

A Multimodal Critical Discourse Analysis of Lingnan Cultural Promotional Videos on Social Media

Lu Jiang*

School of Translation Studies, Jinan University, Zhuhai 519070, Guangdong Province, China

*Corresponding author: Lu Jiang, jianglu20051120@126.com

Copyright: © 2024 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

Abstract: In recent years, more and more directors of culture and tourism have taken part in the promotion of local cultural tourism by cross-dressing, talent shows, and pushing their limits on self-media platforms. This study investigates short videos of Lingnan culture promoted by directors general and deputy directors general of the Culture, Radio, Television, Tourism, and Sports Bureau of counties and cities in Guangdong Province on social media by the method of multimodal critical discourse analysis. The analysis of 33 videos shows that Lingnan culture is a domineering and confident culture, historical culture, graceful and elegant culture, and vibrant and active culture. Domineering and confident culture is embedded in the utterances and behaviors of the directors general or deputy directors general in the video. Historical culture is realized through the conversation with historical figures through time travel. Graceful and elegant culture is constructed in the depiction of sceneries and the depiction of characters' manners. Vibrant and active culture is represented in the depiction of the characters' actional process and analytical process.

Keywords: Lingnan culture; Multimodal critical discourse analysis; Promotional videos; TikTok; WeChat

Online publication: April 29, 2024

1. Introduction

Nowadays, social media has penetrated deeply into the lives of the public. A large number of users are active on various social media platforms such as TikTok, Little Red Book (Xiaohongshu), WeChat, and Bilibili, where everyone can become cultural disseminators and urban image constructors. Many government and public institutions (such as Wuyishan Municipal Culture, Sports, and Tourism Bureau, Weifang Municipal Tourism and Culture Bureau, Xi'an Municipal Tourism Development Committee, Guangzhou Municipal Culture, Radio, Television, and Tourism Bureau, etc.) have also successively established an account on self-media platforms to propagandize local culture, establish urban images, and promote the construction of urban humanities and public opinion environments. In the past two years, many directors general and deputy directors general of the Culture, Radio, Television, Tourism, and Sports Bureau have also actively participated in local cultural and tourism promotional videos, sparking a nationwide "competition" and becoming new internet celebrities in the

cultural and tourism industry. Directors general and deputy directors general of the Culture, Radio, Television, Tourism, and Sports Bureau in Guangzhou, Shaoguan, Jiangmen, Huizhou, and other cities in Guangdong Province have also actively responded by releasing a series of promotional videos featuring their participation on official self-media platforms, actively disseminating Lingnan culture, which has won praises and attention from a large number of netizens.

This paper analyzed Lingnan cultural videos promoted by directors general and deputy directors general of the Culture, Radio, Television, Tourism, and Sports Bureau of counties and cities in Guangdong Province on social media by the method of multimodal critical discourse analysis. Our specific research questions include:

- (1) What are the typical attributes of Lingnan culture in the videos on social media?
- (2) How did the directors general and deputy directors general of the Culture, Radio, Television, Tourism, and Sports Bureau of counties and cities in Guangdong Province promote Lingnan culture through linguistic and visual resources?
- (3) What is the attitude and feedback of some netizens towards these videos on social media?

In the following, we will first do a literature review on the culture promotion and city branding in recent years and then we will illustrate the data collection and research method. After that, a detailed analysis of these videos would be provided and some cultural attributes would be extracted from the videos. Lastly, the shortcomings of such cultural promotion videos performed by the directors general and deputy directors general of the Culture, Radio, Television, Tourism, and Sports Bureau of counties and cities in Guangdong Province will be discussed and suggestions for improvement will be provided.

2. Literature review

In recent years, there emerged a number of research on the dissemination of regional culture, the construction of urban images, and the cultivation of favorable public opinion environments. There is a multidisciplinary trend with fruitful achievements in the fields of humanities and social sciences such as sociology, communication studies, and political science. Scholars such as Francesconi ^[1], Rabbiosi ^[2], and Dickinson *et al.* ^[3] discussed the relationship between tourism and urban image from the perspective of tourism management. Löfgren ^[4] as well as Ye and Björner ^[5] examined the influence of policies, practices, and geographical locations on urban image construction from the viewpoint of urban policy. Kaika ^[6], Zhao ^[7], and Dinardi ^[8] have explored effective approaches to the dissemination of regional culture and the construction of urban images from a marketing perspective.

