

A MULTIMODAL DISCOURSE ANALYSIS OF SELECT TOURISM VIDEO COMMERCIALS OF INCREDIBLE INDIA CAMPAIGN

Arun Kumar Poonia*, Gajendra Singh Chauhan**

Abstract *The view of exotic 'destinations', historical monuments, locals/natives, etc., with suitably soothing background music is the hallmark of Tourism Video Commercials (TVCs). These TVCs serve to assist the prospective tourists in forming a 'pre visit' mental image of a destination, but are seldom researched. The present paper attempts a multimodal discourse analysis of two TVCs of "Incredible India" campaign launched in 2004 and 2013, integrating various tools from Destination Image Research Framework, Video Content Analysis and Film Analysis methodology. The repositioning of brand India is aimed by changing the 'Overt Induced' destination image, which is achieved with different film making and editing techniques. But there are some common elements too despite the focus shifting from the destination to the tourist. The shift also showcases India as a safe tourist destination for female tourists.*

Keywords: *Incredible India, Tourism Video Commercials (TVCs), Multimodal Discourse Analysis*

INTRODUCTION

The impact of advertisements on the modern generation can't be denied, "In a world beset by social and environmental problems, advertising can be seen as urging people to consume more by making them feel dissatisfied or inadequate, by appealing to greed, worry and ambition" (Cook, 2001, p.2). The rise of powerful brands is a living testimony to the audacious impact of advertisements on masses. The advertising strategy varies for a product, service or an idea, and no industry can grow without proper focus on it. Travel & Tourism is one of the world's largest industries, the industry has grown substantially over the last 10 years, and by 2014, it generated more than \$1000 billion in export earnings, supporting 266 million jobs and generating 9 per cent of world GDP (World Travel and Tourism Council, 2014). With this exponential growth of tourism industry, tourist textual practices and genres are socially pervasive and ubiquitous, and have global reach and impact (Tharlow & Jaworski, 2010, p.235). According to Santulli (2007) travel and holiday experience-are a non-material commodity, thus in order to attract prospective tourists the advertisers

employ different discursive strategies while promoting tourist destinations. The main task of destination promotion is to, "textually *re-present* the place" (Francesconi, 2007, p.44) so that tourists can feel as if they were "experiencing" the holiday before leaving home (Maci, 2007, p.42). The Tourism Video Commercials (TVCs) can be distinctly characterized by the use of: Scene, Spectacle and Sound (SSS), to build up a destination image in the minds of the prospective tourists. These terms can be broadly defined as follows: *Scene* is essentially the depiction of the overall environment of the destination; *Spectacle* refers to the elements of culture and life style; and *Sound* usually is the native/folk music or something soothing 'in sync tunes' (as dialogues are mostly absent in majority of the TVCs). With all these elements, TVCs provide a great deal of interesting and complex multimodal text to be analyzed. Verbal, visual, audio effects are subtly combined in order to capture and hold the viewers' attention, "engender a pleasant psychological attitude, assist concentration, place emphasis and thus leave a lasting mnemonic trace" (Francesconi, 2011, p.15). Even in advertising, Video Commercials are the multimodal texts that are very close to reality and are multisensory in experience and are closest representation of the way human

* Research Scholar, Department of Humanities and Social Sciences, BITS Pilani, Pilani Campus, Goa, India. Email: aroon.imsjaipur@gmail.com

** Associate Professor of English and Communication, Department of Humanities & Social Sciences, BITS Pilani, Pilani Campus, Goa, India. Email: gsc@pilani.bits-pilani.ac.in

beings communicate/interact. The Multimodal Discourse Analysis (MDA) helps us understand the ways, purpose and intent of any discourse. As there exists no true meaning in a discourse the only thing that can be achieved out of it is the how and why : the process of discourse creation (tools and techniques) and the aim of the created discourse (interpretation and explanations).

Coming to the Indian context, one can easily say that the tourism industry has immense potential, and the focus started on the promotional activities in 2002 with the launch of 'Incredible India' campaign. This is an 'umbrella branding' for tourism promotion in entire nation, as until 2002, India had eighteen tourism offices abroad but there was no positioning, common branding or a clear, precise message. One foreign office called it "Spiritual India" another termed it 'Cultural India' and the third 'unbelievable India' (Kant, 2010, p.4). Even though the 'Incredible India' campaign was a great success in creating a powerful destination brand, of India, attracting the international tourists, but, there is hardly any linguistic/discourse study of Indian TVCs. First phase of the campaign when it was launched in the overseas markets, aimed at positioning India as a wonderful, exotic destination (Incredible India Campaign, 2004). While the second phase of the campaign took a different route from 2012 onwards, when (Find what you seek, 2013) some different theme based video commercial was created, with a female model. It put the tourist at the center of attention, in stark contrast to the initial phases where destinations were paramount. Then Union Tourism Minister Mr. Chiranjeevi who attended WTM- 2012 said:

"Till now, we had been promoting India internationally from the point of view of the destinations. The Incredible India campaign which we launched in 2002 has been extremely successful. In our 'Take II' of the Incredible India campaign, we are going to focus on the consumer: the second phase of Incredible India campaign is *Find What You Seek*. It is truly in India, you will find what you are seeking" (PIB, 2014).

