A Visual and Linguistic Analysis of Tourism Authority of Thailand's Posters

Piyada Wasintapa[1]
Sompatu Vungthong[2]

Abstract

The Tourism Authority of Thailand (TAT) has used the slogan "Amazing Thailand" to promote Thai tourism internationally since 2009 and tourism posters are considered an important advertising tool which includes both images and language. This research focuses on an analysis of visual images and linguistic patterns in tourism posters prepared by Tourism Authority of Thailand (TAT). The analysis of the study is based on the theory of multimodality and content analysis. Twenty Thai tourism posters were selected from TAT's Facebook webpage 'Amazing Thailand' from March 1, 2017 to March 1, 2018. The study explored different types of visual design as well as different types of linguistic information in the posters in order to attract potential international tourists. It sheds new light on the implications for tourism poster designing in terms of visual design patterns, linguistic patterns, representation of Thainess, and the target audiences.

Keywords: Linguistic patterns, visual analysis, multimodality, representation of Thai tourism, tourism posters

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[1] Graduate Student, School of Liberal Art, King Mongkut's University of Technology Thonburi
Email: mm_piyada@hotmail.com
[2] Ph.D., School of Liberal Art, King Mongkut's University of Technology Thonburi
Email: sompatu.vun@kmutt.ac.th

การวิเคราะห์ภาพและภาษาในโปสเตอร์การท่องเที่ยวแห่งประเทศไทย

ปิยะดา วศินทาภา[3]
สมพฐ หวังทอง[4]

บทคัดย่อ

การท่องเที่ยวแห่งประเทศไทย (ททท.) มีการใช้คำขวัญ "Amazing Thailand" เพื่อสนับสนุนการท่องเที่ยวของประเทศไทยให้เป็นที่รู้จักในเวทีโลกตั้งแต่ปีพ.ศ.2552 และมีการใช้โปสเตอร์การท่องเที่ยวซึ่งรวมทั้งภาพและภาษาเป็นเครื่องมือการโฆษณาที่สำคัญ งานวิจัยชิ้นนี้มีการวิเคราะห์การออกแบบภาพและภาษาในโปสเตอร์การท่องเที่ยวแห่งประเทศไทย สำหรับการวิเคราะห์ มีการใช้ทฤษฎีการสร้างความหมายแบบพหุวิธี (Multimodality) และการวิเคราะห์เนื้อหา (Content Analysis) ข้อมูลในการทำวิจัยประกอบไปด้วยโปสเตอร์ 20 ชิ้นซึ่งถูกเลือกมาจากหน้าเว็บเพจเฟซบุ๊คของการท่องเที่ยวแห่งประเทศไทย (ททท.) ที่มีชื่อว่า 'Amazing Thailand' ในช่วงวันที่ 1 มีนาคม 2560 ถึง 1 มีนาคม 2561 งานวิจัยชิ้นนี้ศึกษาการออกแบบภาพในลักษณะต่างๆและข้อมูลการใช้ภาษาในโปสเตอร์เพื่อดึงดูด นักท่องเที่ยวชาวต่างชาติ งานวิจัยชิ้นนี้มีประโยชน์ต่อการออกแบบโปสเตอร์การท่องเที่ยวในการให้ความรู้ในด้านรูปแบบการออกแบบภาพ การใช้ภาษา การนำเสนอความเป็นไทย และด้านกลุ่มเป้าหมายผู้รับสาร

คำสำคัญ: รูปแบบทางภาษา การวิเคราะห์การออกแบบภาพ การสร้างความหมายแบบพหุวิธี การนำเสนอการท่องเที่ยวของประเทศไทย โปสเตอร์การท่องเที่ยว

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[3] นักศึกษาปริญญาโท, คณะศิลปศาสตร์ มหาวิทยาลัยเทคโนโลยีพระจอมเกล้าธนบุรี
Email: mm_piyada@hotmail.com
[4] อาจารย์ ดร., คณะศิลปศาสตร์ มหาวิทยาลัยเทคโนโลยีพระจอมเกล้าธนบุรี
Email: sompatu.vun@kmutt.ac.th

Introduction

Over the decades, tourism has experienced continued expansion to become one of the fastest growing economic sectors in the world. Modern tourism is closely linked to development and encompasses a growing number of new destinations. According to Royal Thai Embassy of Washington D.C. and Tourism Authority of Thailand (2017), Thailand was ranked fourth in the world tourist destinations in 2016, nearly three times as much as its closest regional competitors namely Singapore and Malaysia, evaluated on the basis of tourist spending. For many years, Thailand has become a preferred destination for both international and domestic tourists because of its unique cultures and different styles of tourism.

The Tourism Authority of Thailand (TAT) has used the slogan "Amazing Thailand" to promote Thai tourism internationally since 2009 and launched various international marketing campaigns (e.g. "Amazing Experiences in Amazing Thailand" in 2012, "Discover Thainess" in 2016 and "Open to the new shades of Amazing Thailand" in 2018). The representation of Thai tourism is being communicated through various methods such as televisions, billboards, brochures and online media. Tourism poster is also one effective method that is used to provide information in order to attract potential international targets.

Tourism posters are created and represented online through the Thailand tourism website (www.tourismthailand.org) by Tourism Authority of Thailand (TAT) and also a Facebook webpage named "Amazing Thailand" which is the only official Facebook webpage created by TAT. Each poster features a wealth of information within limited space, using both creative language and visual images. Tourism posters have helped shape the images of Thai tourism in order to attract international tourists. In modern society, the current trend raises a number of questions on how a combination of images, verbal language and

other modes is used to communicate meanings. In the case of the representation of tourism poster, not only the language but also the visual design play a very important role.

