

A Multimodal Critical Discourse Analysis of Lingnan Cultural Promotional Videos by Official Institutions and Influencers on Social Media

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Abstract: This study analyzes Lingnan cultural promotional videos published by official institutions with and without streamers, influencers with and without streamers on social media on the theme of natural scenery and cityscape, historical stories of Lingnan culture, cuisine, folklore, and spring festival customs by the method of multimodal critical discourse analysis. This study also explores the differences in the communication effect of these videos by the method of corpus linguistics. The research results reveal that official videos of natural scenery and cityscapes without streamers use third-person narration and formal lexis, while influencer videos adopt a more personal and emotional style. Official videos with streamers follow a structured, formal approach with guided hosts, while influencer videos are spontaneous and interactive. Unlike official institutions, influencers excel in storytelling about Lingnan culture. In videos of cuisine and customs, official institutions often feature public figures, while influencers engage local chefs or folk practitioners in casual Cantonese conversations. Official videos use scripted narration, while influencer videos focus on entertainment, creating an immersive, dynamic experience. This study not only contributes to the better dissemination of Lingnan culture but also provides a foundation for the construction of the “Cultural Bay Area” image, creating a harmonious and friendly cultural ecosystem and public opinion environment.

Keywords: Multimodal critical discourse analysis; Lingnan cultural promotional videos; Corpus linguistics; Social media

Online publication: March 12, 2025

1. Introduction

With the issuance of the “Cultural Protection, Inheritance, and Utilization Project Implementation Plan”, a nationwide wave of enthusiasm for the protection of traditional culture and cultural tourism has emerged in recent years. The plan, revised and issued by the National Development and Reform Commission and other departments, aims to thoroughly implement the president of CCP’s cultural thought, further improve the national urban and rural public

cultural service system, strengthen the overall protection and dynamic inheritance of cultural and natural heritage, promote the high-quality development of the integration of culture and tourism, and contribute to the construction of a culturally strong nation. Influencers and grassroots activists actively engage in producing and circulating promotional content on social media. As the influence of social media platforms in promoting culture becomes more widely recognized, government agencies and cultural institutions have increasingly begun to leverage these platforms to spread cultural content. They actively engage in publishing official tourism and cultural promotional videos with the aim of shaping and enhancing the image of cities. This shift to digital and social media channels allows institutions to reach broader, younger audiences, effectively disseminating regional and national cultural narratives. The dynamic interplay between official and grassroots representations not only reflects shifting power dynamics in the cultural sphere but also underscores the complex negotiation of cultural meanings in the digital age.

Lingnan culture, as a unique cultural system in southern China, encompasses a rich variety of traditional customs, artistic forms, architectural styles, and more. In recent years, with the widespread use of social media, the promotion of Lingnan culture has gradually diversified. Official institutions and internet influencers, as the main content producers, play different roles in the short video. Official institutions present the depth and historical significance of Lingnan culture through authoritative narrative strategies and systematic content frameworks, while influencers display the liveliness and modernity of Lingnan culture in a personalized and entertaining way, attracting a large number of young viewers^[1-2]. The rise of this communication model has increased the acceptance and attention of Lingnan culture among different audiences.

With the advancement of social media technology, the promotion of Lingnan culture on social platforms has gradually broken through the single communication model, making the promotion methods of both official institutions and influencers have significant communication effects in different fields and audiences^[3]. Although this communication model has enhanced the visibility of Lingnan culture, there are still noticeable differences in terms of multimodal presentation and communication effects, which affect the comprehensiveness and coherence of cultural communication^[4]. Therefore, it is necessary to systematically analyze the characteristics and effect differences between the two in the process of short video communication of Lingnan culture, to enrich the research perspectives on the dissemination of Lingnan culture. The specific questions include: (1) What are the differences in the multimodal presentation of official cultural tourism videos with streamers and official cultural tourism videos without streamers, as well as official videos without streamers and influencer videos without streamers on the same theme? (2) What are the differences in the communication effects of official cultural tourism videos with streamers and influencer cultural tourism videos with streamers, official cultural tourism videos without streamers, and influencer cultural tourism videos without streamers?

To address these questions, the study will first do a literature review on the studies of cultural promotional videos on social media platforms. Then, the study will make a short introduction to the data collection and methodology. Subsequently, the study will discuss the communication and construction of Lingnan culture on social media platforms from the perspective of multimodal critical discourse analysis by contrastive analysis of official institution videos with streamers, internet celebrity videos with streamers, institution videos without streamers, and internet celebrity videos without streamers. Then, the study will analyze the communication effect of these videos. Ultimately, the study will discuss the strengths and weaknesses of official videos and influencer videos to achieve complementary advantages.