However, there has been relatively limited research on the dissemination of regional culture and the construction of urban images from the linguistic perspective, with even less focus on cultivating favorable public opinion environments. Studies primarily concentrate on traditional media such as films, magazines, tourist brochures, advisory texts, and web-based urban promotion films. Methodologies have shifted from critical discourse analysis and semiotic textual analysis to multimodal critical discourse analysis.

In the field of urban promotional texts and videos, Flowerdew ^[9] employed critical discourse analysis, genre theory, and brand shaping to examine three advisory texts, probing into the government's consultation process. The research aimed to promote Hong Kong as an international metropolis, demonstrating how the government controlled the genre of advisory texts and how the government manipulated language to influence this process. Aiello and Thurlow ^[10] applied a critical approach to social semiotics to analyze 30 official promotional texts from 43 nominated or competing cities for the title of "European Capital of Culture" between 2005 and 2011, uncovering the cross-cultural significant potential of visual symbols. Yao and Zhuo ^[11] utilized

a multimodal discourse analysis method to analyze the visual, auditory, and linguistic meanings in promotional videos of Hangzhou and the synergistic effects among different modalities. Liang and Jiang^[12] analyzed tourist text and the transmission of Chinese culture by the method of multimodal discourse analysis. Lan *et al.*^[13] employed a multimodal approach to construct Xinjiang's international publicity image.

In the realm of magazines, Greenberg^[14] investigated how the concept of “brand cities” evolved over time in New York Magazine, Atlanta Magazine, and Los Angeles Magazine. In terms of tourism advertisements and brochures, Hiippala^[15], Caldas-Coulthard^[16], Francesconi^[1], and Xia^[17] utilized social semiotics and intersemiotic complementarity theory to study the relationship among images and texts, multimodal symbols, and human body representations in tourism promotional brochures and advertisements.

With the fast development of social media, there emerged a series of studies of short videos on self-media platforms, which has substantial research potential. Wang and Feng^[18] employed the method of multimodal critical discourse analysis to analyze Xi'an promotional videos on TikTok, marking the beginning of studying short videos on emerging self-media platforms. Although there has been a number of research on short videos of local culture and city branding on social media by the method of critical discourse analysis in China in the last two years, the analysis is relatively superficial and subjective^[19-21].

However, reflecting on the above research on cultural promotion and city branding, it has the following limitations. In comparison to the fields of sociology, media studies, and political science, there is a paucity of linguistic research both domestically and internationally concerning the dissemination of local culture, the construction of urban images, and the cultivation of favorable public opinion environments. Studies tend to concentrate on the analysis of traditional media (such as web-based city promotion videos, magazines, television advertisements, promotional brochures, tourist brochures, etc.), while neglecting the relevant short videos on new self-media platforms (such as TikTok, Little Red Book, WeChat, Bilibili, etc.). Besides, the research perspective is relatively singular. Current research remains confined to the modal functions and modal synergy of texts and videos. It overlooked the fact that there are not only a number of grassroots but also government and some official institutions active on the new self-media platforms, which has brought a new perspective to the study of short videos on social platforms. How the government and official institutions better publicize local culture and promote the development of tourism through the linguistic and visual resources on self-media platforms needs to be further explored.

3. Data and analytical method

This study collected 33 short videos of the Culture, Radio, Television, Tourism, and Sports Bureau of counties and cities in Guangdong Province performed by local directors general and deputy directors general on TikTok and WeChat.