This study focuses on an analysis of visual and linguistic patterns in tourism posters prepared by TAT. The visual analysis of the study is based on the theory of multimodality of Kress and Van Leeuwen (2006) which discusses three meanings of the visual design (representational meanings, interactive meanings, and compositional meanings). However, this study will focus only on representational and compositional meanings as it aims to explore how participants (e.g. objects, places, and people) in the poster are represented (representational meanings) and how elements of the text are combined as a whole (compositional meanings). The use of multimodality can help reveal the interrelationships between various communicative modes, no matter whether they are words or image, embedded in tourism posters. The linguistic analysis is based on the content analysis (finding types of linguistic information and analyzing their syntactic structures).

Literature Review

1. An Analysis of Posters

Posters are considered a simple powerful tool for advertising which contains information, messages and purpose through linguistic texts (language) as well as graphic images (symbol or pictures), within the limitation of space (Hu & Luo, 2016; Lirola, 2016; Chen & Gao, 2014). According to the characteristics of posters, several scholars have sought to investigate the importance of signs and visual images in posters as an advertising tool based on the assumption that the image is playing a vital role beyond the verbal language itself (Mehidyeva, 2016; Maaiah & Masadeh, 2015; Chen & Gao, 2013; Yui Ling Ip, 2008; Edelheim, 2007).

The objective of a poster is to advertise the products or services (Magyar, 2014; Yui Ling Ip, 2008; Morgan & Pritchard, 2000). The main function of the poster is advertising, and it can be subcategorized into informing, persuading, and reminding (Holloway, 2004). Research on posters can be grouped into four main types: 1) entertainment advertising (e.g. movie posters), 2) commercial advertising (e.g. products and services posters), 3) political advertising (e.g. political posters), and 4) educational advertising (e.g. cancer posters, HIVs/AIDs preventing posters).

In entertainment advertising, movie posters are among the most frequently explored items in terms of their visual design. In this type of posters, the images (the representation of main participants such as people or objects) and information included can be analyzed regarding how all the elements of the poster are portrayed (signs, colors, shapes, themes, etc.) in order to grab the audiences' attention and prompt them to buy tickets (Chen & Gao, 2014; Cheng & Liu, 2014; Juliantari, 2014). This type of research tended to analyze the participants in the posters along with other factors (gender, ages, race, history background etc.) and the patterns of linguistic information included in the posters.

In commercial advertising, both tangible (goods) and intangible (services) product posters were commonly used. Jankauskis (2012), for example, investigated the persuasive strategies used across semiotic modes in posters for fragrance as a tangible product. Posters for intangible products such as ones in the airline industry can be analyzed to figure out the corporate image created through the visual design (Hu & Luo, 2016; Kucukerdogan, Zeybek, & Ekin, 2011).

In political advertising, political posters have been analyzed to explore the image of the candidates and the main discursive strategies

employed to persuade the voters (Cotoc, 2017; Mehidyeva, 2016; Lirola, 2016). A positive image of the candidate can be formed through the representation of a social constructed through appearances, business suits, gestures, actions, colors, as well as slogans of a campaign.

In educational advertising, posters are mainly used to inform or educate the audience about important information. For example, medical posters (e.g. cancer and HIV/AIDs posters) are used to make people aware of serious public health concerns. This type of posters can be analyzed in terms of how the design features including images, colour and words have an impact on the interpretation of the message (Savinciute, 2013; Bok, 2006).

A tourism poster, the focus of this study, is a multimodal text situated in the type of commercial advertising (selling tourism to the tourists) and it naturally aims at addressing both local and international audiences. The term 'multimodal' in this study refers to the use of more than one mode of communication. Tourism posters are considered multimodal as they feature various communication modes such as written texts, images and colors. Nonetheless, compared to other types of commercial advertising posters, tourism posters were much less studied. One of the very few examples is the work of Kohn and Hattab (2015) which analyzed tourism posters as historical documents through textual-linguistic and contextual-historical approaches and revealed that Palestine tourism posters featured Zionist ideology, which was embedded in the forms of verbal language and images.

The present study focuses on tourism posters in terms of their images and linguistic information patterns through a multimodal perspective.

2. Multimodality

Multimodality is a relatively new area for social semiotic research. Its focus is on non-linguistic system which is the combination of different semiotic modes (e.g. language and music) in a communicative event (Van Leeuwen, 2005). Kress and Van Leeuwen (1996 & 2006) used a slightly different terminology from Halliday's metafunctions to discuss the meaning of the image in visual communication: representational instead of ideational; interactive instead of interpersonal; and compositional instead of textual meanings. This section will discuss only representational and compositional meanings which are the main focus of this study.

2.1 Representational meanings (ideational meanings)

Representational meanings involve the relations between the participants and can be divided into narrative process and conceptual process. The hallmark of a narrative visual type is the presence of a vector. Narrative structures always have a vector whereas conceptual structures never do (Kress & Van Leeuwen, 2006).

Narrative Process:

Narrative patterns involve unfolding actions and events (Kress & Van Leeuwen, 2006). The narrative process is classified into various subtypes such as action process, reaction process, and verbal and mental process. In the present study, only action process was found. In action process, "Actor" is the participant from which the vector originates and "Goal" is the participant which is acted upon or to which the vector points. (Kress & Van Leeuwen, 2006). The narrative process can also be further divided into transactional or non-transactional processes. The transactional narrative process involves "Actor", "Vector" and "Goal" whereas the non-transactional narrative process does not have "Goal".