2. Literature review

Both official institutions and influencers play important roles in promoting Lingnan culture, yet their narrative strategies and communication characteristics in short video promotion exhibit significant differences. Li points out that official institutions present the profound nature of Lingnan culture through historical narratives and authoritative information, which helps enhance cultural authority and trustworthiness^[5]. However, this traditional and formal narrative approach has limitations in attracting younger audiences^[6]. For instance, official videos often emphasize the historical aspects of Lingnan culture while paying less attention to interactivity and entertainment, leading to poor engagement with young viewers^[4]. In contrast, influencers attract audiences through a diverse array of visual and narrative techniques, such as personal experiences and a relaxed storytelling style. They present Lingnan culture in a more relatable and entertaining way. While they perform better in terms of interactivity, the depth of their content is often lacking, making it difficult to fully convey the essence of Lingnan culture. For example, Mak analyzed how influencers' self-media styles increase content interactivity but simultaneously pointed out the lack of depth and authority^[7].

There are also notable differences between official institutions and influencers in terms of multimodal expression and communication effects in short videos. Qin et al. analyzed the roles of government departments and influencers in promoting Lingnan culture, emphasizing that official institutions lack interactivity, whereas influencers are better able to engage the audience, making the content more easily accepted but less profound^[3,5]. Qiu et al. studied the Chinese government's approach to promoting Lingnan culture via social media, noting that official promotion focuses on the protection of cultural heritage and its educational significance, while influencers' promotion highlights entertainment, making it well-suited to conveying the modern appeal of Lingnan culture^[1]. The question of how to effectively combine the strengths of both official institutions and influencers for the multi-layered dissemination of Lingnan culture has become an important topic^[6].

These studies provide theoretical foundations for multi-agent cultural promotion, yet there is still a lack of systematic comparative research on how these two approaches differ in multimodal presentation. There is an urgent need to explore the effective integration of official institutions and influencers in the promotion of Lingnan culture to optimize communication methods and deepen cultural dissemination. Jiang researched Lingnan cultural promotional videos produced by tourism bureau directors across Guangdong Province, but these videos only represent a small fraction of official cultural tourism videos^[8]. Official cultural tourism videos can be divided into those with streamers and those without streamers, while influencer cultural tourism videos can also be categorized into those with and without streamers. The focus of this study is to examine the differences in the multimodal presentation and communication effects between official cultural tourism videos without streamers and influencer cultural tourism videos without streamers, official cultural tourism videos with streamers, and influencer cultural tourism videos with streamers, and discuss how to fully leverage the communication strengths of both official institutions and influencers to promote the spread of Lingnan culture and enhance the image of the humanistic greater bay area.

3. Data and analytical method

This paper analyzes a total of 461 Lingnan cultural promotional videos, each receiving over 10,000 likes, published by both official institutions and influencers on social media platforms. Official institutions mainly include the Guangdong Provincial Department of Culture and Tourism, Guangdong Intangible Cultural Heritage Protection Center, Guangdong Cultural Center, and cultural and tourism bureaus of the 21 prefecture-level cities under Guangdong

Province. Influencer accounts promoting Lingnan culture are primarily identified by searching for “Lingnan culture” and “Lingnan” on TikTok, REDnote, and WeChat Channels with more than 100,000 followers, followed by browsing and screening them individually.

From the perspective of multimodal analysis of videos, the study employs the method of multimodal critical discourse analysis ^[9]. Feng’s research on emotional expression in the film served as a foundation, focusing on verbal and non-verbal semiotic resources to promote values ^[10-11]. This approach has since expanded to include language, visuals, and narrative elements to communicate environmental values and public service messages ^[12-13].

Wang and Feng’s social semiotic framework, which analyzed Xi’an’s promotional videos, has mapped verbal resources and visual depictions to construct an image of the city ^[14]. In this framework, verbal resources refer to both explicit and implicit expressions. Explicit verbal resources involve direct language and descriptive words that openly convey positive qualities or attributes. Implicit verbal resources are subtler, relying on statements of facts or events that evoke specific associations without directly stating them. Visual depictions are key in portraying the city’s beauty, culture, and lifestyle. Scenery depictions feature landmarks and historical sites, while character depictions are categorized into actional and analytical processes. Actional processes show characters engaged in cultural activities, while analytical processes focus on close-up shots of attire and physical features, reflecting the city’s blend of tradition and modernity.

Based on the above Wang and Feng’s framework of multimodal construction of attributes, Lang added an extra category of auditory embedding which includes depictions of voiceovers and signs and depiction of effects in the original visual depictions (**Figure 1**) ^[14-15]. According to Lang, the depiction of voiceovers can be further divided into background music (BGM) and sound effects (SFX), in which BGM usually refers to light music while sound effects refer to sounds by animals or objects ^[15].

