MALAYSIAN JOURNAL OF APPLIED LINGUISTICS
https://e-journal.uum.edu.my/index.php/mjoal

How to cite this article:
Labao, A., & Domingo, R. R. (2026). A multimodal functional analysis of ecotourism representation in Facebook tourism videos from Ilocos Norte. *Malaysian Journal of Applied Linguistics, 4*, 61-82. https://doi.org/10.32890/mjoal2026.4.5

A MULTIMODAL FUNCTIONAL ANALYSIS OF ECOTOURISM REPRESENTATION IN FACEBOOK TOURISM VIDEOS FROM ILOCOS NORTE

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Received: 14/10/2025 Revised: 19/09/2026 Accepted: 27/09/2026 Published: 31/10/2026

ABSTRACT

This study examined how verbal and visual resources represent ecotourism in three Facebook tourism promotional videos from Ilocos Norte, Philippines. The corpus comprised the top three entries in the 2023 "Zoom IN" Ilocos Norte Tour Competition. A descriptive multimodal content analysis combined frequency distributions with interpretations informed by systemic functional transitivity, visual grammar, and ideational inter-semiotic complementarity. The reported dataset comprised 39 verbal clauses and 231 selected visual representations. Verbal examples foregrounded food preparation, family relationships, shared memories, and travel, whereas visual examples depicted landscapes, recreational activities, cultural sites, and destination branding. Reactional representations accounted for 79 of the 231 visual entries (34.20%). Three illustrated multimodal episodes contained seven originally coded correspondences, primarily concerning food preparation and family relationships. These patterns suggest that nature-based imagery was more explicit than verbal references to conservation or responsible travel. However, attractive landscapes alone do not establish ecotourism, and the analysis does not demonstrate audience comprehension or persuasion. The findings support closer coordination of narration and imagery when communicating specific conservation practices and community benefits. Limitations include the small purposive corpus, incomplete documentation of coding decisions, and the need to verify aggregate classifications against the original records.

Keywords: Ecotourism, Ilocos Norte, Facebook tourism videos, multimodal discourse analysis, intersemiotic complementarity.

INTRODUCTION

Tourism promotion often presents natural landscapes as desirable places to visit. Ecotourism, however, entails more than travel in scenic environments: it connects nature-based experiences with conservation, education, responsible conduct, and benefits for host communities (Donohoe & Needham, 2006). This distinction matters when promotional videos combine images of beaches and mountains with narratives that chiefly concern recreation, food, or family relationships.

Research on destination communication provides ways to examine this distinction. Băcilă et al. (2022) investigated sustainability dimensions in destination management organisations' social media videos, while Jiao and Hassan (2024) examined how verbal and visual resources jointly construct a destination image. These approaches address related but different questions: which sustainability themes are represented, and how meanings are coordinated across modes. Their intersection provides a basis for examining whether scenic imagery is explicitly connected to ecotourism principles.

Ilocos Norte offers a specific context for this inquiry. The selected Facebook videos portray travel, local food, heritage sites, and natural destinations through family-centred narratives. Rather than assuming that these general tourism videos are ecotourism advertisements, this study evaluates the extent to which their verbal and visual content supports an ecotourism interpretation. The focus is on represented meaning, not on the environmental performance of the destinations or the marketing effectiveness of the videos.

The study addresses three questions: What experiential meanings are expressed through the verbal clauses? What representational meanings are constructed through the selected images? How do co-occurring verbal and visual elements relate to one another, particularly in their representation of ecotourism?

The contribution is a context-specific account of the relationship between destination imagery and ecological messaging in three competition videos. For tourism communicators, this analysis identifies opportunities to connect depictions of natural places with explicit explanations of conservation and responsible visitor conduct. It does not measure changes in tourist behaviour, community livelihoods, accessibility, or environmental outcomes.

The corpus consists of the top three entries in the 2023 "Zoom IN" Ilocos Norte Tour Competition, each approximately three minutes long. The analysis is limited to verbal experiential meaning, visual representation, and selected intersemiotic relationships. It does not provide a comprehensive account of music, prosody, editing, platform interaction, or audience reception.

LITERATURE REVIEW

Donohoe and Needham (2006) identify nature, conservation, education, sustainability, benefit distribution, and responsibility as recurring foundations of ecotourism. More recently, Torsney et al. (2025) used interviews with tourism and environmental professionals to distinguish natural assets as visitor attractions from tourism that provides lasting environmental benefits. Together, these studies caution against treating an attractive landscape as sufficient evidence of ecotourism. For the present analysis, the distinction directs attention to whether images and language articulate ecological purposes rather than merely locate recreation outdoors.