Conceptual Process:

Conceptual patterns represent participants in terms of their class, structure or meaning, or in other words, in terms of their generalized concept (Kress & Van Leeuwen, 2006). The process is comprised of classification process, analytical process and symbolic process. In this present study, only analytical process was found. In analytical process, the visuals can be analyzed in terms of the Carrier (the whole) and the Attributes (the parts/elements).

2.2 Compositional meanings (textual meanings)

Compositional meanings refer to the way in which the representational and interactive elements are made to relate to each other as well as the way they are integrated into a meaningful whole through two interrelated systems: information value and framing (Kress & Van Leeuwen, 2006).

Information Value:

Information value refers to the placement of elements with the specific information values which are attached to various "zones" of the image: left and right (given and new information), top and bottom (ideal and real information), and center and margin (nucleus and subservient information) (Kress & Van Leeuwen, 2006).

Framing:

Framing can be realized through the use of frame lines surrounding an element, empty space surrounding an element or other means. Three main types of framing are segregation, separation, and integration. Segregation refers to "two or more elements occupy entirely different territories"; separation refers to "two or more elements are separated by empty space"; integration refers to "text and picture occupy the same space – either the text is integrated in (for example, superimposed on)

the pictorial space, or the picture in the textual space" (Van Leeuwen, 2005, p. 13).

The theory and framework of multimodality can help illustrate the meanings of tourism posters in various ways. For the representational meanings, the images of people, places and objects can be represented in the posters through two aspects (narrative and conceptual processes) in order to promote tourism. The consideration of narrative process enables us to analyze the participants (e.g. people, places and objects) in the poster as doing something whereas the consideration of conceptual processes helps us explore the concepts (without visible action) presented through the participants in the poster. For the compositional meanings, we can analyze the relationship of the whole elements in the tourism poster including verbal texts and images and observe the semiotic patterns (e.g. this element (image or linguistic information) is often situated in this certain part of posters).

This present study aims to explore the following questions:

1) What types of visual design in terms of representational meanings (narrative or conceptual representation) and compositional meanings (information value and framing) are used in the posters in order to attract potential international tourists?

2) What types of linguistic information (verbal language) are used in certain parts of the Thai tourism posters and what syntactic type are they?

3) From the analysis of pictures and language in the Thai tourism posters, what are represented in Thai tourism posters to attract international tourists?

Methodology

1. Data Collection

Data for this research consists of 20 tourism posters prepared by Tourism Authority of Thailand (TAT). With the aim to cover various types of TAT tourism posters, the preliminary analysis of the types of posters from the Facebook webpage owned by TAT, 'Amazing Thailand', was conducted. There were six main types: (1) Sport events (SP), (2) Thailand festivals (TF), (3) Exhibitions (EH), (4) Music/Entertainment events (MU), (5) Thailand traveling (TT), and (6) Food and Beverage (FB)). After the preliminary analysis, around 36 posters from the Facebook page 'Amazing Thailand' which meet the following criteria were selected in a specific period of time from March 1, 2017 to March 1, 2018:

1) The tourism poster must have a logo of 'Amazing Thailand' which was created and launched by TAT. The logo includes the traditional Thai Kanok pattern with the 'Smile' symbol represented in the pink-yellow color.

2) In order to attract potential international targets, the tourism poster must be represented in English version, or at least has English wording shown as a part of the poster along with Thai language translation.

3) The tourism poster should at least include the essential information (e.g. a topic or headline).

After that, the sample of 20 out of the 36 posters was chosen to include all six types of posters which were developed from the preliminary analysis.

2. Data analysis

Data analysis involves three main aspects: 1) an analysis of visual design, 2) an analysis of linguistic information and 3) an analysis of the representation of Thai tourism.

2.1 An analysis of visual design

The visual design patterns of the tourism posters were analyzed based on Kress and Van Leeuwen's framework (2006).

1) The picture in each poster was analyzed in terms of process type (narrative or conceptual processes as well as types of participant appearing in the picture).

2) The visual design in each poster was analyzed in terms of information value and framing.

2.2 An analysis of linguistic information

The linguistic information (verbal language) in each poster was analyzed based on content analysis. A unit of textual analysis was decided based on the use of framing with a clear boundary based on the framing types of Van Leeuwen (2005). After a preliminary analysis of textual data, types of linguistic information and their definitions were developed based on their purpose in the poster. Each linguistic unit was analyzed and categorized based on the information types which were developed in the previous stage. Then, an analysis of linguistic information types used in certain parts of the Thai tourisms posters was conducted. After that, each linguistic information type was analyzed in terms of its syntactic strategies which involve the grammatical arrangement of words in a sentence. For example, the headline of the poster "Thailand: Shopping and dining paradise" was analyzed whether it is a sentence or not. If it is a sentence, its type of sentence was determined (e.g. imperatives; declaratives). If it is not a sentence, its type of word was examined (e.g. noun phrase; adjective).

2.3 An analysis of the representation of Thai tourism

From the visual and verbal analysis, the main participants in the posters which were used to represent Thai tourism were listed and discussed. For example, in the Loy Krathong festival poster (TF02), the visual and verbal analysis revealed that Krathong (which is typically a piece of banana trunk decorated with flowers, banana leaves, candle and incense sticks) is the main participant.

Results

All the 20 selected posters were grouped into six categories with their codes given on the basis of their objectives of the representation: (1) Sport events (SP), (2) Thailand festivals (TF), (3) Exhibitions (EH), (4) Music/Entertainment events (MU), (5) Thailand traveling (TT), and (6) Food and Beverage (FB). The results were presented in three parts: 1) an analysis of visual design, 2) an analysis of linguistic information and 3) the representation of Thai Tourism in the tourism posters.

