond words:
Approaches to multimodality in the media**

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Methodological dialogues across multimodality and sensory ethnography: Digital touch communication

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There is a significant gap between technological advancements of digital touch communication devices and social science methodologies for understanding digital touch communication. This presentation makes a case for bringing the communicational focus of multimodality into dialogue with the experiential focus of sensory ethnography and the future-facing design-based method of Rapid prototyping to explore digital touch communication. To do this, we draw on debates within the literature, and reflect on our experiences in the IN-TOUCH project (www.in-touch-digital.com). While acknowledging the complexities of methodological dialogues across paradigm boundaries, we map and reflect on the methodological synergies and tensions involved in actively working across these three approaches, including the conceptualization, categorization and representation of touch. We conclude by honing in on aspects of research that have served as useful reflective route markers on our dialogic journey to illustrate how these tensions are productive for qualitative research on touch.

Media and modes: Key challenges in doing empirical research on multimodality

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Multimodality research is an emerging field of study, which examines how humans combine multiple modes of expression when communicating and interacting with each other. Given its broad scope which ranges from embodied communication in face-to-face interaction to various external media such as printed documents, websites and film, multimodality research requires well-defined theoretical concepts for drawing out differences between communicative situations (Bateman et al. 2017). In this presentation, I focus on two key concepts in multimodality research – medium and mode – and how they can be applied to the analysis of communicative situations in external media. I argue that focusing on these two concepts is crucial for doing empirical research on multimodality in the media, regardless of whether the goal is to describe the multimodality of a communicative situation or multimodal discourse.

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Bateman, J.A., Wildfeuer, J. & Hiippala, T. (2017) *Multimodality: Foundations, research and analysis – A problem-oriented introduction*. De Gruyter: Berlin.

The Audiovisual Essay: A primer

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Inspired by the rise of remix culture in the 2000s, the ‘audiovisual essay’ (or video essay) has over recent years developed into one of the most significant new tools for conducting film and media research. Video essays allow researchers to work directly with the audiovisual media that they study and to harness the combined critical power of word, image, and montage. They also provide an effective platform for disseminating the results of data visualisation and other emergent digital humanities methodologies. The audiovisual essay now regularly features in various online academic journals including *Movie*, *NECSUS*, and *InTransition*, and has become widely accepted both as a platform for research and as a research methodology in itself. Meanwhile, the vast public interest in video essays promises a level of impact otherwise unimaginable to the typical media scholar: Kogonada’s work, for example, has typically gained millions of views, and even specialised scholarly videos typically gain thousands of views.

However, creating audiovisual essays is not easy. This workshop aims to help participants take their first steps in conducting ‘videographic film and media studies’. It does so by providing an overview of the basic technical tools needed to create video essays, and of the various creative and scholarly approaches that currently exist to videographic film and media studies. Due to time constraints, the workshop will not involve any hands-on creation. However, participants can expect to come out of it with an enhanced understanding of both the practical and the conceptual tools required to conduct make audiovisual essays.

Speaking my truth through the voices of others

John Miers

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As Researcher in the Archives in University of the Arts London's Archives and Special Collections Centre at London College of Communication, I have been adopting the visual languages of other cartoonists in order to create semi-fictionalised autobiographical graphic narratives dealing with aspects of the diagnosis and treatment of multiple sclerosis.

This workshop will draw on the processes I have used during the residency, aiming to introduce participants to methods of adopting varied graphic languages in their drawings, and applying these to personally-salient events and reflections. There will be two types of activity offered, which aim to be accessible to participants regardless of their level of confidence or experience with drawing.

In the first stage of the workshop, participants will be presented with sample pages from work held in the Les Coleman archive, and will be invited to restructure, embellish or deface them in order to create new narrative fragments.

In the second stage, I will demonstrate the methods of visual analysis I used in attempting to mimic the graphic languages of other cartoonists. Participants will be supported in then applying these methods to the sample material, and producing new autobiographical drawings.

Analysing social media photography: A social semiotic approach

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It is a truth universally acknowledged that people who take selfies are narcissistic. In this workshop, we are going to problematise this myth by examining selfies using a social semiotic framework. This framework will allow us to analyse selfies from different angles, including:

- Analysing the selfie as a semiotic artefact, i.e. the visual “structure” of the selfie;
- Examining the interaction between (semiotic) technologies—smart phones, photo editing apps and social media platforms—and the selfie;
- Exploring selfie discourses, i.e. how selfies are used in different contexts and social practices.

The workshop will focus mainly on the first two angles. Towards the end of the session, we will discuss how conceptual and analytical tools of the social semiotic framework can be applied in studying visual practices and social media discourses. It is a hands-on workshop, and we will be narcissistic and take some selfies. So, do bring your smartphones (or not so smart ones)!