This paper adopts the systematic framework of the multimodal construction of attributes put forward by Wang and Feng^[18] to analyze the Lingnan cultural's promotional videos on social media (**Figure 1**). This framework includes articulation attributes and embedding attributes. Articulation attributes refer to the utterances and subtitles of short videos, which can be further divided into explicit articulation and implicit articulation. Explicit articulation means the exact attitudinal language expression while implicit articulation refers to the events or facts that can show attitude in the short video. As for the embedding attributes, they include the depiction of sceneries and the depiction of characters' actional and analytical processes. The depiction of sceneries refers to the visual description of the historical sites and cultural relics. The depiction of characters' actional process means the characters' actions like dancing, eating, singing, boating, etc., while the

characters' analytical process refers to the possessions of the characters like facial expression, costume, etc. The characters in this paper are directors general and deputy directors general of the Culture, Radio, Television, Tourism, and Sports Bureau of counties and cities in Guangdong Province in Lingnan cultural's promotional videos.

All these attributes were counted when they appeared in the short videos. As there is usually more than one attribute in the same video, the total number of attributes outnumbers the number of videos. The same video may display both the domineering and confident attributes and historical attributes of Lingnan culture. Since the same video may be posted on both TikTok and WeChat, it would not be calculated repeatedly. A teacher who majored in multimodal analysis was invited to code the videos independently. The coding results were compared with the author's and the agreement reached above 85%, which guaranteed the accuracy and validity of data.

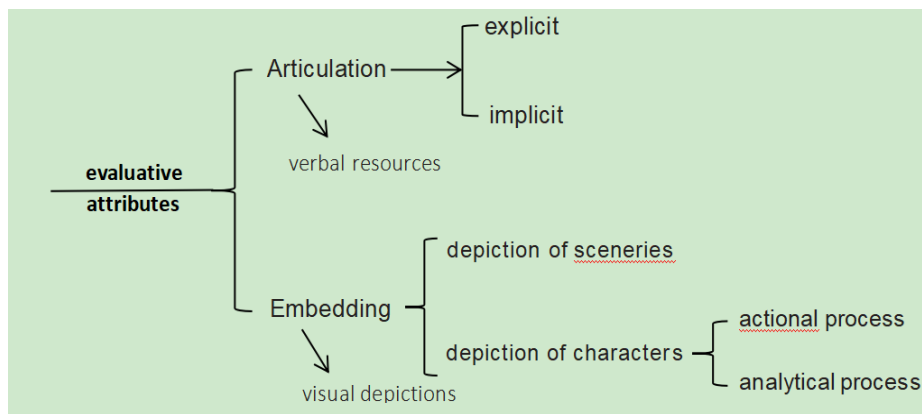


Figure 1. The multimodal construction of attributes by Wang and Feng

4. Results

In 33 short videos collected on TikTok and WeChat, several attributes of Lingnan culture were identified. Lingnan culture can be regarded as a domineering and confident culture, historical culture, graceful and elegant culture, vibrant and elegant culture as shown in **Table 1**. In these short videos, directors or deputy directors of tourism administrations of counties and cities in Guangdong Province played an active role in promoting and propagandizing local Lingnan culture through verbal resources, actions, and behaviors like singing, dancing, and boating, traveling back to the past, ancient and modern dressings, etc. Lingnan culture is recreated through conversation with historical figures through time travel, the respect of history and cultural relics, and the appreciation of the local folk art and natural scenery. Subsequently, a detailed analysis of these short videos will be done to illustrate how the cultural attributes displayed by characters' verbal resources and visual resources.

Table 1. The distribution of Lingnan cultural attributes

Lingnan cultural attributes	Numbers
Domineering and confident culture	17
Historical culture	23
Graceful and elegant culture	25
Vibrant and active culture	24

4.1. Domineering and confident culture

Domineering and confident culture refers to the strength and power of Lingnan culture embedded in the utterances and behaviors of directors or deputy directors of the Culture, Radio, Television, Tourism, and Sports Bureau of counties and cities in Guangdong Province in the short videos. The video adopts two strategies on TikTok and WeChat. One of the strategies is that the directors in Guangdong Province declared war with directors in other provinces, forming a competitive relationship verbally.