1. An analysis of visual design

Two aspects of visual design (representational meanings and compositional meanings) were analyzed. The results in terms of representational meanings are shown in Table 1.

Table 1 Categories of Thai Tourism Posters

Types of TAT's posters		Narrative Process	Conceptual Process	Total
SP	Sport events	3	3	6
TF	Thailand festivals	3	2	5
EH	Exhibitions	0	2	2
MU	Music / Entertainment events	1	2	3
TT	Thailand traveling	2	0	2
FB	Food and Beverage	0	2	2
Total		9	11	20
Percentage		45.00%	55.00%	100.00%

1.1 Representational meanings (Ideational meanings)

In terms of representational meanings (ideational meanings), as shown in Table 1, the results revealed that 55% of the 20 posters were represented through the conceptual process and 45% of them were represented through the narrative process. There were three patterns: (1) types of posters which feature only conceptual processes (e.g. exhibition, food and beverage), (2) types of posters which feature only the narrative processes (e.g. Thailand traveling) and (3) types of poster which feature both conceptual and narrative processes (e.g. sport event, Thailand festival, music and entertainment). The details of the narrative and conceptual process found in the posters are shown in Table 2.

1.1.1 Narrative Process

Regarding the narrative process, all nine posters with narrative process featured the action process type including five posters of transactional process type (55.56%), which means the participants performed the actions with Goal, and four posters of non-transactional process type (44.44%). Among the five posters with transactional process, four of them featured human beings as participants. The representation of human participants includes Thai people, a couple of Westerners and other foreign tourists. On the other hand, there was only one poster without humans as participants (notes of the songs). For the four non-transactional (without Goal) process posters, the participants were mainly objects (Tuk-tuks, blue whale, yacht), and one of them included humans (two Thai boxers).

1.1.2 Conceptual Process

There were 11 posters with conceptual processes which featured only an analytical process type with the Carriers and Attributes. The participants in the conceptual process were classified into three groups: 1) Humans (four posters or 36.36%), 2) Object (four posters or 36.36%), and 3) Places and landscape (three posters or 27.27%). For human representation, three out of the four posters portrayed Thai people as participants such as Thai boxers, Thai people in a traditional dress, and Thai singers. On the other hand, there was only one poster representing foreigners as participants: it is the poster of Jazz music festival (MU01) which displayed a group of modern musicians. Regarding object representation, four posters focused on objects that can convey meaningful concepts of specific events/festivals which were Krathong, pheasant, shopping items, and food and beverage. For places and landscape represented, all the three posters focused on well-known places as participants to promote different events in Thailand which were Bangkok in the Marathon poster, Nakhon Ratchasrima in the golf tournament competition poster, and Sukhothai in the Loy Krathong festival poster.

Table 2 Representational meanings

Codes	Headlines	Narrative Representations				Conceptual Representations			
		Narrative Processes	Elements			Conceptual processes	Elements		
			Actor	Vector	Action/Goal				
SP01	The Unforgettable Marathon 01					✔	Analytical	Carrier:	Bangkok landscape
								Attribute:	Rama XI Bridge, Phram Giant Swing, Buildings
SP02	The Unforgettable Marathon 02	✔	Non-transactional	Tuk-tuk	Driving forward				
SP03	Thailand Enduro Series 03	✔	Transactional	Thai people	Cyling/ A bike				

Table 2 (Continue)

Codes	Headlines	Narrative Representations				Conceptual Representations			
		Narrative Processes	Elements			Conceptual processes	Elements		
			Actor	Vector	Action/Goal				
SP04	Thailand Golf TGTM 04					✔	Analytical	Carrier:	Nakhon Ratchasrima landscape with a golf player
								Attribute:	important places of Nakhon Ratchasrima
SP05	Amazing Fight 05	✔	Non-transactional	Two Thai boxers	Perform boxing actions				
SP06	Amazing Fight 06					✔	Analytical	Carrier:	Image of Thai famous boxer
								Attribute:	Shape and muscle of boxer with mitten

Table 2 (Continue)

Codes	Headlines	Narrative Representations				Conceptual Representations			
		Narrative Processes	Elements			Conceptual processes	Elements		
			Actor	Vector	Action/Goal				
TF01	Thailand Loy Krathong Festival 01					✔	Analytical	Carrier:	Loy Krathong festival in Sukhothai, Thailand
								Attribute:	Bhudha images, Decorated Krathongs, River
TF02	Loy Krathong Festival 02					✔	Analytical	Carrier:	Loy Krathong festival Bangkok, Thailand
								Attribute:	Decorated Krathong, Moon, River
TF03	Amazing Songkran Festival 03	✔	Transactional	Thai people	Splashing water/ Thai people				

Table 2 (Continue)

Codes	Headlines	Narrative Representations				Conceptual Representations			
		Narrative Processes	Elements			Conceptual processes	Elements		
			Actor	Vector	Action/Goal		Vector		
TF04	International Kite Festival 04	✓	Non-transactional	Blue whale kite	were being flied				
TF05	Desirable Wedding in Thailand 05	✓	Transactional	A couple of western foreigner	were holding hand/ Mutual Goal				
EH01	Thailand Shopping & Dinning Paradise 01					✓	Analytical	Carrier:	Shopping and Dinning Concept
								Attribute:	Luggage, Hat, Plane, Visa cards, Coconut, Pat Thai
EH02	Thailand festival 02					✓	Analytical	Carrier:	Thai festivals
								Attribute:	Thai spa, Thai women in traditional dress, Muay Thai, Thai food

Table 2 (Continue)