OBJECTIVES

The main objectives of this Multimodal Discourse Analysis of the selected Tourism Video Commercials (TVCs) are as given below:

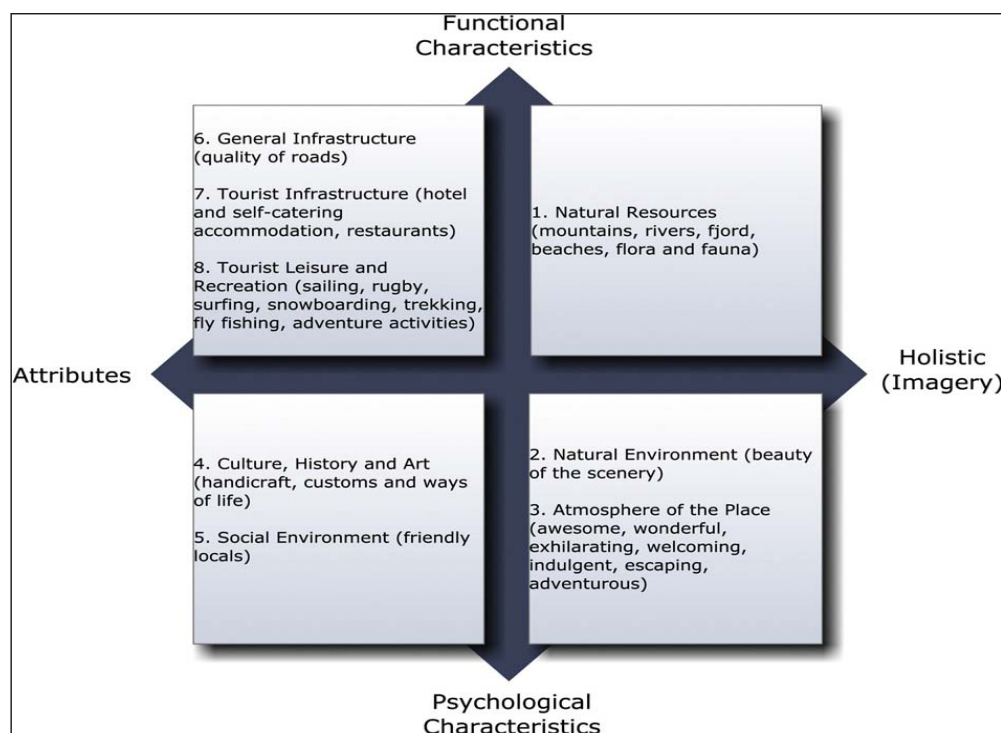
- (i) Video Content Analysis of the selected TVCs to compare and contrast the Destination Image Attributes using a framing index.
- (ii) To find and explain the various Film making and editing techniques by which the advertisers attempted the *strategic shift* in brand positioning.

LITERATURE REVIEW

As Williamson (1972) says, we can only understand what advertisements mean by finding out how they mean, so advertising discourse needs to be analyzed thoroughly. "An advertisement is an instance of complex discourse, a dynamic and intangible entity made of many components" (Cook, 2001, p.5-6). According to Kress & Van Leeuwen (2006) advertisements are referred to as multimodal texts because of the presence of various elements found in the design of advertising and, "multimodality fulfills a plurality of semiotic, cognitive and emotional functions: it captures the viewers'/readers' attention" (Francesconi, 2013, p.6). In a multimodal context, several semiotic interactions and influences happen which are not mere combination of various individual modal contexts. Thus, a Multimodal Discourse Analysis (MDA) of Tourism Video Commercials (TVCs), where all these modes interact with each other to produce meaning is feasible for examining tourism texts. The image of a destination plays a central role in tourists' selection process, as for tourist destinations it is clear that a variety of media sources have shaped the information about, and images of, those destinations. The aim of destination promotion is to lure prospective tourists, for whom "... destination image becomes an important component of destination selection as soon as an individual decides to travel" (Gartner, 1993, p.193). Thus, a proper investigation and research, into the process and techniques of the creation of an induced destination image by the advertisers, must be taken up. The study of TVCs is closely related to destination image analysis. The study of Tourist Destination Image has gained momentum over the years after Hunt (1975) and others initiated with borrowed methods and principles from the areas of marketing and branding research. A destination image is formed in the mind of a tourist from different and varied sources of information like news, magazines, advertising, word-of-mouth, tour, etc. Induced image is created through information received from external sources such as destination advertising (Gartner, 1993, p.196; Morgan & Pritchard, 1998, p.65), while organic images are a result of real experience of that place either by touring or through news, etc. In the present paper, our area of focus is only the study of the attributes/characteristics of these 'Overt Induced Images', which are under the direct control of advertisers to a large extent (Gartner, 1993, p.196).