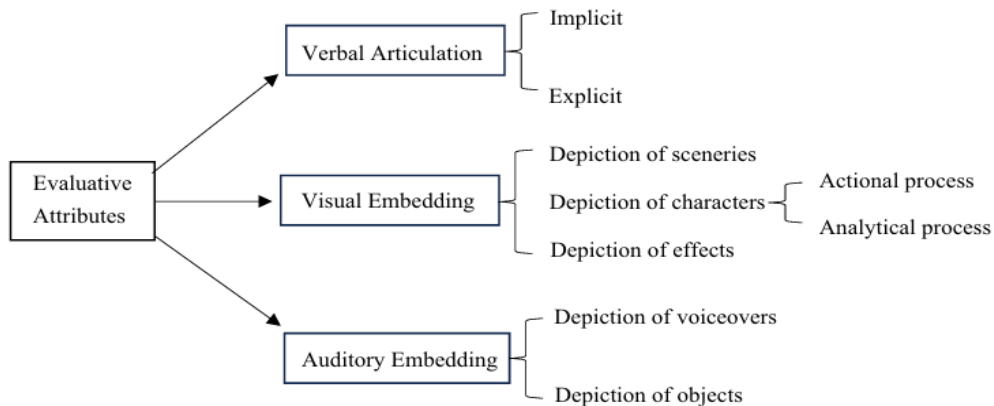


Figure 1. The multimodal construction of attributes by Lang

In the research of communication effects, the researchers adopt a corpus linguistics approach to extract the top five comments from four types of cultural tourism videos: official videos with streamers, official videos without streamers, influencer videos with streamers, and influencer videos without streamers. By comparing and analyzing keywords and high-frequency words, the study will examine the differences between the comments on official cultural tourism videos with streamers and influencer videos with streamers, as well as the differences between the comments on official cultural tourism videos without streamers and influencer videos without streamers. This analysis aims to reveal the varying communication effects and to achieve a complementary balance between the strengths of official and influencer cultural tourism videos.

This paper did both a descriptive analysis of the attributes in selected analysis videos by the method of multimodal critical discourse analysis and a quantitative analysis of comments of those videos on social media by the method of corpus linguistic analysis. To ensure the objectivity and scientificity of the data, another lecturer who majored in multimodal discourse analysis was invited to code the data independently. The result shows that the agreement reached 85% and the rest were solved through discussion.

4. Multimodal critical discourse analysis of Lingnan cultural promotional videos

This research collected 328 Lingnan cultural promotional videos published by official institutions and 133 Lingnan cultural promotional videos by influencers. These videos were classified by different themes, including videos of natural scenery and cityscape, culinary videos, videos of folklore and spring festival customs, videos of historical stories of Lingnan culture. Folklore refers to oral traditions, material culture, customary lore, forms, and rituals of celebrations. Historical stories of Lingnan culture mainly include the stories of historical figures, contemporary influential figures, the development of cities in Guangdong province, and ancient buildings and architecture. Although culinary videos and videos of folklore and spring festival customs belong to different themes, their presentation styles are similar, primarily focusing on either storytelling or experiential content. Therefore, this paper will discuss these two themes together.

4.1. Contrastive analysis of videos of natural scenery and cityscape

Official institutions have published videos of natural scenery and cityscapes without streamers on social media in three main ways. The first method involves releasing individual cultural tourism promotional videos or video collections for various prefecture-level cities in Guangdong Province. Some of these videos showcase local natural landscapes and urban sceneries. For example, the video “悦享冬日，暖暖广东” (Enjoy Winter, Warm Guangdong), posted on the official account of “@广东文旅” (@Guangdong Culture and Tourism), is a video collection type that features the natural scenery, urban landscapes, cuisine, and folk customs of cities like Guangzhou, Shenzhen, and Jiangmen. The second method is to combine the natural sceneries of different prefecture-level cities in Guangdong into a single video. For example, the video titled “过年到广东看：海阔天空” (Celebrate the New Year in Guangdong: A View of the Vast Ocean) posted by “@Guangdong Culture and Tourism” includes natural sceneries from locations such as the Dapeng Peninsula and the Hong Kong-Zhuhai-Macao Bridge in Shenzhen, islands like Nan’ao Island in Shantou, and Shuangyue Bay in Huizhou. The first type of video shows natural scenery and urban landscapes, and the second type tends to use aerial and wide-angle shots, accompanied by soothing, lively, or grand music. These two types of videos have little explicit or implicit articulation. The third method focuses on specific parks, beaches, or islands in Guangdong’s prefecture-level cities, such as Nansha Wetland Park, Hailing Island, and Huizhou Beach. These videos typically use third-person narration. There are many attitudinal lexis and phrases used in explicit articulation. For example, in the video “一场夏梦，南沙湿地公园” (A Summer Dream, Nansha Wetland Park), posted by “@Guangdong Culture and Tourism”, numerous phrases express strong attitudes, such as “美成一幅画的南沙公园” (Nansha Park, as beautiful as a painting) and “绝美的拍照胜地” (a stunning place for photos). It is this explicit articulation that helps netizens appreciate the place more. Additionally, in terms of shooting perspective, a combination of aerial shots and close-ups is employed. In this video, close-up shots of lotus flowers allow viewers to better appreciate the beauty of the scene.