Narrative genre analysis of horror movie trailers: A multimodal perspective

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Movie trailers encourage movie goers to watch movies in theatres. Generic stages in horror movie trailers conjoin to serve their overall promotional functions. Multiple modes such as linguistics, visual and aural, etc. are used to perform different promotional aims. The current study aims to explore the generic patterns of selected horror movie trailers employed by multiple modalities. Moreover, this research also intends to decipher the means by which multiple modalities conjoin together in implicit and explicit promotional strategies to fulfil the promotional aim of the horror movie trailers. A qualitative approach will be used to conduct an in-depth narrative genre analysis of horror movie trailers through a multimodal perspective. I aim to use an interdisciplinary theoretical framework involving Narrative Schema Model (Labov & Waletzky, 1967; Labov, 1972) and Semiotics. The present research will use following methods to fulfil the objectives of the study such as; Generic Staging Model (Maier, 2011) will be used to decipher generic and promotional strategies and Grammar of Visual Design (Kress & Leeuwen, 2006) and Musical Narrative Functions (Wingstedt, 2005) will be used to decipher the promotional functions of multiple modes. This research is expected to contribute in the field of genre studies, multimodality, film studies, semiotics and music.

Keywords: Horror movie trailers, golden trailer awards, narrative genre analysis, semiotics

Audiovisual Translation: Subtitling or dubbing

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An increasing number of contributions have appeared in recent years on the subject of Audiovisual Translation (AVT), particularly in relation to dubbing and subtitling. This kind of translation brings together diverse disciplines such as: film studies, translatology, semiotics, linguistics, applied linguistics, cognitive psychology, technology and ICT.

Subtitling films in another language becomes especially complex when the original language deviates from its standard form. Films that feature non-standard pronunciation, dialects or other varieties of language, especially when juxtaposed with more standard uses, are said to display «linguistic variation». As language use is central to characters' identities and to a film's plot, it is essential to retain the source language (SL) specificity as fully as possible in the target language (TL) subtitles so the target audience can experience the film as authentically as possible. Given its considerable difficulty, subtitling in this manner is often advised against, avoided or, when attempted, subjected to considerable criticism.

This paper focuses on a collection of Arabic, English and French films selected for the range of approaches that they adopt in portraying linguistic variation. This paper will explore the challenges posed by the subtitling of such linguistic difference in the given films and the corresponding solutions offered by their subtitlers. Drawing on these findings and referring to contemporary thinking in the field of translation studies, this paper argues that with insight and skill, linguistic variation can be preserved in film subtitles

Keywords: Audiovisual translation AVT, digital films, subtitling, dubbing, translator, culture

Paths in all directions: Studying talk in an online chess broadcast

Diana ben-Aaron

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Chess players are a community of practice who share an understanding of their game in terms of positions and positional possibilities. I will discuss some problems of using an online championship game broadcast to elaborate a study of talk about chess. There is, according to accepted practice, no talk in a game excepting a few ritual utterances. The situation resembles an extreme slow-motion sports match, making it an intriguing site for analysis of forced commentary as a type of institutional talk.

The official center of the online broadcast is a diagram of the game board and video of the players. In a classical game these images often remain static for long periods. The main action comes instead from video of commentators who interpret the game and demonstrate possible developments on their own on-screen board. A chat feed gives audience members the opportunity to display their own understanding of the game and claim a place in the hierarchy of the chess CofP; many of their remarks, however, concern the self-presentation of players and experts, as well as matters outside gameplay. The main chessboard thus appears both central and peripheral, complicating both notation and selection of analysis paths.

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Multimodal input in second language learning: The case of TV series

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In our globalised world, communication is multimodal in nature. Language comes through different channels and sensory modes (visual, aural, written) and from different sources (TV series and programmes, films, songs, or video games). In the field of second language acquisition (SLA), previous research has shown that exposure to multimodal input in the form of TV series and programmes promote second language (L2) learning (Winke et al., 2010; Rodgers & Webb, 2017).

The present talk aims to bring a multimodal approach to the field of L2 learning and teaching. Understanding how people can learn from watching videos demands a more thorough theoretical foundation in the cognitive theories operating in multimodal learning. After outlining such theories, I will review the benefits of using multimedia support, such as TV series/programmes, to promote L2 learning. Additionally, I will point to a novel area of research: the impact of TV genres (Rodgers, 2018). Since genres are defined by their particular conventions, it is worth examining how different genres promote language learning as well as how they construct meaning. I will discuss the challenges of my own work, and analyse my research findings, in line with well-established multimodal input learning theories (Paivio, 1986; Mayer, 2009).