Framing in visual media is meant for certain specific meanings using different camera and editing techniques, that involves the selection and emphasis of certain video frames. The frames, in turn are full of different denotative and connotative meanings that are subject to various interpretations by the audience. Tourism advertisers are engaged in selecting and highlighting certain images and

Fig 1. Destination Image Attributes (Beerli & Martin, 2004; Echtner & Ritchie, 1991as in Steve Pan et al. 2011)



frames to promote a destination in a desired manner. The commonly used framing method is repeating (frequency) and highlighting (duration) certain keywords, concepts, symbols and images (Entman, 1991; Pan & Kosicki, 1993, quoted in Pan et al., 2011, p.597). Santos (2002) suggests Frame Analysis technique to “determine the images and themes frequently presented about tourist destinations”. Multi modal analysis provides frameworks that help us understand how it is that the vaster ray of semiotic resources such as sound, color, movement and gesture, to name just a few, work together to produce meaning in texts like these TVCs. Tourist videos are still an under explored multimodal tourist text genre that deserves specific critical attention. TVCs serve to assist the consumers in forming a mental image of a destination, but globally they are seldom a topic of research (Francesconi, 2011, p.327 ; Pan et al., 2011, p.596).

RESEARCH METHODOLOGY

Two independent and differently oriented studies by Pan et al. (2011) and Francesconi (2011) on New Zealand Tourism Video Commercials (TVCs) provide the methodological frameworks for the present study. The Multimodal Analysis of TVCs has been divided into two parts: The first part deals with a Video Content Analysis of the selected TVCs, to find out the Destination Image Attributes and a Framing Index. The second part involves Film Analysis based on types of shots: Angle, Scale, and Camera Movement and Transition types.

Video content analysis techniques are widely used for feature extraction, structure analysis, abstraction and indexing (Dimitrova et al., 2002; Rose, 2007). And, for the said purpose a lot of software, like Power Director 12, Atlas.ti, Vegas Movie Studio, etc. are available. The present study though used only video editing software Power Director 12 for identifying various shots, duration of each shot and frames (video summarization). A log sheet of all shots is prepared manually for each TVC and it includes the duration and shot type.

Destination Image Attributes and Framing Index

In this study, attributes of the perceived destination images as summarized by Echtner and Ritchie (1991, p.43) and Beerli and Martin (2004, p.659) are adapted to measure the destination image framed by the two TVCs.

A brief description of every shot is written to assign a destination image attribute, based on the selected representative frame. Afterwards a Framing Index for both the TVCs was calculated based on a Framing Index Formulae as used by Pan et al. (2011, p.599):

“Frequency is calculated as the percentage of how many times a certain theme (image attribute) appears in the TV commercials. Duration is measured by the percentage of length of time a certain theme appears in the commercials. The product of these two percentages is multiplied by 10,000 and is further transformed into a scale ranging from

zero to 100 to arrive at a Framing Index, which measures the weight of an attribute in terms of its degree of framing. The researchers first deduct the lowest value from all values so that the new lower limit is zero. All values are then multiplied by a quotient of new highest value (which is 100) divided by the old highest value (after deducting the old lowest value) so that the new higher limit is equal to 100. The formula is:

New Value = [(Old value - Old Lowest value) x (New Highest Value ÷ Old Highest Value) + New Lowest Value].”

Video Analysis

A shot is a sequence of frames captured from a single camera operation (Iedema, 2001, p.190), which is actually a physical basic layer in a video. A shot's boundaries are determined by editing points or where the camera switches on or off (Dimitrova et al., 2002, p.44). Transition is the defining boundary between shots, it can be abrupt/cut(discontinuous) or it can be gradual fade/dissolve/wipes (continuous). As discussed in Francesconi (2011), O'Halloran (2004) considers the textual ranks of plot, sequence, scene, mise-en-scène and frame as structuring a video, while Iedema's framework analysis of a TV documentary (2001, p.191-193) consists of six levels: frame, shot, scene, sequence, generic stage and work as a whole. While, Giannetti (2008, p.96-98) proposes a systematic *mise en scène* (arrangement of elements in a frame) analysis of any given shot that includes fifteen elements, some of them are as follows:

1. *Dominant* Where is our eye attracted first? Why?
2. *Shot and camera proxemics* what type of shot? How far away is the camera from the action?
3. *Angle* Are we (and the camera) looking up or down on the subject? Or is the camera neutral (eye level)?
4. *Density* how much visual information is packed into the image? Is the texture stark, moderate, or highly detailed?
5. *Framing* Tight or loose? Do the characters have no room to move around, or can they move freely without impediments?
6. *Depth* on how many planes is the image composed? Does the background or foreground comment in any way on the midground?
7. *Character placement* what part of the framed space do the characters occupy? Center? Top? Bottom? Edges? Why?
8. *Staging positions* Which way do the characters look vis-à-vis the camera?
9. *Character proxemics* How much space is there between the characters?

Out of these elements only those elements are selected which are useful for the purpose of this study. These visual principles proposed by Halloran, Iedema, Giannetti, with appropriate modifications are applied to the analysis of the extracted shots. A visual analysis of the two TVCs is done by finding and interpreting, Camera Angles (High level, Low Level or Eye Level), Scale (Long shots, Close ups, etc.), Camera Movement (Fixed, zoom in, zoom out, Follow, handheld, etc.) and Transition type (Cut, Fade/Dissolve).