Compared with official videos of natural scenery and cityscapes, influencer videos without streamers have a

more personal style and emotional color. These videos often use aerial wide-angle shots, showcasing the creator's professional filming skills. The emotional tone is conveyed in two main ways: First, based on the characteristics of the city's landscape, different styles of pure instrumental music are used, such as rhythm-heavy tracks or calming melodies. For example, in the video of Guangzhou Railway Station During the Pandemic, shot by “@隆·视觉” (@Long.Visual) using aerial footage, the soothing and quiet “平安中国” (Safe China) song is played, creating a harmonious and peaceful atmosphere that expresses the understated, pragmatic nature of Guangdong people, highlighting their responsibility in easing the national burden during the pandemic. Second, videos are often narrated with radio-style voiceovers. In terms of multimodal discourse analysis, this falls under implicit articulation. This method is more relatable to the public and real life, making it easier to evoke emotional resonance. For instance, in the second most-liked video from “@Long.Visual”, a car drives on a winding modern overpass while a radio-style broadcast of Hong Kong singer Eason Chan's “Ten Years” plays in the background, showcasing the city's prosperity, busyness, and humanistic care.

Streamers in the official institutional videos are mainly professional TV hosts, influential figures from the sports or arts sectors, or local tourism bureau heads. In recent years, there has been an innovation in using celebrities to promote Lingnan culture. Although these celebrities do not appear directly in the videos, they are integrated throughout the video in the form of dynamic images, functioning as virtual hosts. For example, in the “湛江文旅” (Zhanjiang Culture and Tourism) video account, the video titled “跟着全妹一起看看咱的大美湛江” (Let's Explore the Beautiful Zhanjiang with Quan Mei) garnered 40,000 likes. Olympic diving champion Quan Hongchan does not appear in the video through live recording but is featured as a dynamic image of her dancing, seamlessly blending into the beautiful scenery of Zhanjiang. It appears as if she is personally guiding the audience through the city, with a song she once performed at a gala event playing throughout the video to enhance the communication effect.

Official videos with streamers and influencer videos with streamers employ distinct multimodal strategies in promoting Lingnan's natural scenery and cityscape. Official videos are structured and formal, with streamers serving as guided hosts following a pre-planned itinerary that highlights government-endorsed landmarks and cultural heritage sites. Their linguistic mode features scripted commentary emphasizing history and conservation, while visual elements include cinematic drone shots, panoramic views, and symmetrical framing to present a polished, authoritative portrayal of Lingnan. The aural mode reinforces professionalism, using soft instrumental music, voiceovers, and minimal ambient noise, ensuring an educational and promotional experience aligned with institutional branding.

In contrast, influencer videos with streamers are spontaneous, audience-driven, and highly interactive. Streamers frequently engage with viewers in real-time, responding to comments, altering their itinerary based on suggestions, and incorporating humor and Cantonese slang for relatability. Their visual mode relies on handheld, first-person perspectives, rapid cuts, and immersive close-ups, making the audience feel part of the experience. The aural mode integrates natural city sounds, trending music, and expressive vocal reactions, enhancing authenticity and emotional connection. While institutional streamers prioritize credibility and structured storytelling, influencer streamers create a dynamic, participatory experience that fosters deeper engagement.

4.2. Contrastive analysis of videos of historical stories of Lingnan culture

Interestingly, official institutions rarely publish videos solely about historical stories of Lingnan culture. Some historical stories are integrated into videos introducing Lingnan folklore. In the official Douyin account of the Guangdong Provincial Department of Culture and Tourism “@广东文旅” (@Guangdong Culture and Tourism), there are fewer videos of historical stories of Lingnan culture that have received more than 10,000 likes.

However, some Internet influencers have made significant contributions to promoting the historical stories of Lingnan culture in two ways. The first approach involves storytelling from a third-party perspective, where the streamer does not appear on camera. This method employs rhetorical questions or narrative twists to engage viewers. In terms of multimodal fusion, these videos often incorporate real historical footage, scenes from historical dramas, images from history books, and pictures of modern society. They are typically narrated with a professional broadcasting tone to enhance credibility. For example, in the video by “@广东印象” (@Guangdong Impression) introducing the “岭南秘史迁海令” (Lingnan Secret History: The Maritime Ban), the opening line states, “People generally perceive Guangdong as a place far from war and conflict. Is that really the case?” This video first presents common knowledge before subverting expectations through a rhetorical question. A small-scale corpus analysis reveals that such videos frequently use the modal particle “吗” (ma) and the keyword “历史” (history). The particle “吗” (ma) serves both as a question and a rhetorical device, with its core function being to provoke viewers’ thoughts.