In the 17 videos on TikTok and WeChat, all the directors and deputy directors expressed their willingness to “battle for the game” through firm words, showing their confidence and pride in the local Lingnan culture. For example, “@Wenqing Lv Yuanfang (@文清旅远方)” posted a video on TikTok, in which the director general Xie of the Culture, Radio, Television, Tourism, and Sports Bureau of Heshan in Jiangmen, promoted “Wing Chun Boxing.” The video received 141,000 likes, 18,000 comments, 2,661 saves, and 12,000 shares. Upon watching a dance video by director general Jie of the Culture, Radio, Television, Tourism, and Sports Bureau of Suizhou in Hubei Province, director general Xie commented, “It seems that it is time to take part in the battle!” He promptly shared a video of himself practicing Wing Chun Boxing with splattering sweat. Wing Chun (咏春, *yongchun*) is a concept-based martial art, a form of Southern Chinese kung fu, and a close-quarters system of self-defense ^[22]. A passerby asked, “Director general Xie, where are you going?” To which Director Xie replied, “I am heading to Suizhou to challenge Director Jie!” Utterances such as “battle (出战, *chuzhan*)” and “competition (比武, *biwu*),” coupled with firm tones, expressed cultural confidence in Wing Chun Boxing.

This confidence is also evident in the scene of coordinated battles. For instance, in a video titled “Xie’s Invitation” by “Huizhou Release (惠州发布)” on WeChat, the director general and deputy director general of the Cultural, Radio, Television, Sports, and Tourism Bureau of Boluo County in Huizhou responded to the invitation from the director general of the Cultural, Radio, Television, Sports, and Tourism Bureau of Heshan in Jiangmen and went to Hubei together for the challenge. “Director general Jie of Suizhou, we, two brothers, are coming for you!” The video, shot from a high angle, presented a grand panorama of the Bai Li Dong River (百里东江, *bailidongjiang*), thousands of acres of tea gardens, Gulao Water Town (古劳水乡, *gulaoshuixiang*) and Wing Chun Training Academy (咏春会馆, *yongchunhuiguan*), all illustrating the unwavering faith of these directors general in Lingnan culture.

Another strategy to display the domineering and confident culture is through the depiction of the characters’ actions. In the video of director general Xie from Jiangmen performing Wing Chun Boxing, close-up shots of his arm movements and the action of stepping onto the boat with sturdy steps demonstrated the director general’s unwavering belief in victory. In the video promoting “Longhua Drum (龙华大鼓, *longhuadagu*)” by deputy director general Xie of the Culture, Radio, Television, Tourism, and Sports Bureau of Boluo County, he vigorously beat the drum shirtless, accompanied by powerful music, exhibiting his pride in Lingnan drum culture.

4.2. Historical culture

Historical culture is realized through the conversation with historical figures through time travel. Historical figures are often regarded as cultural landmarks of a city. According to Halliday ^[23], the distinction between fictional narratives and factual narratives can be blurred by the real people entering into the fictional stories. The directors are attired in theatrical costumes contemporaneous with historical figures, engaging in a dialogue that seamlessly integrates modern and ancient cultural contexts.

In a video promoting Lingnan culture by the director general of the Culture, Radio, Television, Tourism, and Sports Bureau of Huizhou, disseminated through the “Huizhou Culture, Sports, and Tourism Release (惠州文体旅游发布)” WeChat channel, the director general, dressed in ancient costumes, extended an invitation to historical figure Dongpo Su in modern language. “Mr. Dongpo, I finally found you. I would like to invite you to speak for Huizhou. (东坡先生, 我终于找到您了。我想请您为惠州代言。)” Mr. Dongpo responded with ancient prose and poetry, “Huizhou is the place where it makes me feel at ease. Eating three hundred lychees daily, unhesitatingly adopting the lifestyle of a Lingnan resident. (惠州乃老夫心安之地。日啖荔枝三百颗, 不辞长作岭南人。)” “City ambassador (代言, *daiyan*)” is a popular word on the Internet in recent years. The director general of the tourism administration of Huizhou talked to ancient Mr. Dongpo with popular words, creating a fantasy world through time travel.