RESULTS AND DISCUSSION

The two TVCs were analyzed shot by shot. TVC 1 (Incredible India 2004) consisted of 23 shots with total time duration of 58 seconds (nearly 1 minute), while in TVC 2 (Find What You Seek 2012) a total of 122 shots were identified with time duration of 176 seconds (approximately 3 minutes). Thus an average shot lasted for around 2.52 seconds in the old ad, while in the new *Find what you seek* campaign ad the average shot duration was 1.44 seconds. The analysis found that in the older TVC the majority of shots are more than 2 seconds in duration, in fact only 43.48 per cent are less than it. While in the new TVC 88.53 per cent of shots last less than 2 seconds and 18% even less than 1 second. This is like creating a montage effect using editing techniques, which is utilized to the full in video commercials (Giannetti, 2008).

Destination Image Attributes and Framing Index

The destination image attributes were found and based on the frequency and duration; a framing index for each attribute was calculated, as given below in Table I:

In TVC 1, the focus was clearly on Culture, history and art of the destination (DI attribute 5; Framing Index 100), with almost 64 per cent of the time was devoted to this attribute alone. Natural resources were also highlighted a bit with 30 per cent time for it (and a Framing Index value of 19), but all other attributes were almost neglected. In fact, the attributes pertaining to natural environment, social environment (interaction with locals/natives), general infrastructure and tourist infrastructure (DI Attributes 2, 5, 6, and 7 respectively) were totally absent. In 'Find what you seek' TVC an almost equal focus was given to several destination image attributes, with DI attribute number 4 pertaining to Culture, history and art of the destination got a Framing index value of 100. The next attributes on the Framing Index with highly significant values were Atmosphere of the place (82), social environment (interaction with locals/natives; 81), and Tourist leisure and recreation (65).

Table I: Framing Index of Destination Image Attributes

| Frequency (Shots) TVC 1 | % F | Duration (Seconds) | % D | Framing Index | Destination Image Attributes | Frequency (Shots) TVC 2 | % F | Duration (Seconds) | % D | Framing Index |
|----------------------------|-------|--------------------|-------|---------------|--|----------------------------|-------|--------------------|-------|---------------|
| 6 | 26.08 | 17.25 | 29.75 | 19 | Natural Resources | 13 | 10.66 | 15.15 | 8.61 | 18 |
| 0 | 0 | 0 | 0 | 0 | Natural Environment | 1 | 0.82 | 1.2 | 0.68 | 0 |
| 1 | 4.35 | 1.95 | 3.36 | 1 | Atmosphere | 23 | 18.85 | 39.85 | 22.64 | 82 |
| 15 | 65.22 | 37 | 63.79 | 100 | Culture, History & Art | 29 | 23.77 | 38.51 | 21.88 | 100 |
| 0 | 0 | 0 | 0 | 0 | Social Environment (Helping Locals, Natives) | 25 | 20.5 | 36.32 | 20.64 | 81 |
| 0 | 0 | 0 | 0 | 0 | General Infrastructure | 3 | 2.45 | 4.69 | 2.67 | 1 |
| 0 | 0 | 0 | 0 | 0 | Tourist Infrastructure | 6 | 4.92 | 7.26 | 4.12 | 4 |
| 1 | 4.35 | 1.8 | 3.1 | 1 | Tourist Leisure & Recreation | 22 | 18.03 | 33.02 | 18.76 | 65 |
| 23 | 100 | 58 | 100 | | Total Shots | 122 | 100 | 176 | 100 | |

Video Analysis

Language is one of the choices among alternatives (Halliday & Matthiessen 2004:19) and it is evident in case of highly formal and professional advertising discourses as well. The meaning making potential of different modes in addition (association) to language is well utilized in multimodal texts like TVCs. The transitions, shots types, lighting, language (spoken or written), sounds, background music, represented participants, movement, proxemics, colours etc. all work in a complex way to create particular meanings. This section analyses the various elements and their meaning potential in totality, to understand the given multimodal texts in a better manner. Although our understanding of how multimodality works and creates meaning is still not very much precisely deciphered. Therefore various elements like music, lights, colors, etc. are not taken for a detailed analysis.

Both the TVCs employed only cuts as transition types from one shot to another, as there was not a single fade or dissolve being used. The abrupt cuts and the small shot duration, together create a sense of moving through various places in a thrilling speed. It also helps the advertisers to showcase the entire destination in an optimum manner. This essentially differentiates TVCs from other video commercials in the sense that, cuts are employed to fulfill the demands of spatial and temporal challenges offered by the vastness of a destination, unlike most other products or even services. Cuts also save a lot of time as compared to fades and dissolves, which is also a major concern of advertisers with their limited time to showcase. As far as lighting was concerned the two commercials has minimal indoor shots

(just 2 in the old TVC and 16 in the new one) and thus natural light was used prominently. Regarding sounds, background music almost entirely accompanies the visuals as there are no dialogues except, the phrase 'Incredible India' being sung (a female voice) in the last shots of both the TVCs and some background sounds like temple bells. One exception is found in 118th shot of 'Find what you seek' where a brief dialogue ensues between the female protagonist and the fellow traveller man, during the boat journey, when the female tourist replies (in Hindi) to a query of the fellow travelling man (in English). The selection of words and the language used by the characters is aptly selected for specific purpose and the intended messages as, "a text's choice of wording depends on, and helps create, social relationships between participants" (Fairclough, 1989, p.116).