Băcilă et al. (2022) examined sustainability dimensions in destination management organisations' social media video advertisements and reported the absence of explicit sustainable-tourism terminology in their analysed videos. Their content-based approach demonstrates the value of examining how sustainability is

represented in promotional material. It does not establish how every audience interprets implicit environmental cues. This limitation supports a separation between the analysis of messages and claims about their effects.

Jiao and Hassan (2024) analysed verbal and visual relations in the promotional video About Qingdao using intersemiotic complementarity. Their study illustrates how this framework can trace the construction of destination image. Its focus on one destination video also limits broad generalisation. The present study extends this type of inquiry to a small Philippine Facebook corpus and asks a more specific interpretive question: whether the meanings coordinated across modes concern ecotourism or chiefly cultural and family experiences.

Tourism content analysis and multimodal analysis therefore offer complementary perspectives. The former identifies the themes made visible in promotion; the latter examines relationships among semiotic resources. Neither approach alone verifies sustainable tourism practice or audience response. This study combines their concerns at the level of representation, while keeping these evidential boundaries explicit.

Systemic functional linguistics explains how grammatical choices construe experience (Halliday & Matthiessen, 2014). Its transitivity system distinguishes processes, participants, and circumstances, making it useful for examining who acts, senses, speaks, or is characterised in promotional narratives. A recurring family theme is not itself a grammatical process type; process assignments must be justified by the clause in context.

Kress and van Leeuwen (2006) distinguish narrative representations, organised around action or reaction, from conceptual representations, including classificational, analytical, and symbolic structures. This vocabulary supports the analysis of selected images. Applying it to still frames from videos nevertheless loses information about movement, timing, and transitions, so individual screenshots cannot capture every relation in a sequence.

Royce (2015) provides a framework for tracing ideational relationships between modes. Repetition involves shared experiential meaning; synonymy concerns similar meaning; antonymy concerns opposition; hyponymy concerns class–subclass relations; meronymy concerns part–whole relations; and collocation concerns associated meanings within a field. Co-occurrence does not automatically establish one of these relations. In particular, a visible person's connection to a pronoun requires contextual reference to be distinguished from lexical hierarchy.

Taken together, these frameworks support analysis at three connected levels: the experience construed in clauses, the people and settings represented visually, and the semantic relationships between the modes. The research gap addressed here is how these levels jointly represent ecological meaning in the selected Ilocos Norte videos, rather than whether multimodal tourism promotion has been studied at all.

METHODOLOGY

This study employed a descriptive-quantitative approach supported by qualitative multimodal interpretation. Transitivity Analysis, Visual Grammar, and Ideational Intersemiotic Complementarity were used to describe the frequencies and functions of verbal and visual resources in selected Ilocos Norte tourism videos. The analysis examined represented meanings without manipulating variables or testing causal effects. The framework was therefore appropriate for describing the corpus, but not for determining promotional effectiveness or audience response.

The researcher analysed three videos from the "Zoom IN" competition: "Para sa mga Salusalong Hindi Malilimutan," "Reminisce," and "Innak Manen." These were selected because they were the competition's top three entries and concerned Ilocos Norte tourism. Their award status does not establish representativeness, wide reach, or effectiveness in promoting ecotourism. The researcher transcribed the verbal material, described in the study as Filipino, and translated it into English. Although transitivity analysis concerns experiential meaning, translation can change grammatical realisation, participant roles, and clause boundaries. The interpretations of English examples must therefore be considered with this limitation in mind.

The gathering of data for verbal mode was guided by transitivity analysis based on Halliday's Systemic Functional Linguistics. It posits that language is a communicative tool and represents experience through the ideational metafunction that explores the content or the experiential meaning in a text. Specifically, it refers to how meaning is represented in clauses, which can be classified in three constituents: participants, process, and circumstances. It examines how speakers construe experience through choices of processes, participants, and circumstances (Halliday & Matthiessen, 2014). The relevant processes were considered in categorizing the data to identify which are frequently used in tourism promotional videos that convey ecotourism, including: material, mental, relational, behavioral, verbal and existential processes.

On the other hand, visual data gathered was based on Visual Grammar by Kress and Van Leeuwen derived from SFL. Regarding the representational meaning of the videos, narrative representation and conceptual representation were analyzed to examine the frequency of different processes, like action process, reactional action, speech process and mental process, and conversion process for narrative representation and classification process, analytical process and symbolic process for conceptual representation.