The second approach features streamers narrating Lingnan historical stories in real-time, making the storytelling more engaging and relatable than the off-screen narration method. Some streamers use authentic Cantonese to recount historical events, fostering a stronger sense of cultural identity. Similar to the first approach, they employ questioning and expectation-subversion techniques to encourage viewer reflection. These videos contain explicit expressions that clearly convey the streamer’s attitude. In terms of multimodal fusion, they begin and end with real-life locations where historical events occurred, interwoven with historical footage and archival materials, creating an immersive time-travel-like experience. For example, in the video “永远怀念‘平民市长’黎子流” (Forever Remembering the “People’s Mayor” Lai Ziliu) posted by “@广东李会长” (@Guangdong Li Hui Zhang), the streamer appears in a formal suit and tie, first quoting one of Mayor Lai’s famous sayings to establish a connection with the audience. The video then incorporates archival footage of Mayor Li in meetings, transporting viewers back in time to experience the real impact of his governance. When discussing issues such as Guangzhou’s past traffic congestion and power shortages, the video includes grainy footage of crowded streets and vehicles, enhancing authenticity and immersion. In contrast, when introducing the development of Zhujiang New Town, it features crisp aerial shots of skyscrapers and a thriving metropolis, visually reinforcing the wisdom of the mayor’s decisions at the time.

4.3. Contrastive analysis of videos of cuisine, folklore, and spring festival customs

Cuisine, folklore, and spring festival customs are important components of Lingnan culture. Official videos with streamers often invite influential figures from the arts, sports, and business circles, either as hometown image ambassadors or through interviews where they introduce local cuisine and traditional customs. These celebrities can help attract netizens to watch the videos and generate significant publicity. For instance, the video titled “粤剧名家曾小敏登场,邀你来广东过大年,睇大戏” (Cantonese Opera Master Zeng Xiaomin Appears, Invites You to Celebrate the New Year and Watch the Grand Performance) posted by “@Guangdong Culture” received 115,000 likes. The video showcases a recording of Zeng Xiaomin’s performance, focusing on her delicate makeup and twirling dance movements, presenting the charm and elegance of Cantonese opera. An interview with Zeng Xiaomin in her everyday life adds a sense of intimacy.

Influencer videos with streamers generally involve conversations in Cantonese with chefs or folk custom inheritors, where they personally taste and evaluate the food or experience traditional activities. In terms of language, these videos often use explicit evaluative language to directly comment on the color, appearance, and taste of the dishes, as well as describe the grandeur of folk activities and the influencer’s personal experience. In terms of visual elements, food videos often focus on depicting the chef’s actions, such as flipping the wok or stir-frying. Folk customs videos

tend to focus on detailing the richness and beauty of the activities, and sometimes even include animated effects to enhance the liveliness of the video. For example, influencer “李子雄” (Li Zixiong) introduces a traditional farmhouse meal. When he walks into a farmyard with the chef, an animated image of the “海尔兄弟” (Haier Brothers) cartoon is inserted, which helps build a closer relationship between the influencer and the chef, creating a relaxed and harmonious atmosphere throughout the video. In terms of auditory elements, the videos typically feature cheerful and festive background music, while also emphasizing sounds associated with the cooking process, such as the sizzling sound when food is dropped into hot oil. One example is the influencer “顺德老baby” (Shunde Old Baby) with 659,000 followers, who, despite not showing his face, records a series of Lingnan dishes and the chef’s lifestyle. One short video introducing the famous Cantonese dish, “白切鸡” (White-Cut Chicken) in Cantonese received 14,000 likes. The video includes close-up shots of the fresh ingredients and symbolic explanations. The setting is an ordinary residential kitchen, which indicates that the dish is a common meal often made by ordinary families. It also focuses on depicting the chef’s cooking methods, such as sprinkling salt evenly over the chicken. Another highlight of this video is the depiction of texture, such as touching the soft eggs and roasted chicken, which emphasizes the freshness of the ingredients.

Official videos without streamers and influencer videos without streamers adopt distinct multimodal approaches to promoting Lingnan’s cuisine, folklore, and Spring Festival customs. Official videos feature standard Mandarin or Cantonese with scripted narration and subtitles, explaining the cultural origins of dim sum, lion dances, or New Year rituals. The visual mode relies on cinematic shots, slow-motion cooking sequences, and symmetrical festival scenes, creating a refined, documentary-style presentation. Complementing this, the aural mode incorporates traditional Chinese music, deep-voiced narrations, and ambient sounds like temple bells or firecrackers, reinforcing ritualistic authenticity. The spatial mode is structured and balanced, ensuring a clear, formal representation of Lingnan’s traditions.

In contrast, influencer videos without streamers prioritize entertainment, engagement, and sensory appeal, making Lingnan’s customs dynamic and immersive. The linguistic mode often includes short-form text overlays, emojis, and Cantonese slang, fostering a casual, social-media-friendly tone. The visual mode employs fast cuts, extreme close-ups of sizzling dishes, and street-style festival footage, while the aural mode integrates trending background music, ASMR cooking sounds, and vibrant festival noise, enhancing emotional connection. The spatial mode is spontaneous and immersive, using POV shots, dynamic angles, and rapid montages to make the content feel lively and relatable. While institutional videos preserve cultural depth and authenticity, influencer videos maximize shareability and engagement.