The background music is Indian (eight beat, *Kahrwataal*), vibrant and energetic and, is composed as an entire coherent piece for each of the campaign. Although the sounds and music are not analysed in this study but a major ploy by the advertisers that is routinely used in tourism advertising is the absence of local/native language used by the people of the destination. As such, there are hardly any spoken words in these two TVCs. Even when the tourist is interacting with the locals only a pleasant background score soothes the ears of the viewers, taking their thoughts away from the possible linguistic barrier they may have to face while touring the destination. The background music probably makes the TVCs more charming and enticing as it helps in doing away with all types of noises/sounds, thus enhancing the focus and engagement of the viewers. The TVCs consist of all soothing sounds only and hardly any 'voices' of destinations

Table II: Video Analysis

| TVC 1 (Frequency Shots) | % | Camera Angle | TVC 2 (Frequency Shots) | % |
|----------------------------|----------|-------------------|-------------------------|----------|
| 16 | 69.56522 | Eye Level | 110 | 89.43089 |
| 5 | 21.73913 | Low Level | 2 | 1.626016 |
| 2 | 8.695652 | High Level | 10 | 8.943089 |
| 23 (Total) | 100 | | 122 | 100 |
| | | Scale | | |
| 2 | 8.695652 | Extreme Long Shot | 3 | 2.44 |
| 3 | 13.05 | Medium Shot | 37 | 30.9 |
| 6 | 26.09 | Long Shot | 23 | 18.7 |
| 2 | 8.7 | Close Up | 21 | 17.07 |
| 5 | 21.74 | Medium CU | 27 | 21.95 |
| 5 | 21.74 | Extreme CU | 11 | 8.94 |
| 23 | | | 122 | |
| | | Movement | | |
| 16 | 69.57 | Fixed | 75 | 61.79 |
| 1 | 4.35 | Zoom In | 4 | 3.25 |
| 0 | 0 | Zoom Out | 4 | 3.25 |
| 2 | 8.7 | Follow | 11 | 8.95 |
| 1 | 4.35 | Pan Right | 5 | 4.07 |
| 0 | 0 | Pan Left | 4 | 3.25 |
| 0 | 0 | Track In | 1 | 0.82 |
| 2 | 8.7 | Track Out | 0 | 0 |
| 1 | 4.35 | Tilt Up | 0 | 0 |
| 0 | 0 | Hand Held | 18 | 14.64 |
| 23 | | | 122 | |

can be heard.. The name of the campaign: ‘Incredible India’ appears, followed by the website address in the old TVC and ‘Find what you seek’, followed by ‘Incredible India’ in the new TVC, that appears in white color fonts, in the last shots only. The details of shot types with regard to Camera Angle, Scale and Movement are given in the Table II above:

The above table clearly reflects the choices made by the advertisers of the two TVCs with regard to shots being taken. Eye level shots are used mainly in both videos, although the old TVC do make good use of low angle shots as well. Normally there is a kind of visual configuration, in which the represented participant looks directly into the viewer’s eyes, it is called a ‘demand’, in this kind of the image, which “the participant’s gazedemands something from the viewer and the viewer enters into some kind of imaginary relation with him or her” (Kress and van Leeuwen, 2006, p.118). But in these two videos this type of gaze is missing except for one or two instances in TVC 1. Human participants are normally filmed at eye level and by hand held camera in order to invite a process of identification in the viewers (Dann,1996b, p.71), while according to Bordwell & Thompson, “handheld

camera movement functions to create a subjective point of view” (2008, p.196), so viewers feel a more intimate association with the entire tour and the destination. As far as camera movement is concerned, bulk of the shots are, fixed shots. The new TVC deploys a very good percent of hand held shots as well, which are totally absent from the old TVC. There is drastic change in the use of hand held camera to shoot, from 0 % to 14.64% from TVC 1 to TVC 2. But majority of the shots, almost two-thirds are fixed as we can see 69.57% of fixed shots in TVC 1 and 61.79% in TVC 2.

Similarly, the shots showing no human presence especially the medium and long shots, are kind of invitation for the viewers to enter the “empty” space (Dann, 1996b). Thus the two TVCs employ almost identical (39% each) percentage of these two types of ‘invitational shots’. Close Ups (medium and extreme as well) are employed emphatically, almost 50% in both the TVCs. Bordwell & Thompson (2008) emphasize that close ups are normally used to emphasize facial expression, details of a gesture or a significant object. Normally, close ups are used to involve the audience intensively by engaging them in the feelings, emotions felt

by the character. But, TVC 2 uses the editing technique (i.e. cuts) to communicate differently even with the slightly lesser number of close ups nearly 48%, in comparison to 52% used in TVC 1. By utilizing 'Eye Line match cuts' TVC 2 reflects the intended interaction between the tourist and the locals as a real one. Simultaneously, the lesser number of Extreme Close Ups in TVC 2 (only 9% as compared to 22% in TVC 1) seemingly shows the female tourist in a kind of safe zone that is not too much intimate with anyone.