To explore semantic relations of verbal and visual elements, the concept of Ideational Intersemiotic Complementarity served as a guide to analyze these modes' coordination, including the participants, ongoing processes/activities, circumstances, and attributes (Royce, 2015). To determine the relationship between the verbal and visual modes in conveying ecotourism through the tourism promotional videos of Ilocos Norte, the analysis considered six semantic ideational intersemiotic complementary relations, which are: repetition, synonymy, antonymy, meronymy, hyponymy, and collocation.

In gathering data, the researcher first transcribed the verbal elements obtained from the videos to facilitate data analysis and then translated them into English. Then, clauses that fall under the ideational metafunction were identified. Following this, the functions of the elements within the clauses were analyzed and categorized according to the transitivity system, which includes behavioral, existential, verbal, material, mental, and relational processes.

Subsequently, the researcher extracted the video frames at a rate of three frames per second using VLC Media Player. The extracted frames were then examined to identify images that convey representational meanings, which were classified in accordance with the framework of Visual Grammar proposed by Kress and van Leeuwen. Frame extraction and analytic selection are separate procedures; sampling three frames per second does not itself eliminate repetition. The reported 231 visual entries represent the retained analytic set rather than the total number of extracted frames or a measure of screen time.

Finally, the researcher examined the co-occurring visual and verbal elements and analyzed them using Royce's Ideational Intersemiotic Complementarity to determine themes and patterns in the interaction between visual and verbal modes. This analysis provided insights into how these elements are employed to communicate ecotourism in Ilocos Norte through tourism promotional videos and how they contribute to the overall meaning within the posts.

The analysis concerned promotional videos circulated on Facebook and their cultural and social representations. No audience profiles, private communications, or interview data were analysed. Interpretation was restricted to the content of the videos and avoided claims about the personal attributes of the people depicted. The use of public-facing material does not itself establish permission to reproduce screenshots; attribution and reproduction requirements require confirmation for publication.

Percentage frequency distributions were used to describe the relative frequency of categories within each analysis. The denominators were 39 verbal clauses, 231 retained visual entries, and seven coded intersemiotic correspondences. These are different analytical units and should not be compared as equivalent measures of contribution to ecotourism promotion.

Frequency: *f* = Number of occurrences of a theme

Percentage (%): Percentage = ($\frac{\text{Number of occurrences of a category}}{\text{Total number of observations}}$) x 100

The frequencies of the data were organised in tables. Frequency distribution tables offer a quick overview of data to facilitate the detection of recurring patterns (*Statistics How To*, 2013). Percentages are descriptive and do not indicate statistical significance, audience exposure, or persuasive strength.

RESULTS

Ideational Meanings of the Verbal Mode on the Ecotourism Promotional Videos

Out of the three videos transcribed and translated, 39 clauses were identified for the ideational analysis. These clauses were categorized into six process types under transitivity analysis: material (an entity performs an action that affects another entity), mental (encompasses perception, affection, and cognition), relational (serves to characterize and identify), behavioral (reflects an activity where both physical and mental are inseparable and essential), verbal (construes 'saying'), and existential processes (posits that something exists or happens). As shown in table 1, material processes are most prevalent with a percentage of 38.46% indicating a frequent representation of physical actions and events. They highlight the making of Ilocano foods, travel activities around Ilocos, and enthusiasm for exploring Ilocos Norte. Additionally, the portrayal of family connections are present in these highlighted actions. It is followed by mental processes at 28.21% of the content, indicating a substantial but secondary emphasis on thoughts, feelings, and perceptions. They pertain readiness for a tour, sentiments of one's presence and reinforce emotional connection of family members. These examples connect travel and natural settings with family experience. Relational processes deal with relationships and states of being make up 15.38% of the text. These processes are less frequent but still notable. They emphasize Ilocano values in terms of family endearment. Verbal process, involving direct speech or communication, is minimal at 2.56% which indicates that few clauses were classified as processes of saying, not that spoken dialogue was rare. The gathered verbal process shows about desire to revisit Ilocos Norte with family. Behavioral processes and existential processes are both at 7.69%. Although, they are not the primary focus, their equal distribution indicates a balanced inclusion of physiological and psychological behaviors and assertions of existence within the content. The behavioral processes emphasize the habitual family travel activities and the practice of Ilocano traditions. On the other hand, existential clauses indicate the shared memories of family and significance of family presence.