Keywords: Multimedia learning, multimodal input, second language learning and teaching, TV series and programmes, genres

Young students' reading paths of media: Semiotic focus as a strategy to guide educational practice

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In this talk I will explore the notion of semiotic focus as a way to understand young (8-yearold) pupils multimodal meaning-making practices. Assuming that all communication is mediated (Scollon, 1998) and that readers of multimodal texts become designers of the reading (Kress, 2010), I will demonstrate how the young pupils' communicative strategies could be used to guide educational practice. In particular I will discuss how to methodologically visualize and follow the semiotic shifts the pupils engage in when they engage with and negotiate meaning from digitally mediated multimodal texts (comprising video, image, music, writing): where they direct their semiotic attention in the blend of available resources, how does the hybrid text design influence their reading, what modal and digital strategies they apply. The goal is to elaborate on the pedagogical implications of pupils' semiotic focus as a tool for teachers scaffolding in their understanding of multimodal design and semiotics of technology.

The protesters were shouting ‘yes for Sharia’s rules’ or ‘the people want the fall of regime’: A multimodal corpus-discourse analysis of the protestors in the ‘Arab Spring’

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From Tunisia and rapidly across Egypt, Yemen, Bahrain, Libya and Syria, the ‘quest for democracy’ movements that became popular in international media as the ‘Arab Spring’ attracted global media interest. Besides their production and reception variation, international news media may generate different emphases of the same event and assert different forms of narration to support particular political and social perspectives regarding different social actions/actors. In this study, which is a part of my doctorate research, I employ both corpus linguistics and critical discourse analysis to discuss how reporting of the same events by the same news outlet in two languages may lead to a varied and contradictory view of particular political and social actors. This is of interest because it may problematize the notion that an individual news source has a coherent story or stance. Using the ‘discursive approach’ of newsworthiness (Bednarek & Caple, 2014), the evaluative multimodal representation of protestors in the ‘Arab Spring’ in the Arabic- and English-language articles of two international news outlets: Aljazeera and BBC are investigated to reveal some underlying mediated ideological meanings behind their representations. This evaluation analysis of the cross-linguistic corpora reveals a downscaling of news audience cultures. Also, in both Aljazeera and BBC, there was evidence of how discourse features were changing to index legitimacy at the representation of social actors in the ‘Arab Spring’ from contrasting cross-linguistic perspective.

Keywords: Arab Spring, corpus linguistics, multimodality, critical discourse analysis ideology

Reporting violence: Personalization and impersonalization in picture cuts

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Recent decades have seen an increasing interest in the analysis of multimodal environment from a variety of perspectives including Critical Discourse Analysis focusing on the ideology behind the selection of the images and focus by media. Of interest are images supplementing articles reporting different forms of violence, since media tends to foreshadow the actual event and avoid distressful images. The images that are presented instead are suggestive of visual metaphors and metonymies that map the event onto a certain symbolic element, such as ruins or pictures of terrorist leaders. I argue that the salience of such images relies on the strategies of impersonalization and personalization that conceal certain issues but highlight others. The choice of the cuts is also dependent on the newsworthiness of the event reported and newspaper style.

Keywords: Violence, mass media, critical discourse analysis, personalization, impersonalization

Multimodal metaphors as vehicles of emotions in e-Diplomacy

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E-diplomacy plays a crucial role in modern diplomatic communication. It largely relies on multimodal means which help the diplomats to balance between directness and intended ambiguity. In order to influence wider public and to cause expected reactions diplomats often depend on metaphors, the multimodal nature of which provides necessary tools to realize communicative aims in diplomacy.

Based on the literature in the area of diplomatic language studies (Kashchyshyn, 2013; Matos, 2001; Todd H. Hall, 2015), this paper will present an investigation of emotional potential of multimodal tropes found in twitter publications of ambassadors and other representatives of modern diplomatic community.

In view of the fact that multimodal metaphors evoke unconscious emotional associations we will analyze the mechanisms that diplomats employ to design and utilize multimodal metaphorical strategies (strategy for ambiguity, strategy for digression, intensification strategy) in order to pursue their intended goals.

The paper is an attempt to explicate most crucial aspects of multimodal metaphoricity in diplomatic e-discourse, seeking to examine its emotional loading and its potential for creating nuances of meaning, deliberate innuendos, intended and unintended implications in controversial messages shuttled in the dynamic and complex world of diplomacy.