In the video titled “Mr. Zan Time-Travels with Ip Man to Ride Out in Style,” posted on the TikTok account “@Wenqing Lv Yuanfang (@ 文清旅远方),” the director general of the Culture, Radio, Television, Tourism, and Sports Bureau of Hezhou in Jiangmen portrayed Man Ip’s master, Jan Leung, imparted the secrets of Wing Chun boxing to Man Ip. Man Ip was a martial artist and a grandmaster of the martial art of Wing Chun^[24]. Jan Leung was a Chinese martial artist and Wing Chun practitioner from Heshan in Guangdong Province. He was the teacher of Man Ip^[25]. This scene swiftly brought viewers into the era of Man Ip’s life, enabling them to experience the profound historical and cultural heritage of Wing Chun boxing.

4.3. Graceful and elegant culture

The graceful and elegant Lingnan culture is represented in the depiction of sceneries and characters’ manners. The Lingnan region is blessed with picturesque natural landscapes and gardens, including lush gardens, tranquil waterways, and scenic mountains. Videos captured the serene beauty of these landscapes, evoking a sense of tranquility and harmony in Lingnan culture. Besides, the graceful and elegant cultural attribute is also embedded in the characters’ graceful behavior. For example, in the video of the ancient Lianzhou, released by the Lianzhou Municipal Bureau of Culture and Tourism via “Lianzhou Integrated Media (连州融媒),” the deputy director general appeared in various scenes. In the underground river cave, the deputy director adorned ancient attire, playing a flute while riding a boat. Along the Qin-Han ancient trail of Nantianmen, she gracefully strolled among the stone pathways with an oil-paper umbrella in ethereal white attire. On the Wind and Rain Bridge, she quietly gazed into the distance in an attire typical of the Miao ethnicity. Beneath the Hui Guang Pagoda, she elegantly played the guzheng. All the scenes exhibited a leisure and graceful Lingnan culture.

4.4. Vibrant and active culture

The vibrant and active cultural attribute is mainly represented in the depiction of characters’ actional process like singing and dancing, and the depiction of characters’ analytical process, such as delicate jewelry and exquisite makeup.

These videos showcased traditional Lingnan cultural performances such as Cantonese opera, lion dances, folk music, and traditional dance forms. These performances often reflect the rich heritage and artistic expressions of the region. For example, the deputy director general of the Culture, Radio, Television, Tourism, and Sports Bureau of Renhua County in Shaoguan, attired in opulent ancient garments and adorned with refined makeup, presented a contemporary rendition of “Intoxicated Empress” through both collective and solo dance performances with the background of the Danxia Mountain (丹霞山, *danxiashan*), depicting the lively and prosperous scene of an era and evoking an atmosphere of grandeur and festivity.

Another way of displaying the vibrant and active Lingnan culture in the video is through culinary delights.

Guangdong Province, especially the Lingnan region, is renowned for its diverse and delectable cuisine. The videos highlighted the vibrant street food scenes, bustling markets, and traditional restaurants offering Cantonese delicacies under the guidance of directors. In a video released by the Culture, Radio, Television, Tourism, and Sports Bureau of Huizhou, the director general in brightly colored fashionable attire of the 1980s and 1990s, led a group of people on a stroll through Shuidong Street (水东街, *shuidongjie*), tracing the footsteps of Mr. Dongpo Su. Shuidong Street is a bustling thoroughfare imbued with lively ambiance, where numerous patrons gathered around snack stalls, enthusiastically indulging in culinary delights. Before one snack stall, the director general and a group of people spontaneously engaged in popular dance from the 1980s and 1990s, infusing the entire street with warmth and vitality.

The vibrant and active cultural attribute is also realized through festivals and celebrations. Guangdong Province hosts numerous festivals and celebrations throughout the year, celebrating its cultural diversity and traditions. The videos captured the lively atmosphere of festivals like the Spring Festival, Mid-Autumn Festival, Dragon Boat Festival, and Lantern Festival, featuring colorful parades, dragon dances, fireworks, and traditional rituals. In the video released by the Culture, Radio, Television, Tourism, and Sports Bureau of Huizhou, the director general led the audience in drumming and lion dancing at Chaojing Gate (朝京门, *chaojingmen*), exhibiting the lively and vibrant Lingnan culture.