Codes	Headlines	Narrative Representations				Conceptual Representations			
		Narrative Processes	Elements			Conceptual processes	Elements		
			Actor	Vector	Action/Goal		Vector		
MU01	Food & Music Festival 01		Transactional	Notes of the songs	were travelling/ wine glass				
MU02	Jazz Fest @UD Town 01					✓	Analytical	Carrier:	Images of musicians
								Attribute:	music instruments and fomal suits/ dresses
MU02	Krabi Naga 02					✓	Analytical	Carrier:	Images of musicians and singers
								Attribute:	fomal suits/ dresses
TT01	Thailand Luxperience 01	✓	Transactional	Foreigners Tourists	Yacht cruising, Eating, Climbing				

Table 2 (Continue)

Codes	Headlines	Narrative Representations				Conceptual Representations			
		Narrative Processes	Elements			Conceptual processes	Elements		
			Actor	Vector	Action/Goal		Vector		
TT02	Thailand Yacht Show 02	✔	Non-transactional	Yacht	Sailing				
FB01	Pheasant Festival 01					✔	Analytical	Carrier:	Combination of pheasant and Thai ingredients
								Attribute:	Thai ingredients
FB02	Famous Bites in Bangkok or Chiang Mai Café Hopping 02					✔	Analytical	Carrier:	Activity for food lover
								Attribute:	A cup of coffee, spoon, fork, hamburger

1.2 Compositional meanings (Textual meanings)

To explore how elements of text are combined as a whole, the study analyzed the posters in terms of two interrelated systems namely information value and framing. The summary of the analysis is shown in Table 3.

1.2.1 Information value

As shown in Table 3 below, the placement of elements reveals the specific information values attached to various zones of the posters: left/right, top/bottom, and center/margin. It should be noted that one poster might use more than one type of information value. The results show that, among the 20 posters, 13 (65%) placed the information in the center/margin positions while four (20%) placed it on the left/right positions, and three (15%) located it at the top/bottom.

Among the 13 posters (65%) with center/margin placement, four posters were categorized in sport events, three in Thailand festivals, two in exhibitions and the other two in food and beverage. The left/right placement positioning was found in four posters (20%) in the categories of sport events, music/entertainment and Thailand travelling. The use of the top/bottom positions was used in three posters (15%) categorized in Thailand festival, sport events, exhibitions, and Thailand travelling

1.2.2 Framing

Framing is divided into three main types which are segregation, separation, and integration. The results in Table 3 showed that 15 posters (75%) used only one framing type, which can be called mono-framing, (15 posters of pictorial integration) in a poster representation. There were five posters (25%) which used two framing types in one poster; this can be called bi-framing.

For mono-framing (the use of one type of framing in one poster), all the 15 posters used pictorial integration (the use of verbal language in the pictorial space). However, none of the posters used the segregation or separation type alone. None used textual integration (the use of picture in the linguistic space) either.

Regarding five bi-framing posters (the use of two types of framing in one poster), they all used segregation framing and pictorial integration together while none used separation at all.

Table 3 compositional Meanings

Codes	Headlines	Information Value			Framing			
		Left / Right	Top / Bottom	Center / Margin	Segregation	Separation	Integration	
							Pictorial	Textual
SP01	The Unforgettable Marathon 01			✓	✓		✓	
SP02	The Unforgettable Marathon 02			✓			✓	
SP03	Thailand Enduro Series 03	✓					✓	
SP04	Thailand Golf TGTM 04			✓			✓	
SP05	Amazing Fight 05			✓			✓	
SP06	Amazing Fight 06	✓					✓	
TF01	Thailand Loy Krathong Festival 01		✓				✓	
TF02	Loy Krathong Festival 02			✓			✓	
TF03	Amazing Songkran Festival 03			✓			✓	
TF04	International Kite Festival 04			✓			✓	
TF05	Desirable Wedding in Thailand 05		✓				✓	

Table 3 (Continue)

Codes	Headlines	Information Value			Framing			
		Left / Right	Top / Bottom	Center / Margin	Segregation	Separation	Integration	
							Pictorial	Textual
EH01	Thailand Shopping & Dinning Paradise 01			✔	✔		✔	
EH02	Thailand festival 02			✔	✔		✔	
MU01	Food & Music Festival 01	✔					✔	
MU02	Jazz Fest @UD Town 02			✔			✔	
MU03	Krabi Naga 03			✔			✔	
TT01	Thailand Luxperience 01	✔					✔	
TT02	Thailand Yacht Show 02		✔		✔		✔	
FB01	Pheasant Festival 01			✔	✔		✔	
FB02	Famous Bites in Bangkok or Chiang Mai Café Hopping 02			✔			✔	
		20%	15%	65%	5	0	20	0

2. An analysis of linguistic information

The linguistic information was analyzed through content analysis. Each linguistic unit was analyzed and categorized based on the information types which were developed in the previous stage. The results of linguistic information are shown in Table 4.

Table 4 Linguistic Information

Order	Linguistic Information Types	Occurrences		Positioning					
		No. of posters	Percentage (%)	Center	Top	Bottom	Left	Right	Margin
1	Headlines	20	100%	2	15	-	2	1	-
2	Agency Logos	20	100%	-	-	3	1	1	15
3	Date and Venues	15	75%	3	4	7	1	-	-
4	Regulations/persuasive advertising language	11	55%	1	-	7	1	2	-
5	Contact Information	10	50%	-	-	9	-	-	1
6	Detailed Schedules	5	25%	1	-	4	-	-	-
				9%	24%	36%	6%	5%	21%

There were six types of linguistic information used in Thai tourism posters including (1) headline, (2) agency logos, (3) date and venues, (4) regulations/persuasive advertising language, (5) contact information, and (6) detailed schedules. The obligatory linguistic information items were headlines and agency logos. They are viewed as important information in all posters investigated in the current study. Other optional linguistic information items can be listed as date and venues (75%), regulations (55%), contact information (50%), and detailed schedules (25%).