Table 1

Frequency of Ideational Process Types in the Verbal Mode

Process type	Frequency	Percentage
Material Process	15	38.46
Mental Process	11	28.21
Relational Process	6	15.38
Verbal Process	1	2.56
Behavioral Process	3	7.69
Existential Process	3	7.69
TOTAL	39	100

Note. N = 39 clauses. Percentages may not sum to 100 because of rounding. Original classifications are retained; see the coding qualifications in the text.

The following are the examples of the different ideational clauses observed in the videos:

Material Processes

The first example (Table 2) represents travel through "we" as Actor and "go" as Process. Although the unchanged table labels "to the South" as Goal, it denotes a destination and is more appropriately interpreted as a circumstance of location. In Table 3, "before" introduces a temporal relation, "we" is Actor, and "go" is Process. The quoted example includes "home," which specifies the destination but is not reproduced in the table. These material clauses portray travel rather than an explicit ecological purpose.

Table 2

Transitivity Analysis of "We Go to the South"

Clause element	Original functional label
We	Actor
go	Process
to the South	Goal

Note. Functional labels reproduce the original coding. Interpretive corrections and qualifications are provided in the text.

Table 3

Transitivity Analysis of "Before We Go Home"

Clause element	Original functional label
Before	Circumstance: location (time)
we	Actor
go	Process

Note. Functional labels reproduce the original coding. Interpretive corrections and qualifications are provided in the text.

Mental Processes

In Table 4, "remember" is a mental process of cognition with an implicit Senser, "you," and remembered content expressed in the following clause. The added wording "need to" is an explanatory reconstruction rather than part of the quoted imperative. In Table 5, "I" is the Senser and "hope" expresses desire; the following clause describes the hoped-for family experience. The "we" in that clause is not a Goal of "hope," despite its label in the unchanged table. These examples connect family presence and recollection with travel experiences.

Table 4

Transitivity Analysis of "Always Remember"

Clause element	Original functional label
(You)	Implicit Senser
(need to)	Implicit Subject Complement
Always remember	Process: cognition
that we're always waiting for you to come home	Phenomenon

Note. Functional labels reproduce the original coding. Interpretive corrections and qualifications are provided in the text.

Table 5

Transitivity Analysis of "I Hope"

Clause element	Original functional label
I	Senser
hope	Process: desiration
we	Goal
can have our 'breakfast by the farm' again	Phenomenon

Note. Functional labels reproduce the original coding. Interpretive corrections and qualifications are provided in the text.

Relational Processes

Table 6 concerns "Junior" as Carrier and "bigger" as the Attribute associated with growing. It does not contain the Attribute "for you." The verbal group "is getting" expresses becoming, while "especially" provides focus rather than a circumstance of manner. Table 7 presents "the longganisa with KBL" as Carrier, "is not" as a relational process, "the same" as Attribute, and "without him" as an accompaniment-related qualification. The clause associates the enjoyment of Ilocano food with a loved one's presence. These interpretations clarify the examples while retaining the original tables.

Table 6

Transitivity Analysis of "Junior Is Getting Bigger"

Clause element	Original functional label
Especially	Circumstance: manner (quality)
Junior	Carrier
is	Intensive Attributive
getting bigger	Attribute

Note. Functional labels reproduce the original coding. Interpretive corrections and qualifications are provided in the text.

Table 7

Transitivity Analysis of "The Longganisa With KBL"

Clause element	Original functional label
The longganisa with KBL	Carrier
just is not	Intensive attributive
the same	Attribute
without him	Circumstance: accompaniment (comitative)

Note. Functional labels reproduce the original coding. Interpretive corrections and qualifications are provided in the text.

Verbal Processes

In Table 8, "I" is the Sayer and "said" is the verbal process. "It will happen again" supplies the projected message. "Again" expresses repetition within that message rather than a Range participant. In the narrative, the father responds to his daughter's wish to revisit the province together.

Table 8

Transitivity Analysis of "I Said"

Clause element	Original functional label
I	Sayer
said	Process
it will happen	Verbiage
again	Range

Note. Functional labels reproduce the original coding. Interpretive corrections and qualifications are provided in the text.

Behavioral Processes

Tables 9 and 10 retain the original behavioural labels. Their English wording, however, requires qualification: "We are always in the North" is more appropriately interpreted as a circumstantial relational clause, while "We used to go for a trip every time" represents material movement. Habitual meaning alone does not establish a behavioural process. Both examples concern family travel and return, but revised category totals would require checking the complete original-language transcript and coding sheet.

Table 9

Original Coding of "We Are Always in the North"

Clause element	Original functional label
We	Behaver
are always	Process
in the North	Circumstance : Location (place)

Note. Functional labels reproduce the original coding. Interpretive corrections and qualifications are provided in the text.