5. Discussion and conclusion

Although this kind of Lingnan cultural promotional videos can attract netizens' attention, arouse their great interest, and have a certain linkage effect with the propaganda of culture and travel all over the country, some netizens discussed more about the individual performance of the directors general or deputy directors general in the video rather than the Lingnan culture itself. For example, on March 14, 2023, "Yunfu Integrated Media (云浮融媒)" released a video on WeChat, in which the director general of the Culture, Radio, Television, Tourism, and Sports Bureau of Yunfu promoted the local culture in order to advance the development of the tourism industry. In the video, the director parachuted, traversed the archaeological site of Modao Mountain (磨刀山, *modaoshan*), practiced calligraphy at Longshan Hot Spring (龙山温泉, *longshanwenquan*), raced along the Tianlu Mountain Round Hill Road (天露山环山公路, *tianlushanhuanshangonglu*), and played the guitar at the summit of Dajin Mountain (大金山, *dajinshan*). An analysis was conducted on the top five most liked comments in the comment section below the video. The comment "Being the director of the Tourism Bureau is not easy [thumbs up] (文旅局长不易做啊 [赞])" received 139 likes, followed by "Once our director general of the Culture, Radio, Television, Tourism, and Sports Bureau takes action, other directors general might as well not bother! They are doomed to failure. [grin] (我们文旅局局长一出马, 其他局长就别卷了, 都是浮云! [笑])" with 107 likes. Subsequently, the comment "Beautiful Yunfu has a lovely and talented director general [awesome]" (美丽大西关云浮有位可爱多才的局长 [棒])" received 67 likes. The fourth and fifth-ranked comments were "(☺o☺) Wow, Yunfu's director general is so industrious ((☺o☺)哇, 云浮的文旅局长好拼)" and "The director general of the Culture, Radio, Television, Tourism, and Sports Bureau of Yunfu is so talented, thumbs up to you [thumbs up] [thumbs up] [thumbs up] (云浮的文旅局长多才多艺, 为你点赞 [赞] [赞] [赞])," receiving 57 and 47 likes respectively. However, none of these comments directly related to the natural scenery, cultural geography, or Lingnan culture of Yunfu. Rather, netizens praised the director general's talents and the dedication to promoting local culture.

Besides, many videos excessively highlighted the attire of the directors general or deputy directors general and the filming effects. For instance, in the Lianzhou cultural promotional video, the deputy director general

changed makeup and costumes seven times within just a minute or more. Although the costume changes were intended to complement the scene, the frequent costume changes may divert viewers' attention more towards exquisite clothing rather than the geography, scenery, and culture there. "Heyuan Daily (河源日报)" published three videos promoting Shangping Taoyuan (上坪桃园, *shangpingtaoyuan*), Wanlv Lake (万绿湖, *wanlvhu*), Huoshan (霍山, *huoshan*), Yequ Gou (野趣沟, *yequgou*), Xiankeng Ancient Village (仙坑古村, *xiankenggucun*), and Tuocheng Ancient Town (佗城古镇, *tuochengguzhen*) of Heyuan on WeChat on February 27, 2023, March 20, 2023, and April 6, 2023, respectively. This study examined the top three liked comments under each video. Among them, the comment "Change the stylist, this hairstyle does not match the bureau chief's temperament. [grin] [grin] (换个造型师, 这个发型配不上局长的气质 [笑][笑])" received 810 likes, making it the most liked among the three videos. The next was "Delete the dancing segment [grin] (把舞蹈这段删了吧 [笑])" with 484 likes, followed by the comment "Replace the dancing segment with Wanlv Lake where the bureau chief stood on a cruise ship admiring the rippling lake. That might be much better [grin]. (把跳舞那一段换成万绿湖站在游船上看碧波荡漾的湖水一段, 可能好一点 [笑])" receiving 284 likes. The first comment discussed the director general's hairstyle and makeup, while the second and third comments focused more on the performance. Although the third comment mentioned Wanlv Lake of Heyuan, it did not make any direct comment on the picturesque scenery.