As for the posters of each type of linguistic information, headlines were placed at the top of 15 out of the 20 posters. Two posters positioned their headlines on the left while another two placed them in the center. However, only one poster placed a headline on the right. The syntactic analysis of the headlines in these posters reveals that almost all of them were noun phrases (18 out of 20) whereas only two were full sentences. The noun phrases can be compound nouns (e.g. Loykrathong Festival; Thailand Luxperience; Krabi Naga Fest; Thailand shopping & Dinning Paradise) or the nouns which were modified by the adjective (e.g. The Unforgettable Marathon; Amazing Fight; Desirable Wedding in Thailand). The only two headlines which were full sentences were imperatives ("Thailand: Be amazed by the shades of traditions" and "Welcome all to TGTM (Thailand Golf travel Mart) 2017").

For agency logos, 15 out of the 20 posters placed an agency logo in the margin space of the poster. Out of 20, three posters placed an agency logo at the bottom. One poster placed an agency logo on the left, and the other poster used the right position. The syntactic analysis of the language in the agency logos showed that no sentence was found and only nouns were used (e.g. "TAT" and "Emporium" in the organization logos; "EVOC" and "BUZZ" in the sponsor logos).

Among the 15 posters that contained date and venues, seven posters placed the information at the bottom of the poster. Four posters settled them at the top and they were also placed in the center of three posters. Only one poster had the date and venues on the left. The syntactic analysis of the language in this part revealed that no posters used a full sentence. Most of them used the format 'Day Month Year' (e.g. 4 Feb 2018) or 'Month Day Year' (e.g. November, 1 2017).

For regulations and persuasive advertising language which appeared in 11 posters, seven of them placed this information at the bottom of the poster and two posters placed it on the right. One poster placed regulations and persuasive advertising language in the center and another poster situated them on the left. For the syntactic analysis, this part tended to be in full sentences. Most of them were imperatives (e.g. "Be amazed by the shades of traditions"; "Say 'Wow' to the ultimate Amazing Songkran 2017!"; "Eat to your heart's contents"; "Join us as we celebrate the beauty of Thai culture, food and hospitality"). Some were declarative sentences (e.g. "Registration opens till February 28 only"; "The most interesting and best story wins a prize."; "For this third edition, the Thailand Yacht Show will offer visitors the opportunity to discover and enjoy the luxury yachting lifestyle at its finest with a truly immersive experience."). In addition, there were also extended noun phrases in this part (e.g. "Amazing fight amazing fun for Muay Thai lovers!" and "High quality ingredients grown locally in Thailand form the royal project foundation". There was also a use of an individual adjective "Special!" in this part.

For contact information which appeared in 10 posters, nine of them placed this information at the bottom. There was only one poster which placed contact information in the margin. From the syntactic analysis, all contact information was presented as a fragment not in a full sentence (e.g. giving the website URL; Email address; telephone number).

Finally, for detailed schedules, four out of the five posters placed such information at the bottom of the poster's framing while the other one poster settled it in the center of the poster. The syntactic analysis showed that the detailed schedules always featured noun phrases (e.g. "3.15pm: Photo opportunity"; "Friday 3 march: Pop-up diners at Laguna Phuket Hotels") rather than full sentences.

3. The representation of Thai tourism in the tourism posters

Three main participants were represented in Thai tourism posters: (1) Thai people, (2) Thai objects, and (3) places/landscapes in Thailand. For the representation of Thai people, the designers mainly used the portrayal of Thai people wearing Thai traditional costumes. For example, the sports event poster (SP05) depicts the famous Thai boxer named "Buakaw" in a traditional Thai boxing costume, and the festival poster (TF03) portrayed Thai people as wearing various types of traditional dresses enjoying activities during Songkran festival. In terms of Thai objects represented, the designers attempted to use a Thai object as an artifact symbolizing Thailand. For example, the Marathon poster (SP02) used an image of Thai vehicle called 'Tuk-Tuks' as a participant to represent Thainess. Tuk-tuks or 'Sam Lor' (three-wheeled) is a Thai historical vehicle originated from an old-fashioned rickshaw and becomes one of Bangkok's most recognizable transportation features. For the representation of Thainess through places and landscapes in Thailand, Thai places and landscapes were used to promote the events of the posters as venues by using the most famous places nearby (e.g. Wat Arun, Phram Giant Swing, and Wat Phra Sri Rattana Mahathat).

4. Examples of a visual and verbal analysis of the Thai tourism posters:

This section provides two examples of a visual and verbal analysis of the Thai tourism posters in this study.

Figure 1: Amazing Fight (SP05)

Figure 2: Thailand Shopping & Dinning Paradise (EH01)

In the Amazing Fight (SP05) poster (Figure 1), it used the center-margin placement with linguistic texts in the middle and the visuals as the background in the margin. It was bi-framing using 1) pictorial integration (verbal text in the picture) and 2) segregation (totally separating the part of the website information from the section above it). Even though the picture was in the margin/background, it was still salient with bright colors compared with linguistic messages. This poster also featured a narrative process with two Thai boxers as the main participants. This is a non-transactional narrative picture with the two Thai boxers as "Actor" and the elbow/ knee line as "Vector".