CONCLUSIONS

The present study identifies the intended shift of Incredible India campaign in the two selected TVCs, which is established through a proper multimodal discourse analysis. The aim of TVCs is to show the life, culture and heritage, picking bits and pieces and gluing them together using video editing techniques, to make it feel like a tour of the destination and thus establishing a pre visit expectant 'Tourist Gaze' (Urry, 2002, p.1). The analysis has put forth in concrete terms what and how of this strategic shift. The first TVC was basically a more stereotypical way of showcasing India as a tourist destination, i.e. the opening shot is of TajMahal. While in 'Find What You Seek' campaign, a young female model is shown as a 'foreign' tourist, roaming around India, interacting with the locals (mostly males), and exploring the destination as well as her own interests. The aim of TVC 2 is to arouse a feeling of an 'interactive' destination that will provide whatever you as a tourist wish to find out. The aim of this strategic shift is not only to promote what India has to offer as a tourist destination but also, to highlight the safety issues particularly for female tourists. This is evident in the destination image framing index where the interaction with locals/natives is absent in TVC 1, while in TVC 2 it is highly prominent. Secondly, the high number of close up shots in TVC 2, with eye line match cuts shows the female tourist interacting with local males in close proximity but without any kind of fear or discomfort. Similarly, her speaking the Indian language and telling that she is coming 'doosribaar' to India further strengthens that India is safe and even worth coming second time. Also, the native using English in Find What You Seek, is a message for prospective tourists that language barrier will not be a big issue in India and many a people do know English language. The use of handheld camera in TVC 2 (which is totally absent in TVC 1) also lends a lot of subjectivity and personal touch to the prospective tourist while watching the video. This gives a lot of credibility to the interactions, recreation and adventures undertaken by the protagonist in the commercial. The theme of tourist adventures and recreation was almost absent in TVC 1, while it is well highlighted in TVC 2 (with a Framing Index of 65). The only common frames in the two TVCs can be summarized based on analysis are the images of ayurvedic body massage, boat race, the lake, the colors of

holi. Although common but even these frames are presented in totally different light. Both the TVCs essentially highlight the indispensable importance of Culture, history and art of the destination for promoting any destination, even when a strategic shift in brand positioning is intended.

Thus the present paper intends to start a look into how India is being 'framed' as a destination over the years. There is hardly any study related to Incredible India campaign from a multimodal discourse analysis perspective. The study can help the promoters to look at what 'frames' are to be promoted and how. Based on it, the future campaigns can be more creative and stimulating, with an awareness of what intended impact is expected on the prospective tourists with proper selection of images and various video and editing techniques.

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APPENDIX

Table- TVC 1 Video Content Analysis

| Shot Number | Duration (seconds) | Represented Participant(s)/Objects | Transition Type |
|-------------|--------------------|--|-----------------|
| 1 | 2.35 | TajMahal shown with Sun rising on its left. | C |
| 2 | 2.75 | A lady offering morning prayer | C |
| 3 | 2.05 | Mountains | C |
| 4 | 2.2 | A waterfall | C |
| 5 | 2.4 | A lady and some people doing some yoga, out in the sand dunes | C |
| 6 | 1.9 | Lighted lamps floating in front of a deity | C |
| 7 | 1.4 | A girl near a lake | C |
| 8 | 2.75 | Two ladies in boating in a lake | C |
| 9 | 6.65 | A man playing a drum outdoors | C |
| 10 | 5.25 | Boat Race | C |
| 11 | 1.52 | Two ladies shown, one applying Mehandi on another's palms | C |
| 12 | 1.1 | -----do----- | C |
| 13 | 1.65 | People dancing outdoors | C |
| 14 | 1.8 | Two ladies giving a body massage to a female 'tourist' | C |
| 15 | 2.35 | A dancer is shown in front of a waterfall doing a kind of warrior dance | C |
| 16 | 2.35 | A lady showering rose petals from a balcony of a palace | C |
| 17 | 2.85 | A lake in the mountains | C |
| 18 | 1.2 | Two persons are shown in a kind of warrior dance (outdoors) | C |
| 19 | 2.32 | People playing with colors and dancing | C |
| 20 | 1.95 | Two ladies in white dress running with flowers in their hands, near a lake. | C |
| 21 | 1.3 | A lady is shown dancing, in a rural mud house with a water pot on her head. | C |
| 22 | 1.9 | A group of artists playing drums and dancing (outdoors) | C |
| 23 | 6 | An elephant is shown sprinkling water on its body. Folds its trunk to gesture a welcome. A female voice sings Indiaaaa Incredible Indiaaaa. The words Incredible India appears on the top right hand side, while www.incredibleindia.org appears on the right hand bottom, both in white color font. | C |
| Total | 58 sec. | Average Shot Duration 2.5 seconds | C= Cut |