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Keywords: Multimodal metaphor, e-diplomacy, diplomatic e-discourse, ambiguity, emotion

Child vs. elder or CNN vs. Fox News? A multimodal critical discourse analysis of two headlines and evidence towards McDonaldized media discourse

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American media offer predictably efficient servings of propagandized news information for audiences eager to confirm their personal biases (Giroux, 2017, Scollon, 2014). Exemplary reports delivered by CNN and Fox News feature young people and a native American Elder on the steps of the Lincoln Memorial in Washington, D.C., U.S.A. on January 18th, 2019. The headlines and accompanying photos of this story are presented as meme-like ensembles, designed for flash-consumption by audiences expecting certain ideological perspectives. This study proposes that each news source presents meme-tic constructs of McDonaldized-media discourse (McMD) and attempts to delineate them as such by asking: 1) What power relationships and ideologies emerge from the multimodal discourse of each headline and their accompanying photo? 2) What do the findings tell us about the differences between them? 3) Do any of the findings appear to qualify as McMD? A multimodal critical discourse analysis (Machin & Mayr, 2012) of the data revealed predictably efficient kernels of 'news' suggestive of McDonaldization (Montgomery, 2007; Ritzer, 1993). The findings not only yield the ideological positionings of CNN and Fox News but suggest an underlying hazard that McMD diminishes democratic process by deoxygenating a free-press, rather than replenishing it with objective reporting.

Keywords: Multimodal critical discourse analysis, news media, McDonaldization

Changing news values? An integrated approach to meaning co-creation in digital journalism stories

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The visual storytelling turn in digital journalism requires a critical investigation of its performative power. The vivid, emotive, empathy-framing qualities of visual content in journalism have been well documented (Robinson 2002; Powell et al 2015), and so has the rising importance of UX design in response to audience expectations (Borges-Rey 2016).

But how do these developments affect news values, traditionally regarded as “maps of meaning” (Hall et al 1978)? Are the news selection criteria changing, and what role does the “imagined audience” (Litt 2012) play in the journalistic reconstruction(s) of reality?

This paper argues that the increased prominence of “measurable” journalistic audiences (Carlson 2018) require that we revisit traditional notions of news values by examining the process of meaning-making as: cultural production, audience agency and interpretation, and the tensions between the two. Following calls for multimodal studies of digital journalism (Hiippala 2016), I present an integrated methodological framework to investigate meaning (co-)creation – by combining producer, artefact, and audience perspectives. I will demonstrate how an integrated sociology, multimodality and HCI approach can shed light on the way producer-audience tensions are negotiated in, and beyond, the interface of digital journalism artefacts, and how this leads to the need to reconceptualise news values.

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A dynamic view of consent for working with video data

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In this paper I discuss the methodological and ethical challenges involved in working with video data and my approach to resolving them in my PhD project. The project focuses on domestic use of videochat as a method of keeping in touch with loved ones at a distance. The methodology combines multimodal micro-analyses (Norris, 2004) of recorded VC sessions (6 hours in total) and an inductive analysis of follow-up interviews with the same participants as well as with additional participants (29 interviews totalling 11 hours). The different types of data are integrated by using the framework of nexus analysis (Norris & Jones, 2005).

While conducting the interviews was relatively straight forward, I faced multiple challenges in collecting, analysing, and distributing the findings from the video analyses. In the process, I revised the consent forms I had put together based on standard practice in my field and continued to negotiate consent with my participants. Without these continued discussions, my participants may have decided to revoke access to the data they have collected. I present the solutions I have found with reference to participant led data collection, editing footage, producing anonymised images for publications, and the selection of extracts for analysis and publication.

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Translanguaging in multilingual and multimodal live concert posters: Shanghai versus London

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Advertising posters appear in both traditional and new media, usually incorporating a variety of modes, all of which contribute to meaning-making (Jewitt, 2009; Kress, 2009) and thus demand attention and analysis. Through analysing multilingual and multimodal advertising posters for live concerts in Shanghai and London in the twenty-first century, this study explores and compares the state of multilingualism of these two cosmopolitan cities, with its focus on translanguaging. Translanguaging is the process through which bi/multilinguals make meaning, shape experiences, and gain knowledge while purposefully transcending language and even mode boundaries (Garcia, 2009; Baker, 2011; Canagarajah, 2011; Garcia and Li, 2014). The presence and proportion of “Translanguaging Posters”, which characterise translanguaging practices, are associated with flexibility when investigating the state of multilingualism. Drawing on Sebba’s (2012) analytical framework, the posters collected in this study are first qualitatively analysed, then put into different categories and eventually quantified. Results suggest that London has a remarkably higher proportion of Translanguaging Posters than Shanghai, which indicates that the state of multilingualism of London is relatively more flexible than that of Shanghai.