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There was no "Goal" as the implied Goal was the viewers who are looking at this picture. The linguistic analysis shows that the headline "Amazing Fight" was the most dominant compared to other linguistic types. The language in the headline, the logos and contact information was considered "block language" as noun phrases. The readers are required to connect them together into a sentence (e.g. "The event is called Amazing Fight. If you love Muay Thai, it is an amazing and fun activity for you. In this event, you can enjoy free lessons on traditional Muay Thai from the four regions of Thailand which you cannot find in any other places" . The exception is the part of regulations/persuasive advertising language. In this poster, it is in full sentences "20 finalists get to learn Muay Thai with Buakaw Banchamek. Apply Now. Registration opens till February 28 only". In this poster, Thai boxers were represented in the poster with the aim to use the traditional Thai sport to attract international tourists.

Like the Amazing Fight poster (Figure 1), the Thailand Shopping & Dinning Paradise one (EH01) used the center-margin placement with an image in the middle as the most dominant element in the poster and used two types of framing (pictorial integration and segregation). The uppers and lower sections were divided through the use of different background colors. The important information (the headline and date) was a "block language" placed at the top whereas the regulations and persuasive advertising language were much smaller as sentences and extended noun phrases situated at the bottom (e.g. "Eat to your heart's contents: A wide range of food venues on offer selected among the best local street food to Asia's best restaurants"). The picture in the middle was a conceptual process without "Vector" or action. The main participants were the products for shopping (e.g. bags; sun glasses) as well as food and beverage (e.g. coconut drinks). What was

represented in the posters to attract the international tourists here was 'objects' to be purchased or consumed. They are not typically considered as 'traditional Thai objects', like a Thai antique vase for example, but are also used as a selling point to persuade the international tourists to come to Thailand.

Discussion

The results shed light on four main interesting aspects with the implications for tourism poster designers, which are visual patterns, linguistic patterns, representation of Thai tourism, and the target audiences.

1. Visual patterns in the Thai tourism posters

According to the results, there was a variety of visual patterns in tourism posters for both representational and compositional meanings. For representational meanings, three main patterns were identified: (1) types of posters which feature only conceptual processes (e.g. exhibition, food and beverage) (2) types of posters which feature only narrative processes (e.g. Thailand travelling) (3) types of posters which feature both conceptual and narrative processes (e.g. sport event, Thailand festival, music and entertainment).

Firstly, the use of conceptual process only tended to appear in (1) exhibition, and (2) food and beverage posters. In these two types of posters, the participants were represented with the emphasis on their looks and appearance, not their actions. To exemplify, in the exhibition posters (EH02), the images of Thai cultures were represented through a variety of Thai arts such as Thai women in Thai traditional costumes, Thai boxing, Thai herbal therapy, and Thai food. As another example, in the poster of food and

beverage, a big and vivid image of food and its ingredients (e.g. pheasant, coffee, and salad burger) was shown without the portrayal of people in the poster. The use of conceptual images only in these posters can be attributed to the fact that the designers tended to invite the audiences (potential tourists) to pay attention to the attributes of the participants (e.g. tourists who would like to participate in traditional Thai culture in the exhibition poster and try delicious food that Thailand can offer in the food and beverage posters).

Secondly, some Thailand travelling posters featured only narrative processes. These posters placed an emphasis on action, or in other words, how tourists can enjoy many activities in Thailand such as cliff climbing, having dinner along the beach, and yacht cruising. The use of action images can help tourists visualize their own possible experiences of exciting activities as suggested in the work of Yui Ling Ip (2008).

Thirdly, there were some types of posters (sports events, Thailand festivals, and music and entertainment events) which used both process types. To explain, posters for sports events may depict only an image of a place (see SP01 in the appendix) which is considered a conceptual process or a participant (e.g. a Tuk-Tuk) going forward in the Marathon race (see SP02 in Appendix) which is considered a narrative process. A Thailand festival poster can also represent participants' activities during the festival (e.g. people splashing water in TF03/see Appendix) in the narrative process or a location/place of the festival (e.g. a temple in Sukhothai for Loy Krathong festival in TF01) in the conceptual process.

For compositional meaning of visual patterns, in line with previous research on posters (Hu & Luo, 2016; Lirola, 2014; Chen & Gao, 2013), this present study shows that images play a very important role in posters. In this study, all the Thai tourism posters used the framing type of pictorial

integration in which verbal language is just part of the picture. In this type of framing, images tend to be in the dominant background or in the center part, which is called by Kress and Van Leeuwen (2006) as being salient.

2. Linguistic patterns in the Thai tourism posters

For linguistic patterns as part of the poster design, although the verbal language was minimally used in a poster, interestingly, there were some unique linguistic patterns embedded in Thai tourism posters within this study. Linguistic information from the 20 selected posters can be grouped into six main types which are (1) headlines (2) agency logos (3) date and venues (4) regulations and persuasive advertising language (5) contact information and (6) detailed schedules. From the results, headlines and agency logo are obligatory in the linguistic information pattern; in other words, they are the information included in all tourism posters. Headlines are very important information which helps the viewers identify the events. In this study, a headline was frequently placed at the top or in the center of a poster. However, the tourism headline in the poster does not always provide enough information, as Proborini (2013) argued in her work, because the headline text is shortened. For example, the headline of "Amazing Fight" from this present study, may not enable the viewers to identify the purpose of the poster immediately; it is necessary for them to read the detailed information. As for agency logo, it indicates a responsible organization which holds an event. In this study, the TAT logo, which shows that the posters were created and prepared by Tourism Authority of Thailand, always appeared in the margin space.