Table: TVC 2 Video Content Analysis

| Shot Number | Duration (seconds) | Represented Participant(s) | Scene Description (Collection of shots with same theme) | Transition Type |
|-------------|--------------------|------------------------------------|--|-----------------|
| 1 | 1.7 | A sheep | 1 FP practicing Yoga in the open with a trainer, probably at dawn. | C |
| 2 | 1.9 | Female Protagonist (FP) doing yoga | | C |
| 3 | 1.63 | FP doing Yoga | | C |
| 4 | 1.17 | FP in a boat in a lake | 2. The FP boats around in a lake with natives doing their chores. | C |
| 5 | 1.33 | Boats in the lake | | C |
| 6 | 1.1 | A boatman | | C |
| 7 | 0.8 | Fishermen in lake | | C |

| | | | | |
|----|------|---|---|---|
| 8 | 1.05 | FP in hills with a motorbike | 3. The bike of the FP is not working and she is alone in the mountains. She is helped by two males, riding their horses. She rides away on her bike, thanking them. | C |
| 9 | 2.25 | FP having trouble with her bike;two local horse riders | | C |
| 10 | 1.9 | Two riders crosses FP | | C |
| 11 | 1.8 | Comes back to help FP | | C |
| 12 | 1.36 | FP shakes hands with one of them thanking for their help | | C |
| 13 | 1.36 | The two persons riding horse | | C |
| 14 | 1.13 | FP rides away on her bike | | C |
| 15 | 0.8 | FP playing carom with some kids | 4. She plays carom with kids (probably Buddhists) | C |
| 16 | 1.2 | -----do----- | | C |
| 17 | 1.07 | Coconut trees | 5. The FP is shown with an Indian, where she is enjoying a coconut drink and talking to him | C |
| 18 | 0.6 | Coconut peeled off | | C |
| 19 | 0.5 | ----do---- | | C |
| 20 | 1 | FP enjoying coconut with a local | | C |
| 21 | 1 | -----do----- | | C |
| 22 | 0.8 | -----do----- | | C |
| 23 | 1.6 | -----do----- | | C |
| 24 | 0.75 | -----do----- | | C |
| 25 | 1 | -----do----- | | C |
| 26 | 0.9 | Some girl traveller in an airport | 6. Moves to another place by air | C |
| 27 | 0.8 | FP in an airport | | C |
| 28 | 1.25 | FP on a bike with a couple | 7. Enjoys a motorcycle ride through a vast barren stretch of land with an Indian (Rajsthani) couple | C |
| 29 | 1.5 | -----do----- | | C |
| 30 | 1.4 | A vast stretch of land | | C |
| 31 | 1 | FP in a swimming pool, in some yoga position, lying on her back | 8. She is shown relaxing in a swimming pool (beating the heat) | C |
| 32 | 1.5 | -----do----- | | C |
| 33 | 1.43 | A crowded cricket stadium | 9. Inside a crowded cricket stadium | C |
| 34 | 2.8 | FP among spectators, standing | | C |
| 35 | 1.36 | FP with some Indian ladies | 10. Visits Golden Temple with some Sikh ladies. | C |
| 36 | 1.33 | ----do----- | | C |
| 37 | 1.6 | Golden Temple | | C |
| 38 | 1.66 | FP inside a huge rubber ball | 11. She is shown enjoying various adventurous activities in the mountains. Snow clad peaks and trekkers lined up moving across it. | C |
| 39 | 1.6 | With a person inside, the Giant ball is rolling downhill | | C |
| 40 | 1.07 | FP with an person doing a parachute jump | | C |
| 41 | 2.2 | -----do----- | | C |
| 42 | 1.17 | FP gearing up for a mountain hike | | C |
| 43 | 1.43 | Snow clad mountains with a streak of mountaineers moving | | C |
| 44 | 1 | FP relaxing on snow lying | | C |
| 45 | 1.5 | -----do----- | | C |
| 46 | 1.07 | Oil massage on a person's back | 12. A person is taking oil massage, . The identity of the person is not shown. In the last shot, FP in a bath tub | C |
| 47 | 1 | ----do----on hands | | C |
| 48 | 1.2 | ---do-----on legs | | C |
| 49 | 1.1 | -----do.....feet (2 pairs of hands are involved) | | C |
| 50 | 1.9 | FP taking a herbal tub bath | | C |