5. Contrastive analysis of the communication effect of short videos

This study collects and analyzes comments under Lingnan cultural promotion videos on self-media platforms. The dataset includes comments from officially released videos with over 10,000 likes and videos posted by self-media influencers with over 100,000 followers that also exceed 10,000 likes. Through an analysis of keywords and high-frequency words, this research compares the comments from official videos without streamers and influencer videos without streamers, as well as comments from official videos with streamers and influencer videos with streamers.

The keyword statistics and comparison of comments under official videos without streamers and influencer videos without streamers reveal significant differences in audience focus and expression. First, comments on official Lingnan cultural tourism short videos without streamers (**Figure 2** and **Figure 3**) show that viewers have a strong

interest in geographical locations, cultural activities, and economic benefits. Keywords such as “珠海” (Zhuhai), “清远” (Qingyuan), “梅州” (Meizhou), “韶关” (Shaoguan) indicate audience interest in specific cities and attractions in Lingnan. Meanwhile, words like “文旅” (cultural tourism), “年例” (annual festival), and “舞狮” (lion dance) highlight the emphasis on Lingnan’s cultural events. Additionally, terms such as “互动” (interaction), “好玩” (fun), and “玩” (play) suggest a strong audience interest in participating in Lingnan cultural experiences, while “income” may reflect concerns about the tourism economy and personal financial gains.

In contrast, comments under influencer videos without streamers (Figure 4 and Figure 5) focus more on traditional culture and lifestyle representation. Keywords such as “妈祖” (Mazu), “信仰” (faith), “汉服” (Hanfu), and “渔民” (fishermen) relate to traditional beliefs and cultural identity, demonstrating that influencer videos place greater emphasis on Lingnan’s cultural heritage. Furthermore, terms like “抖” (Dou) (possibly referring to Douyin, the Chinese version of TikTok) suggest that influencer videos tend to be more entertainment-driven, aiming to capture audience attention through lighthearted content. Keywords such as “胜” (win) may indicate a stronger focus on personal experiences and social interactions, while “水饺” (dumplings) implies a greater emphasis on showcasing daily life and local food culture in Lingnan.

Overall, the comments under official videos without streamers focus more on promoting Lingnan’s tourism and culture, emphasizing geographical locations, cultural events, and economic benefits. In contrast, comments under influencer videos without streamers highlight traditional culture, daily life, and entertainment content, placing greater emphasis on personal experiences and social interactions. This difference likely reflects the distinct strategies and target audiences of official institutions and internet influencers in promoting Lingnan culture—while official videos focus on cultural promotion and the tourism economy, influencer videos prioritize entertainment value and audience engagement.

103417	Keywords +
1	文旅
2	粤
3	珠海
4	清远
5	互动
6	年例
7	梅州
8	韶关
9	惠州
10	啦

Figure 2. Keywords in comments of official videos without streamers

110417	Keywords +
11	好玩
12	玩
13	收益
14	任务
15	湛江
16	别人
17	做
18	听
19	舞狮
20	鸡

Figure 3. Keywords in comments of official videos without streamers

10990	Keywords -
1	歌队
2	妈祖
3	信仰
4	挤
5	教
6	汉服
7	渔民
8	这才
9	音里
10	抖

Figure 4. Keywords in comments of influencer videos without streamers

11090	Keywords -
11	明年
12	俊义
13	公孙
14	卢俊
15	发扬
16	如此
17	水滸
18	水饺
19	胜
20	草原

Figure 5. Keywords in comments of influencer videos without streamers

Besides, there are some significant differences in the usage of high-frequency words between the comments under official videos without streamers and influencer videos without streamers. In the comments under official videos, high-frequency words such as “广东” (Guangdong) and “文旅” (cultural tourism) are directly related to the culture and tourism of the Lingnan region, indicating a higher focus on regional culture and tourism (Figure 6). Besides, the high-frequency words in the comments under official videos are more focused on expressing general opinions and feelings about Lingnan culture and tourism, with a more generic vocabulary. In the comments on influencer videos without streamers, more specific cultural elements like “潮汕” (Chaoshan), “歌舞” (song and dance), and “英歌” (Yingge) appear, reflecting that influencer videos focus more on showcasing the unique cultural features and activities of the Lingnan region (Figure 7). Additionally, besides common words and pronouns, influencer video comments include some vocabulary related to cultural activities, suggesting that the audience may be more interested in the cultural events and forms of expression in the Lingnan region. This difference may reflect the varying strategies and target audiences of official channels and influencers. Official channels may focus more on promoting the cultural and tourism resources of the Lingnan region, while influencers may prioritize highlighting the cultural features and activities to attract the interest and participation of their viewers.