The other four types of linguistic information are optional, or in other words, they appeared in some posters, not all of them. They all frequently appeared at the bottom of the poster. For date and venues, it was used to provide

the information on specific date, time, and avenue. For regulations and persuasive advertising language, this part was used to inform the audience of some limitations and rules as well as to attract the viewers through the use of persuasive language. For contact information, it is for the audiences who would like to participate in the event and need further information. Lastly, for detailed schedule, it was shown in the form of time schedule with activities of an event.

The syntactic analysis also sheds light on various linguistic patterns in the tourism posters. Firstly, the headlines, date and venues, contact information and detailed schedules tended to use noun phrases only. This can be considered as 'block language' which is the characteristic of print advertising. Block language refers to the disjunctive grammar that uses proper names or nominal group structures only (Leech, 1966). For example, in the poster "The Unforgettable Marathon (SP01)", the headline (The Unforgettable Marathon), the date and venues (4 Feb 2018; Rajamangala stadium, Bangkok Thailand), the contact information (amazingthailand.marathon.com) were used in isolation without any other linguistic elements connecting them together. The reader are required to make a connection and understand the implied meaning that this is the Marathon which will be held on 4 Feb 2018, the race starts at Rajamangala stadium, Bangkok Thailand and if you want to apply or need further information, you can visit the website amazingthailand.marathon.com. As for the language in the logos, it is typically short as an individual word of the brand name or the name of organization, rather than the noun phrase. Unlike these five linguistic types, the part of regulations and persuasive advertising language typically involved the use of full sentences, most of which were imperatives (e.g. "Choose your favourite to win on the amazing Thailand app") and some of which were extended or complex noun phrases (e.g. "Thailand the destination for shoppers with a thousand design shops."). This result is in line with other research which shows

that imperatives were much more often used in advertising than declaratives as they can create an immediate personal effect on the audience (Myer, 1994) and that although a sentence structure in advertising language is likely to be simple, noun phrases are quite complex with pre- and post-modification (Leech, 1966; Romanenko, 2014). The use of full sentences in this part can be attributed to the fact that regulations need to be clear (e.g. "Registration opens till February 28 only.) and the persuasive advertising language in the imperative form can prompt the reader to make a decision (e.g. "Shop till you drop"; "Enjoy special deals to fill up your travel styles.").

3. Representation of Thai tourism in the tourism posters

This study shows that Thai people, Thai objects, and places/landscapes in Thailand were likely to be represented in Thai tourism posters to attract international tourists. They relate to the concepts of Thai arts (e.g. Muay Thai), cultures (e.g. Songkran Festival) and architecture (e.g. Wat Arun) which have been considered quintessentially Thai (Sattayanurak, 2005). However, around half of the posters in this study featured the elements which are not typically associated with "Thainess" in a traditional sense (e.g. a professional cyclist cycling in the forest track in the Thailand Enduro series poster, the picture of a wine grass and music notes in the Food & Music Festival poster, a fusion/western dish made from the Thai pheasant in the Pheasant Festival poster, and a drawing of a yacht in the Thailand Yacht Show poster). This show that Thai tourism does not rely on the typical traditional image of Thai people, objects, and places/landscapes only, but also attract the international tourists through the western image of sport (e.g. golf), entertainment (e.g. jazz music) and food (e.g. a pheasant menu).

4. The target audiences in the Thai tourism posters

For the target audiences – international tourists – through the representation of Thai tourism posters in this study, images of foreigners were rarely included (only three out of the twenty posters). The foreigner participants tended to be western or European people as the target audience (e.g. Desirable Wedding in Thailand (TF05) and Thailand Luxperience (TT01), see Appendix). These western foreigners were viewed as high spenders. In the posters they were portrayed as rich people having a luxurious lifestyle and enjoying activities in Thailand (e.g. yacht cruising; cliff climbing).

Conclusion

The multimodal analysis of the Thai tourism posters in this study shed some light on the features of visual designs (representational and compositional meanings) and the linguistic information patterns. As this study focused only on Thai tourism posters, future research can be done in other contexts such as other ASEAN countries in order to gain an insight into the multimodal design of this type of texts.

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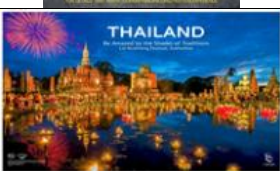   advertisement. *Journal of Humanis, 9*(3), 1-7.

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APPENDIX

(Thai Tourism Posters by Tourism Authority of Thailand)

	Code	Headlines	Poster
1	SP01	The Unforgettable Marathon 01	
2	SP02	The Unforgettable Marathon 02	
3	SP03	Thailand Enduro Series 03	

	Code	Headlines	Poster
4	SP04	Thailand Golf TGTM 04	
5	SP05	Amazing Fight 05	
6	SP06	Amazing Fight 06	
7	TF01	Thailand Loy Krathong Festival 01	

	Code	Headlines	Poster
8	TF02	Loy Krathong Festival 02	
9	TF03	Amazing Songkran Festival 03	
10	TF04	International Kite Festival 04	
11	TF05	Desirable Wedding in Thailand 05	

	Code	Headlines	Poster
12	EH01	Thailand Shopping & Dinning Paradise 01	
13	EH02	Thailand festival 02	
14	MU01	Food & Music Festival 01	
15	MU02	Jazz Fest @UD Town 01	

	Code	Headlines	Poster
16	MU02	Krabi Naga 02	
17	TT01	Thailand Luxperience 01	
18	TT02	Thailand Yacht Show 02	
19	FB01	Pheasant Festival 01	

	Code	Headlines	Poster
20	FB02	Famous Bites in Bangkok or Chiang Mai Café Hopping 02	