| | | | | |
|----|------|---|---|---|
| 51 | 1.9 | Town with Blue Colored houses | 13. Tasting local food with the natives and interacting with them. | C |
| 52 | 1.23 | In the streets of the city, locals moving around | | C |
| 53 | 1.5 | FP relishing some drink at local's house | | C |
| 54 | 1.17 | FP talking with the local male | | C |
| 55 | 1.23 | FP tasting some sweets | | C |
| 56 | 1.2 | Local explaining to FP about something | | C |
| 57 | 1.43 | FP in in her hotel bed | 14. Sleeps | C |
| 58 | 1.43 | FP nodding her head in sleep | | C |
| 59 | 0.9 | A Tiger | 15. Enjoying wildlife in a jeep and later on an elephant accompanied by a male. Rhinos are seen and photographed. | C |
| 60 | 1.1 | Tiger | | C |
| 61 | 1.6 | FP standing in an open jeep (safari) | | C |
| 62 | 0.8 | FP being told something by a male guide/Indian tourist | | C |
| 63 | 1.45 | A Rhino is grazing | | C |
| 64 | 2.25 | FP enjoying elephant safari with a male Indian tourist/guide, clicking Rhinos | | C |
| 65 | 1.13 | FP continues her elephant safari | 16. Watches some mask dance and relishes an ice cream to beat the heat in the street. | C |
| 66 | 1.3 | A man with a mask of tiger | | C |
| 67 | 1.07 | Some mask dance | | C |
| 68 | 1.3 | FP watching the dance | | C |
| 69 | 0.8 | An ice cream | | C |
| 70 | 0.5 | FP relishing the ice cream | | C |
| 71 | 0.6 | ----do----- | 17. Rock climbing | C |
| 72 | 1.46 | FP trying rock climbing, fellow rock climbers | | C |
| 73 | 2.17 | Cyclists on a mountainous terrain | 18. Goes for cycling in mountains, falls down and her elbow is bruised. Helped by fellow male cyclists. She is shown with some ladies in a house who treats her wound with some local home prepared herbal ointment. All is well. | C |
| 74 | 1.17 | Cycling down the slope | | C |
| 75 | 1.8 | FP falls from cycle; other male cyclists rush to her | | C |
| 76 | 1.63 | FP helped ; Elbow bruised | | C |
| 77 | 1.7 | Some herbs being crushed by a lady | | C |
| 78 | 1.9 | A lady applies herbs on FP's elbow | | C |
| 79 | 1.4 | FP in talks with the ladies | | C |
| 80 | 1 | FP looking at her elbow | | C |
| 81 | 1 | -----do----- | | C |
| 82 | 1.1 | FP removing the dried herb from elbow | | C |
| 83 | 1.2 | FP looking at her healed elbow | 19. Flies away to another destination. | C |
| 84 | 0.9 | An aeroplane takes off | | C |
| 85 | 1.5 | FP sleeping inside aeroplane | | C |
| 86 | 1.4 | FP meditating on a river bank | 20. Meditates on a river bank, plays chess with 'sadhus'. | C |
| 87 | 1.8 | FP playing a Game of chess with monks | | C |
| 88 | 1.13 | -----do----- | | C |
| 89 | 1.37 | FP playing colors with locals | 21. Enjoying playing colors and dancing with locals. | C |
| 90 | 1.5 | People -----do----- | | C |
| 91 | 1.43 | FP -----do----- | | C |
| 92 | 1.3 | A stern looking portrait inside a hotel room | 22. Inside her hotel room, with some portraits. Goes to sleep under a quilt, a bit scared. | C |
| 93 | 1.8 | FP looking at the portrait | | C |
| 94 | 1.5 | Another portrait in the room | | C |
| 95 | 1.2 | FP goes to sleep under a blanket | | C |

| | | | | |
|-----|--------------|---|---|--------|
| 96 | 1.3 | Boat race | | C |
| 97 | 1.3 | ---do--- | 23. Stands with some locals in a boat and enjoys a snake boat race. | C |
| 98 | 2.13 | ----do---- | | C |
| 99 | 1.36 | FP in a boat with locals hooting during the boat race | | C |
| 100 | 1.46 | FP in a field of dried chilies, sneezing around | | C |
| 101 | 1.56 | ----do---- | 24. Roaming around sneezing, in a field of dried chilies. Workers working around. | C |
| 102 | 2.63 | ----do---- | | C |
| 103 | 1.63 | FP rushes with a tiny bag | 25. Rushes for a bus in some hilly vil-lage. Puts her muffler on a seat through the window. Talks with her fellow pas-sengers. | C |
| 104 | 1.8 | Crowd waiting for bus | | C |
| 105 | 1.73 | FP occupies a seat in 'Indian way' | | C |
| 106 | 1.4 | FP rushes to enter the bus with others | | C |
| 107 | 1.46 | FP moving to her seat in the bus | | C |
| 108 | 1.6 | FP on her seat as bus moves, interacts with fellow passenger | | C |
| 109 | 1.5 | Glider moving in air | 26. A glider (boat) lands on river sur-face. | C |
| 110 | 1.6 | -----do----- | | C |
| 111 | 1.6 | Glider lands on river surface | | C |
| 112 | 2.1 | FP along sea coast with an elephant and a male per-son | 27. Moving around sea coast with an elephant. Swims with it in sea. | C |
| 113 | 1.17 | -----do----- | | C |
| 114 | 1.7 | FP lying on Elephant | | C |
| 115 | 1.8 | FP swimming along with elephant in the sea | | C |
| 116 | 2 | -----do----- | | C |
| 117 | 2 | FP travelling with locals in a boat, a man asks her: You First time in India? | 28. Travelling in a boat, crossing the river, a dialogue between FP and a lo-cal male is heard. Sun is setting. The sound of river water and some birds. A female voice sings Indiaaaa. | C |
| 118 | 4 | FP replies to the man, in his language: Naahi, doos-ribaar | | C |
| 119 | 2.7 | Boat moves on with travellers, sun going down in the west. | | C |
| 120 | 1.7 | FP lighting a lamp on river bank | 29. It is dark and lamps are lighted by her, on a river bank. Temple bells can be heard in the background. Find what you seek and Incredible India appears on the screen, while a female voice is heard singing the words Incredible In-diaaaa. | C |
| 121 | 1.3 | -----do----- | | C |
| 122 | 3.45 | River bank with a few lighted lamps inside baskets on bamboo poles | | C |
| | 176 Sec-onds | Av Shot Duration 1.44 seconds | | C= Cut |

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