Moreover, some videos are overly aestheticized, lacking authenticity, and far from real life. Promoting Lingnan culture should not be merely for visual appeal. CCTV, China's authoritative media, commented that "Cultural and tourism promotion should cut the coat according to the cloth... Excessive promotion would lead to aesthetic fatigue, especially when some places or practices are not inherently 'beautiful,' resulting in an abundance of redundant information, which may provoke resistance...Directors general of the Culture, Radio, Television, Tourism, and Sports Bureau and practitioners in the cultural and tourism industry should devote more energy, effort, and thought to enhance the 'internal strength,' addressing the shortcomings of their own industries, consolidating the foundations of the tourism industry, improving the environment, and ensuring that local tourism products and services become the cherished choices of visitors."

Last but not least, some videos depicted more about the characters' actional process like singing, flying, dancing, boating, etc. while lacking a certain amount of verbal expression of the introduction of local culture. What we see in the videos are just a series of actions in certain specific cultural scenes with little known detailed information about Lingnan culture. Viewers might only get a superficial understanding of Lingnan culture and could not effectively capture the richness and complexity of the culture.

Considering the above pros and cons of Lingnan cultural promotional videos, it is worth advocating that the local directors general or deputy directors general of tourism administration promote Lingnan culture on social media. On one hand, it can play the "Wanghong economy" effect to the fullest and enhance the emotional communication between directors and the masses. On the other hand, Lingnan cultural confidence expressed by the leaders of the Culture and Tourism Bureau can better infect netizens and enhance Lingnan cultural pride. However, the video should not depict too much about the characters' actional and analytical processes such as the costumes, dressing, accessories, etc. Rather, it should provide more explicit and implicit verbal resources about the local culture itself so that netizens can better understand Lingnan culture. Besides, the majority of the scenes are captured from an elevated perspective, swiftly passing by, thus lacking detailed depictions of ancient architecture or natural landscapes. This paper argues that relatively detailed subtitles of the introduction should be added to the video of the picturesque natural scenery and grand historical architecture, rather than simply displaying the name and location in the video. This paper only analyzed the Lingnan cultural videos promoted by the directors general and deputy directors general of the Culture, Radio, Television, Tourism, and

Sports Bureau of counties and cities in Guangdong Province on social media. In fact, there are various kinds of Lingnan cultural promotional videos online. The differences in modal expression and communication effects between official Lingnan cultural promotional videos and online celebrities' Lingnan cultural promotional videos are also worthy of further study.

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.

References

- [1] Francesconi S, 2011, Images and Writing in Tourist Brochures. *Journal of Tourism and Cultural Change*, 9(4): 341–356. <http://doi.org/10.1080/14766825.2011.634914>
- [2] Rabbiosi C, 2015, Renewing a Historical Legacy: Tourism, Leisure Shopping and Urban Branding in Paris. *Cities*, 2015(42): 195–203. <https://doi.org/10.1016/j.cities.2014.07.001>
- [3] Dickinson JE, Filimonau V, Hibbert JF, et al., 2017, Tourism Communities and Social Ties: The Role of Online and Offline Tourist Social Networks in Building Social Capital and Sustainable Practice. *Journal of Sustainable Tourism*, 25(1–3): 163–180.
- [4] Löfgren O, 2014, Catwalking the City, in *Branding Chinese Mega-Cities: Policies, Practices, and Positioning*, Berg PO, Björner E, (eds.), Edward Elgar, Cheltenham, 195–206.
- [5] Ye L, Björner E, 2018, Linking City Branding to Multi-Level Urban Governance in Chinese Mega-Cities: A Case Study of Guangzhou. *Cities*, 2018(80): 29–37. <http://doi.org/10.1016/j.cities.2017.10.018>
- [6] Kaika M, 2010, Architecture and Crisis: Re-Inventing the Icon, Re-Imag(in)ing London and ReBranding the City. *Transactions of the Institute of British Geographers*, 35(4): 453–474. <http://doi.org/10.1111/j.1475-5661.2010.00398.x>
- [7] Zhao YW, 2015, China's Leading Historical and Cultural City: Branding Dali City Through PublicPrivate Partnerships in Bai Architecture Revitalization. *Cities*, 2015(49): 106–112. <http://doi.org/10.1016/j.cities.2015.07.009>
- [8] Dinardi C, 2017, Cities for Sale: Contesting City Branding and Cultural Policies in Buenos Aires. *Urban Studies*, 54(1): 85–101. <http://doi.org/10.1177/0042098015604079>
- [9] Flowerdew J, 2004, The Discursive Construction of a World-Class City. *Discourse and Society*, 15(5): 579–605. <http://doi.org/10.1177/0957926504045033>
- [10] Aiello G, Thurlow C, 2006, Symbolic Capitals: Visual Discourse and Intercultural Exchange in the European Capital of Culture Scheme. *Language and Intercultural Communication*, 2006(2): 148–162. <http://doi.org/10.2167/laic234.0>
- [11] Yao YY, Zhuo YF, 2018, A Multimodal Discourse Analysis of the Promotional Video of Hangzhou. *English Language Teaching*, 11(10): 121–131. <http://doi.org/10.5539/elt.v11n10p121>
- [12] Liang B, Jiang P, 2015, Multimodal Discourse Analysis of Tourism Texts and Chinese Culture Communication Worldwide. *Foreign Language Research*, 2015(2): 155–158.
- [13] Lan J, Xie HH, Wang CL, 2017, The Construction of Multimodal Publicity System in Xinjiang from the Perspective of Regional Image. *Social Sciences in Xinjiang*, 2017(4): 136–141.