Table 10

Original Coding of "We Used to Go for a Trip"

Clause element	Original functional label
We	Behaver
used to go	Behavioral
for a trip every time	Goal

Note. Functional labels reproduce the original coding. Interpretive corrections and qualifications are provided in the text.

Existential Processes

Tables 11 and 12 retain the original existential labels. In the displayed English wording, "Sister is home" and "The picture is still here" can more appropriately be interpreted as circumstantial relational clauses locating a person or object. The temporal clause in the second example recalls a previous family gathering. These examples convey presence and shared memory; their classification and effect on the aggregate totals require checking against the full transcript.

Table 11

Original Coding of "Sister Is Home"

Clause element	Original functional label
Sister	Existent
is	Process
home	Circumstance

Note. Functional labels reproduce the original coding. Interpretive corrections and qualifications are provided in the text.

Table 12

Original Coding of "The Picture Is Still Here"

Clause element	Original functional label
The picture	Existent
is still	Existential
here	Circumstance: location (place)
when we had our last drinking session where we were still complete	Circumstance: location (time)

Note. Functional labels reproduce the original coding. Interpretive corrections and qualifications are provided in the text.

The verbal examples foreground Ilocano food, travel, family connections, and shared experience. Food preparation represents cultural practice, while references to return and reunion situate tourism within interpersonal relationships. These meanings contribute to the cultural representation of Ilocos Norte, but do not by themselves identify conservation practices or environmental learning.

The verbal examples therefore provide limited explicit articulation of ecotourism. This is an observation about the represented content, not evidence that audiences cannot imagine the destinations or understand the narratives. A clearer ecological message would require explicit reference to responsible travel or conservation where these are the intended promotional themes.

Representational Meanings of the Visual Mode on the Ecotourism Promotional Videos

To analyze the visual elements, the researcher utilized VLC media player in extracting frames in the three videos. Frames were extracted at three frames per second and then selected for representational analysis. The reported analysis retained frames considered to express distinct meanings. Out of the three videos, two hundred thirty-one (231) frames depict representational meanings. The retained entries were interpreted in relation to the representation of tourism and ecotourism. These visual elements gathered are classified into eight categories of representation and context based on Kress and van Leeuwen's Visual Grammar: Narrative Representations, including, 1) *action process* (unfolding actions and events), 2) *reactional process* (eyelines or glances that make expressions), 3) *speech process* and *mental process* (link between speakers or thinkers to their speech or thoughts), 4) *conversion process* (series of transactional processes), and 5) *circumstances* (context or situation); *Conceptual Representations*, including 1) *classificational process* (hierarchy of elements), 2) a*nalytical Process* (part-whole structure), and 3) s*ymbolic process* (meaning and symbol).

The original coding recorded no speech and mental processes or conversion processes. The data in table 13 indicates that narrative representations dominate, comprising 70.56% of the total frequency, which is higher than conceptual representations. This highlights a strong preference for narration and contextualizing shared moments and family memories through, Ilocano culture, Ilocos Norte tourism activities and its scenic destinations. Among these narrative representations, 16.45% are action processes (which highlights the shared experience of family in Ilocano food, exploration of the province, and tourism activities in natural destinations), 34.20% are reactional processes (expressing delight with loved ones in sharing unique experiences in Ilocos Norte culture and destinations), and 19.91% are circumstances, emphasizing different places where the narrative was taken into place, indicating the distance of the family members, traditional tools and methods in making Ilocano food and different destinations in the province featured. In contrast, conceptual representations make up 29.44% of the content. Within this category, analytical processes account for 21.65%, highlighting tourism activities in natural destinations in Ilocos Norte and interactions with Ilocano goods), while symbolic processes constitute 7.36% giving focus on cultural significance, the representation of memories, and the identity of Ilocos Norte and its tourism. This shows a strong emphasis on cultural symbolism which enriches the overall narrative. Circumstances provide contextual information and are not a process type equivalent to action or reaction. These percentages describe the selected visual entries, not viewing time.

Table 13

Frequency of Visual Representations and Circumstances

Representation	Category	Frequency	Percentage
Narrative Process	Action Process	38	16.45
	Reactional Process	79	34.20
	Speech Process and Mental Process	0	0
	Conversion Process	0	0
	Circumstances	46	19.91
Sub-total		163	70.56
Conceptual Process	Classificational Process	1	0.43
	Analytical Process	50	21.65
	Symbolic Process	17	7.36
Sub-total		68	29.44
TOTAL		231	100

Note. N = 231 retained visual entries. Circumstances are contextual features within the original coding scheme; counts do not represent screen time.