▼ Corpus	Corpus 1	▼ Frequency	▼ Dispersion	▼ Type
Type	▼ Frequency: 01 - Freq	Dispersion: 01_CV		
的	577.000000	0.000000		
我	329.000000	0.000000		
是	263.000000	0.000000		
广东	205.000000	0.000000		
去	149.000000	0.000000		
文旅	143.000000	0.000000		
你	134.000000	0.000000		
真	131.000000	0.000000		
都	122.000000	0.000000		
在	113.000000	0.000000		
就	113.000000	0.000000		
来	94.000000	0.000000		
人	85.000000	0.000000		
不	79.000000	0.000000		
也	77.000000	0.000000		
好	76.000000	0.000000		
还	71.000000	0.000000		
我们	67.000000	0.000000		
啊	62.000000	0.000000		
想	61.000000	0.000000		

Figure 6. High-frequency words in comments of official videos without streamers

▼ Corpus	Corpus 2	▼ Frequency	▼ Dispersion	▼ Type
Type	▼ Frequency: 01 - Freq	Dispersion: 01_CV		
的	120.000000	0.000000		
是	68.000000	0.000000		
潮汕	54.000000	0.000000		
我	52.000000	0.000000		
有	30.000000	0.000000		
在	30.000000	0.000000		
就	29.000000	0.000000		
去	26.000000	0.000000		
歌舞	21.000000	0.000000		
下	21.000000	0.000000		
文化	20.000000	0.000000		
这个	19.000000	0.000000		
英	19.000000	0.000000		
想	18.000000	0.000000		
英歌	18.000000	0.000000		
还	18.000000	0.000000		
广东	17.000000	0.000000		
都	16.000000	0.000000		
我们	16.000000	0.000000		
这	16.000000	0.000000		

Figure 7. High-frequency words in comments of influencer videos without streamers

Keywords in the comments under official Lingnan cultural and tourism short videos with streamers and influencer videos with streamers also show distinct differences in audience focus and engagement. Keywords in the comments on official videos, such as “互动” (interaction), “收益” (revenue), “任务” (tasks), “加油” (keep going), “惠州” (Huizhou), and “提高” (improvement) suggest that viewers are interested in participating in interactive discussions, paying attention to economic benefits, and engaging with specific cities in the Lingnan region (Figure 8 and Figure 9). These keywords also indicate that official videos may place greater emphasis on promoting the value

of culture and tourism, as well as encouraging audience participation and support. In contrast, the keywords in the comments on influencer videos, such as “岭南文化” (Lingnan culture), “谢谢” (thank you), “状元” (Zhuangyuan), “舒服” (comfortable), “清晖” (Qinghui) reflect viewers’ interest in Lingnan culture, their engagement with the influencer or individuals featured in the videos, and their preference for themes related to daily life and a comfortable environment (Figure 10 and Figure 11). These keywords suggest that influencer videos focus more on showcasing personal charm and distinctive cultural features, making them more appealing to audiences.

The high-frequency keywords in the comments on official videos with streamers are primarily centered around cultural and tourism promotion, while the keywords in influencer videos with streamers’ comments emphasize personal charisma and cultural uniqueness to attract audience interest and participation. This difference may reflect the varying strategies and target audiences of official channels and influencers in promoting Lingnan culture. Official channels likely prioritize the promotion of cultural and tourism resources, whereas influencers may focus more on leveraging personal charm and cultural distinctiveness to engage audiences, thereby increasing their visibility and interaction on social media.

1/1503 Keywords +	
1	互动
2	收益
3	任务
4	文旅
5	加油
6	惠州
7	提高
8	评论
9	毛毛雨
10	字数

Figure 8. Keywords in comments of official videos with streamers

11/1503 Keywords +	
11	韶关
12	别人
13	刷
14	全民
15	轻
16	还是
17	要够
18	重点
19	#
20	回复

Figure 9. Keywords in comments of official videos with streamers

1/1324 Keywords -	
1	九月
2	顺德
3	祖庙
4	+
5	毅
6	只是
7	秀园
8	清晖
9	舒服
10	@

Figure 10. Keywords in comments of influencer videos with streamers

11/1324 Keywords -	
11	kpi
12	七哥
13	北方
14	小黑
15	岭南文化
16	李子
17	状元
18	查
19	谢谢
20	顿

Figure 11. Keywords in comments of influencer videos with streamers

After analyzing the high-frequency keywords in the comments under official Lingnan cultural and tourism short videos with streamers and influencer Lingnan cultural short videos with streamers, the study found clear differences in the viewers’ focal points and modes of expression. In the comments on official videos, the high-frequency keywords (Figure 12) reflect that viewers tend to express personal emotions and abilities, discuss possibilities, and

engage in social interactions, while also showing a focus on specific cultural elements of the Lingnan region and placing importance on both the quantity and quality of the content. In contrast, the high-frequency keywords in the comments on influencer videos (Figure 13), which are more aligned with everyday conversational vocabulary, suggest that the viewers' comments focus more on casual communication and affirmation. These comments show a specific interest in the culture of the Lingnan region, potentially reflecting an interest in festivals, food culture, as well as the use of certain vocabulary to express the intensity or degree of emotions. This may suggest that influencer videos are more focused on showcasing daily life and promoting relaxed social interaction to engage a wider audience.