- [14] Greenberg M, 2000, *Branding Cities: A Social History of the Urban Lifestyle Magazine*. *Urban Affairs Review*, 36(2): 228–263. <http://doi.org/10.1177/10780870022184840>
- [15] Hiippala T, 2007, *Helsinki: A Multisemiotic Analysis of Tourist Brochures*, Master dissertation, University of Helsinki.
- [16] Caldas-Coulthard CR, 2008, *Body Branded: Multimodal Identities in Tourism Advertising*. *Journal of Language and Politics*, 7(3): 451–470. <http://doi.org/10.1075/jlp.7.3.06ros>
- [17] Xia JP, 2014, *A Multimodal Discourse Analysis of Jiangxi Tourism Promotion Advertisements*. *Social Sciences in Jiangxi*, 2014(3): 244–246.
- [18] Wang Y, Feng D, 2021, *History, Modernity, and City Branding in China: A Multimodal Critical Discourse Analysis of Xi'an's Promotional Videos on Social Media*. *Social Semiotics*, 2021(33): 402–425. <http://doi.org/10.1080/10350330.2020.1870405>
- [19] Xu HM, Huang HP, 2022, *Research on the Construction and Communication of Image of Prefecture-Level Cities in Hainan Province from a Perspective of Multimodal Discourse Analysis—Take Xiaohongshu UGC Short Video as an Example*. *West China Broadcasting TV*, 43(20): 71–74.
- [20] Wei K, 2023, *Multimodal Presentation Strategies and Meaning Construction Mechanisms of “Foreign Influencer” on Tiktok*. *News Knowledge*, 2023(8): 38–43.
- [21] Zhong ZN, Huang ZX, 2023, *A Study on the Synergy of Different Modes in Excellent Traditional Cultural Videos—Take the Communication of Peony Pavilion Home and Abroad as an Example*. *Beijing Cultural Creativity*, 2023(4): 42–47.
- [22] Wing Chun, n.d., Wikipedia, viewed December 10, 2023, https://en.wikipedia.org/wiki/Wing_Chun
- [23] Halliday MAK, 2013, *Halliday in the 21st Century: Volume 11*, Bloomsbury Publishing Plc, London.
- [24] Ip Man, n.d., Wikipedia, viewed December 15, 2023, https://en.wikipedia.org/wiki/Ip_Man
- [25] Leung Jan, n.d., Wikipedia, viewed December 30, 2023, https://en.wikipedia.org/wiki/Leung_Jan

Publisher's note

Bio-Byword Scientific Publishing remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.