Keywords: Translanguaging, multilingualism, multimodality, intersemiotic relationships

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Evidence of multimodal glocalisation strategies in advertisements on social media

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Multinational corporations are realising that a standardised approach can no longer adequately address the local and cultural needs and differences in each country and this calls for a more personalised approach in advertising (Metin & Kizgin, 2015). Originally a concept popular in farming which referred to adjusting one's farming techniques to suit the local environment, 'glocalisation' was later adopted into the business world and became a popular strategy to address this issue (Robertson, 1995).

Unlike previous studies on glocalisation which were mostly conducted through a marketing perspective, this study aims to uncover the various multimodal glocalisation strategies in a global brand's advertisements which are targeted to one particular country and to demonstrate how they provide insight into the country's culture through social semiotic analysis. Content analysis is also used to determine the relationship between the glocalisation strategies and audience engagement on social media and how the relationship changes over time.

This paper will also discuss the challenges encountered while designing the study, such as deciding on the boundary of an advertisement on social media and deciding on the right amount of contextual information needed which will allow for a more fine-grained analysis later on.

Keywords: Glocalisation, multimodality, social media, corporate communications, cross-cultural communications

Representation of people in TripAdvisor travel reviews about Moscow: A corpus-assisted multimodal discourse study

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This project aims at analysing what the verbal and visual patterns are in the representation of people in travel reviews about Moscow from TripAdvisor website.

Tourism is an integral part of the world economy and interaction between tourists and hosts is an important aspect of tourism. Tourism discourse plays a significant role in representing and shaping tourist-host interaction and online travel reviews have become a notable genre in tourism discourse. Salient representations produced by discourse can be identified by studying repeated patterns.

Despite explicit recognition that multimodality is an essential feature of tourism discourse and that visual resources can express other meanings than the visual ones, there is a lack of research analysing patterns in multiple modes. Moreover, most previous studies have considered only the representation of hosts.

To address this research gap, I look at the patterns in the verbal representation of hosts and tourists across the corpus of travel reviews, then similarly study the visual mode and, finally, compare the findings across the modes bringing in multimodality. While corpus techniques to analyse verbal representation are widely applied, few researchers have used a corpus-assisted methodology to analyse the visual representation, therefore, this approach needs further discussion and development.

Keywords: Multimodality, tourism discourse, corpus linguistics

Multimodal strategies for dynamic expression in the English-language printed mass media

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In the modern English-language printed mass media it is possible to express meaning using any existing mode. Texts may be verbal or non-verbal; of any colour; of any geometrical shape; horizontally or vertically arranged; or configured in a normally structured or in a free manner on a sheet. All have their own expressive properties and their character, such as liveliness or seriousness, even though sound and motion are absent.

In this media space a considerable number of sentences are composed solely of non-verbal means; in more than half of them we encounter a symbiosis of verbal and non-verbal ones. Key multimodal sentence production strategies involve the use of pictures, punctuation marks, figures, typographical symbols, and special effects which can be semantically valuable, such as boldface accentuation, highlighting, and colour variation. They have an active role in media presentation and facilitate transmission of both explicit and implicit information. In most cases, non-verbal means are semantically stronger and pragmatically more valuable than traditional ones, which point to the need to improve multimodal literacy.

In this lightning talk, identified construction types will be presented in detail, as extracted from more than 300 newspapers.

Keywords: Printed mass media, mode, semantics, sentence production strategies, multimodal literacy

Reading on Twitter for language learning: EFL learners' experiences and practices

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The social network Twitter has been diversely employed in language classrooms with empirical evidence supporting its potential for language learning (Hattem and Lomicka, 2016). However, written language is not the only semiotic resource for meaning-making on Twitter but other resources such as images, hashtags, and emoticons can also contribute to the meaning of the tweet. This raises questions of what meanings each resource brings to the message and how learners experience multimodality as they read for language learning. Thus, the present study intends to build on existing body of literature by generating detailed descriptions of language learners' experiences and ability to capitalise on multimodal resources when reading on Twitter. The study was conducted at Princess Nourah bint Abdulrahman University in Saudi Arabia with 14 female learners who were invited to keep semi-structured reflective journals and to be interviewed. During a period of four weeks, learners were asked to take pictures of a minimum of 3 English tweets every week, write down a description of what they understand, and indicate which semiotic resources facilitate or challenge their comprehension. Social Semiotic Analysis will be used to analyze pictures of tweets along with content analysis of learners' reflective journals in order to explore EFL learners' experiences with multimodal resources on Twitter and the rationale behind their reading practices.

Keywords: Twitter, language learning, social semiotic