▼ Corpus	Corpus 1	▼ Frequency	▼ Dispersion	▼ Type
Type	▼ Frequency: 01-Freq	Dispersion: 01_CV		
真的	25.000000	0.000000		
来	25.000000	0.000000		
才能	25.000000	0.000000		
不	24.000000	0.000000		
大家	23.000000	0.000000		
就	23.000000	0.000000		
怎么	22.000000	0.000000		
评论	21.000000	0.000000		
毛毛雨	20.000000	0.000000		
好	20.000000	0.000000		
这	20.000000	0.000000		
吧	19.000000	0.000000		
字数	19.000000	0.000000		
看	19.000000	0.000000		
确实	19.000000	0.000000		
挺	19.000000	0.000000		
下	19.000000	0.000000		
知道	18.000000	0.000000		
我们	18.000000	0.000000		
别人	16.000000	0.000000		

Figure 12. High-frequency words in comments of official videos with streamers

▼ Corpus	Corpus 2	▼ Frequency	▼ Dispersion	▼ Type
Type	▼ Frequency: 01-Freq	Dispersion: 01_CV		
的	169.000000	0.000000		
是	87.000000	0.000000		
我	82.000000	0.000000		
你	42.000000	0.000000		
有	39.000000	0.000000		
就	32.000000	0.000000		
人	29.000000	0.000000		
好	27.000000	0.000000		
都	26.000000	0.000000		
去	26.000000	0.000000		
也	23.000000	0.000000		
真的	22.000000	0.000000		
广东	22.000000	0.000000		
很	22.000000	0.000000		
吃	21.000000	0.000000		
个	20.000000	0.000000		
在	20.000000	0.000000		
九月	19.000000	0.000000		
广州	19.000000	0.000000		
来	17.000000	0.000000		

Figure 13. High-frequency words in comments of influencer videos with streamers

6. Discussion and conclusion

Influencers have distinct advantages over official institutions in promoting Lingnan culture. Their ability to engage directly with a broad, diverse audience, particularly younger generations, allows them to present Lingnan culture authentically through dynamic and personal content. Unlike official institutions, which may struggle with bureaucratic limitations and less personal communication, internet celebrities build trust and foster engagement by presenting cultural elements in real-time via livestreams^[13]. They also expand the reach of Lingnan culture globally, breaking geographic barriers and promoting cross-cultural exchange^[16]. Additionally, influencers' innovation in content creation, such as immersive travel experiences and cultural showcases, resonates more effectively than traditional institutional promotions, particularly in the context of digital entertainment. This grassroots approach not only attracts attention but also drives cultural tourism and global recognition of Lingnan heritage.

Compared with self-media influencers, official institutions also have several advantages in promoting Lingnan culture, primarily due to their credibility, resources, and long-term policy capabilities. Agencies benefit from institu-

tional authority, which ensures the authenticity of their cultural narratives. Additionally, governments can implement comprehensive, long-term cultural policies that impact sectors such as education, tourism, and urban planning, fostering sustainable cultural programs. Governments also have the resources to organize large-scale cultural initiatives, such as festivals and urban development projects. Furthermore, governments control the narrative around Lingnan culture, ensuring a cohesive and consistent message that aligns with city and national branding.

Government institutions are adapting to the growing impact of influencers in promoting Lingnan culture by incorporating digital strategies and collaboration. They increasingly use social media to reach broader audiences. To respond to the dynamic and engaging content that influencers produce, many local cultural and tourism bureau directors also participate in promoting Lingnan culture, sparking a nationwide trend of “internet-famous directors”^[8]. Some government agencies have also launched short videos featuring “post-2000s civil servants” to promote local cultural highlights, attracting a large number of netizens. Additionally, institutions are innovating with more interactive and visually appealing content to resonate with younger demographics and align with modern trends^[17]. Collaborative efforts between government institutions and influencers further enhance cultural promotion, blending official narratives with the engaging personal touch of self-media^[18]. This evolution reflects a shift from traditional cultural promotion to a hybrid model leveraging both institutional authority and the relatability of influencers. In conclusion, while influencers are effective in reaching targeted groups, government agencies’ credibility, resources, and strategic vision make them more effective at shaping a lasting, broad cultural image of Lingnan culture.

This research can be used to guide the government and other official institutions to adjust their discourse system and modal expression, to publicize Lingnan culture in a way that is more interactive, close to the people, and in line with the characteristics of the self-media platform, build a humanistic bay image and create a good atmosphere of public opinion.

Funding

Guangzhou Municipality’s Philosophy and Social Sciences Development “14th Five-Year Plan” 2021 Annual Young Scholars Research Project(2021GZQN15)

Disclosure statement

The author declares no conflict of interest.

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