The following are the examples of representational processes gathered in this video:

Action Processes

Figures 1 and 2 show snorkelling and ATV riding. Visible bodily movement and interaction with the vehicle support an action-based interpretation. Water provides the environment for snorkelling, while the ATV functions as a means of movement; neither should automatically be classified as a Goal. These images depict recreation in natural settings but do not independently establish environmentally sustainable practice.

Figure 1

Snorkeling



Figure 2

ATV Riding



Reactional Processes

In the examples below (Figures 3 and 4), the *reactors* are the father, daughter, and the brother. The original interpretation identifies no *clearly represented Phenomenon*, treating the *processes* as *non-transactional*. These represent apparent enjoyment within the depicted experience of family traveling around Ilocos Norte.

Figure 3

Family Exploration in Museum



Figure 4

Traveling Along a Baywalk



Circumstances

Figure 5 presents *circumstance of accompaniment* which depicts family connections. On the other hand, Figure 6 represents *circumstance of means* in which the *empanada* has no clear connection between the *vector* ('flattening' of dough) and the *actor* (the one making the *empanada*). This frame showcases the making of Ilocano food. The food-preparation image can also support an action reading; contextual features and processes therefore require distinct coding criteria.

Figure 5

Family Deep Conversation



Figure 6

Making of Empanada



Classificational Processes

Figure 7 depicts an urban area and retains its original presentation as a *classificational example.* A *covert taxonomy* requires evidence that depicted entities are organised as members of a shared class; the distance between buildings alone does not establish a *superordinate–subordinate* relationship. The frame provides an urban setting, but the proposed classification needs confirmation against the original coding criteria. It cannot by itself establish a visitor's motivation to leave urban life for nature.

Figure 7

Urban Area



Analytical Processes

The elements in Figures 8 and 9 include mountains, the beach, historical landmark, and bay walk which are used to contribute to the whole picture of the scenic spots in Ilocos Norte. They emphasize the lush mountains, parks, baywalk, scenic overlooks, and heritage sites. These representations highlight scenic and heritage features, which are relevant to destination promotion but do not alone demonstrate conservation or sustainable management.

Figure 8

Currimao Baywalk



Figure 9

Cape Bojeador Lighthouse



Symbolic Processes

In Figure 10, the plaque (Carrier) that reads "MALACAÑANG OF THE NORTH" and "ILOCOS NORTE," (Symbolic Attributes) indicate the association with the historical residence of President Ferdinand Marcos. Additionally, the image of a mansion represents the national park and museum located in Paoay, Ilocos Norte. Likewise, in Figure 11, the logo icon is the *carrier* and the "ilocos norte" and "I'M IN!" are the *symbolic attributes*. The frames represent the provincial office, Ilocos Norte Tourism, and the promotional video itself, which function as markers of place and promotional identity; audience recognition was not measured.

Figure 10

Malacañang of the North plaque

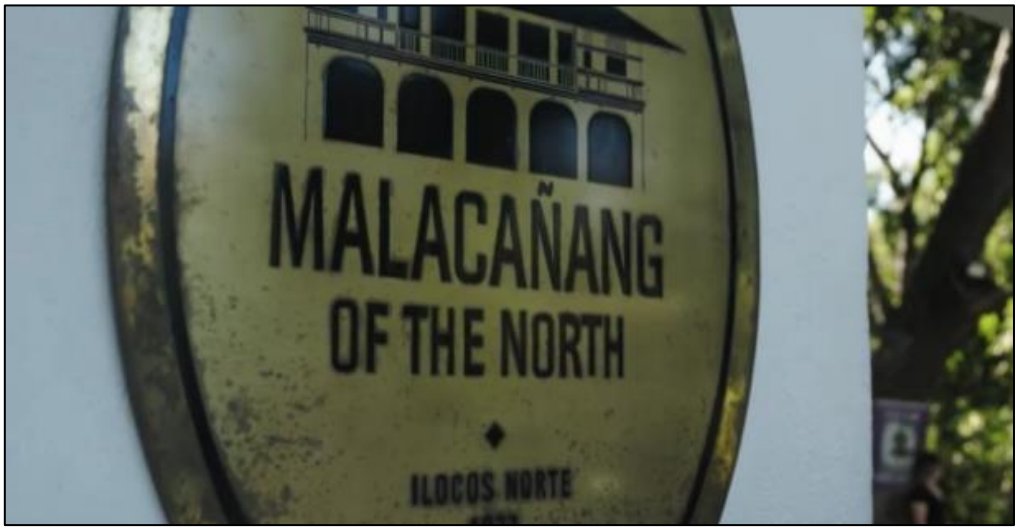


Figure 11

Ilocos Norte Tourism logo



The visual representations include tourism activities, interaction with Ilocano food, family experiences, cultural symbols, and the physical setting of the province. Narrative images represent activity and interaction, while conceptual images present places and identities. These observations describe the organisation of the promotional content rather than its effects on audience engagement.

Natural destinations and cultural practices provide possible resources for ecotourism communication. However, nature-based activity alone is insufficient evidence of conservation, environmental education, or benefits for host communities. Those dimensions require explicit representation or supporting information, consistent with scholarly accounts of ecotourism (Donohoe & Needham, 2006; Torsney et al., 2025).

Narrative and conceptual representations offer different ways of presenting tourism experiences. Family scenes represent interpersonal relationships, while landscapes and symbols provide spatial and cultural information. The analysis does not establish whether viewers process these images through particular routes to persuasion, nor whether one *representational form has* greater influence than another.

Ideational Inter-semiotic Complementarity on the Ecotourism Videos of Ilocos Norte

Across the three tourism promotional videos, three illustrated episodes contained seven coded correspondences between verbal and visual elements. The episodes are presented in Tables 15–17, while Table 14 summarises the seven individual links. Ideational Inter-semiotic Complementarity distinguishes repetition (R), synonymy (S), antonymy (A), hyponymy (H), meronymy (M), and collocation (C) (Royce, 2015). An episode can contain several links, so the number of episodes must be distinguished from the number of correspondences.

Table 14 reports four repetitions (57.14%) and three hyponymies (42.86%) in the original coding. These seven links occur across the three illustrated episodes rather than representing three links in total. Most relate to food preparation and family relationships. The original tables are retained; the category interpretations require the qualifications discussed alongside the examples, and the counts do not establish a corpus-wide rate of complementarity.

Table 14

Frequency of Originally Coded Inter-semiotic Relations

Inter-semiotic relation	Frequency	Percentage
Repetition	4	57.14
Synonymy	0	0
Antonymy	0	0
Hyponymy	3	42.86
Meronymy	0	0
Collocation	0	0
Total	7	100

Note. N = 7 originally coded correspondences across three illustrated episodes. The original category assignments are retained; see the interpretive qualifications in the text.

Here are the gathered co-occurring visual and verbal elements in the videos that depict ideational inter-semiotic complementary:

Figure 12 and Table 15 illustrate family travel. The original coding relates the depicted mother to the verbal "we" through hyponymy. More precisely, the image can identify a member of the group referred to by the pronoun; this contextual reference is not necessarily a class–subclass relationship. The car provides a means of travel, whereas "every time" expresses frequency. Their different functions do not imply semantic contradiction. The possible correspondence between travelling and "used to go" also requires checking against the complete alignment record.

Figure 12

Family Travel



Table 15

Inter-semiotic Comparison of Family Travel

Mode	Participants	Process	Goal	Circumstance	Attribute
Visual	mother	traveling	---	car	---
Verbal	we	used to go	for a trip	every time	---
IIC	H	---	---	---	---

Note. IIC = ideational inter-semiotic complementarity; H = hyponymy; R = repetition. Dashes reproduce blank or uncoded entries in the original analysis. Category assignments require the qualifications discussed in the text.

Figure 13 and Table 16 illustrate tupig preparation. The original coding links the mother to "us" in "let's" through hyponymy, although this is more cautiously understood as a contextual participant reference. Three repetitions connect "putting" with "put," the depicted tupig with "it," and banana leaves with "on banana leaves." "Now" supplies temporal organisation. These correspondences concern food preparation rather than an explicit conservation message.

Figure 13

Demonstration of Tupig Making



Table 16

Inter-semiotic Comparison of Tupig Preparation

Mode	Participants	Temporal marker	Process	Goal	Circumstance
Visual	mother	---	putting	tupig	banana leaves
Verbal	(let) 's	now	put	it (tupig)	on banana leaves
IIC	H	---	R	R	R

Note. IIC = ideational inter-semiotic complementarity; H = hyponymy; R = repetition. Dashes reproduce blank or uncoded entries in the original analysis. Category assignments require the qualifications discussed in the text.

In Table 17 and Figure 14, the original coding links the mother and son to "we" through hyponymy and classifies hugging in relation to "we're together" as repetition. The latter description is used here

consistently with the unchanged table, resolving the previous prose reference to synonymy. Nevertheless, hugging and being together are related rather than identical meanings, and the participant link is context-dependent reference. Both classifications need verification against the original coding criteria before revised category totals can be established.

Figure 14

Family Grievance



Table 17

Inter-semiotic Comparison of Family Reunion

Mode	Participants	Process	Goals	Circumstance
Visual	mother and son	hugging	mother and son	home
Verbal	We	‘ re (now) together		again
IIC	H	R	---	---

Note. IIC = ideational intersemiotic complementarity; H = hyponymy; R = repetition. Dashes reproduce blank or uncoded entries in the original analysis. Category assignments require the qualifications discussed in the text.

The illustrated inter-semiotic relationships concern family experience and food preparation. They provide limited explicit linkage to ecological objectives, although they may be coherent within general cultural tourism narratives. This finding does not establish what audiences understand, remember, or do. The practical implication is to connect ecological claims with corresponding imagery where ecotourism is the intended message, without treating scenic content as sufficient evidence of sustainability.

DISCUSSION

The principal finding concerns the relationship between scenic representation and explicit ecological meaning. The examples link the destination to family experience, food, and heritage, while images locate those experiences within natural and cultural settings. Judged against the conservation and educational criteria discussed by Donohoe and Needham (2006) and Torsney et al. (2025), these features provide a basis for nature-based tourism promotion but do not establish a complete ecotourism message. This distinction is especially necessary for recreational activities whose environmental impacts were not assessed.

The result is consistent with the concern raised by Băcilă et al. (2022) that tourism promotion may give limited explicit attention to sustainability. The comparison concerns communication, not equivalence between the destinations or their ecological performance. The present evidence supports examining what is left unspecified; it does not justify describing the videos or their producers as environmentally irresponsible.

The food-preparation example shows that modes can correspond closely while communicating a cultural activity rather than ecological responsibility. Conversely, a landscape can supply setting without repeating a spoken statement. Consequently, a small number of coded repetitions is not an adequate measure of overall coherence. Jiao and Hassan (2024) provide a useful precedent for analysing destination meaning across modes, but the present corpus requires a more complete alignment record before the strength or prevalence of complementarity can be compared.

The analysis also separates represented emotion from audience emotion. Family members' smiles, gaze, and physical closeness are features of the depicted narrative. No audience interviews, experiments, comprehension measures, or engagement analysis were conducted. Claims that visuals persuade more effectively than speech, that viewers use particular cognitive processing routes, or that the videos improve memory therefore fall outside the evidence.

Where ecotourism is an intended message, content creators can connect specific practices with corresponding narration or captions. For example, an image of a natural site could be paired with an explanation of a verified conservation rule, and a local activity could be accompanied by an accurate account of community participation or benefits. Such messages should reflect documented practices at the destination. These are design recommendations arising from the analysis, not tested interventions.

A production review can ask whether each ecological claim has a visible or otherwise verifiable referent and whether scenic footage is being presented as evidence of sustainability without explanation. Family storytelling can remain part of the narrative, while ecological information clarifies how visitors should act. Captions and accessible descriptions are possible additions, although accessibility was not evaluated in this study.

CONCLUSION

The study shows that the selected Ilocos Norte videos combine verbal narratives of cultural food, family relationships, and shared experience with visual representations of natural destinations and tourism activities. The illustrated inter-semiotic links chiefly reinforce cultural and interpersonal meanings. Although natural scenery is visible, it does not by itself establish explicit ecotourism promotion. The findings therefore suggest opportunities for closer alignment between verbal accounts and the visual representation of conservation, environmental learning, and responsible travel. They do not demonstrate that visual content influences audiences more strongly than verbal content, because audience responses were not measured.

For tourism communicators, the findings support pairing relevant images with accurate explanations of ecological practices and community benefits. For verbal-only media, including radio advertisements and podcasts, these practices can be described clearly without reliance on scenic imagery. Such recommendations should be tested through audience research. The study remains limited to three competition videos, translated verbal examples, and selected visual frames; the original coding records are needed to verify the classification issues identified in the illustrative analyses.

ACKNOWLEDGMENT

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors. The author gratefully acknowledges the steadfast support and guidance of thesis adviser Mr. Ryan Roi Domingo, as well as the valuable feedback and patience of thesis committee members Dr. Richard Agbayani and Mr. Melveritz Gomez. Special thanks also go to the author's parents, siblings, NJ and Agnes, college friends Eka and Aby, and Jaybee for their unwavering encouragement and support throughout this endeavor. Finally, the author offers deepest gratitude to Almighty God for strength and guidance.

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