

Sabrina Francesconi (2017), "Dynamic Intersemiosis as a Humour-enacting Trigger in a Tourist Video", *Visual Communication*, 16:4, pp. 395-425.

Introduction

Set in the city centre of Amsterdam, the capital city of the Netherlands, the Hans Brinker Budget Hotel welcomes its prospective visitors to its website in this way:

Welcome to Hans Brinker, the cheapest, the worst, the best... no swimming pool, no room service, no pick-up service, no bridal-suite, no gym, no spa, no bellboy, but cheap rooms, a restaurant, a nice bar, a club, 24 hour reception and 500 beds. <http://www.hansbrinker.com/>¹

Denigrating what could be defined as an anti-accommodation solution, the homepage celebrated the lack of services offered by the Hans Brinker Hotel. In the information section, the addressed target was described as follows: "This budget hotel can accommodate individuals, backpackers and groups (students, scholars etc.)." Yet, prospective guests were warned against terrible health accidents that may occur:

Those wishing to stay at the Hans Brinker Budget Hotel, Amsterdam, do so at their own risk and will not hold the hotel liable for food poisoning, mental breakdown, terminal illness, lost limbs, radiation poisoning, certain diseases associated with 18th century, plague, etcetera. <http://www.hansbrinker.com/>

Through this hyperbolic passage, the website connoted the hotel as a transgression site, based on sex, alcohol and drug abuse, thus appropriating stereotyped images of Amsterdam. In light of this campaign of self-denigration, risks for guests' health were combined with a humorous illustration of the hotel's eco-conduct.

In order to disseminate the terms of its eco-commitment, the hotel had made available a 2':18'' video on the YouTube video-sharing platform, entitled "Hans Brinker Budget Hotel. Eco-tour"

¹ This text was retrieved in January 2014 and is no longer available online. In September 2014, the following text was posted on the director's blog: "After years of hanging on to our solid reputation of being the 'worst' hotel in the world, we are now trying to become the most 'likeable' hotel in the world." <http://www.hansbrinker.com/category/news/> (last accessed March 2015).

(https://www.youtube.com/watch?v=uv3KqZUY_qc).² Shot and produced in 2008 by the advertising agency KesselsKramer, the commercial encodes the perspective of the potential visitor and features a tour of the hotel, with back-and-white dynamic images, soundtrack and voiceover. The temporal unfolding of the viewing path mirrors the physical exploration of the hotel, starting from its location on the European map, to the exterior facade, the lobby, the stairs, the rooms, the toilets and the garden.

This article seeks to explore the use of multiple semiotic resources in the Hans Brinker Budget Hotel video. More specifically, it observes how dynamic intersemiosis is adopted for humorous meaning-making and in order to make the site attractive to a specific audience, that of young backpackers looking for cheap and alternative accommodation. In the attempt to integrate the General Theory of Verbal Humour with multimodal analysis, it is here claimed that dynamic intersemiosis acts as the humour-enacting trigger enabling script shift, that is the semantic process of frame reversal inherent in humour generation.

In order to reach this conclusion, a micro-analysis will first be conducted, based on shot-by-shot observation, and addressing a) the adopted modes (speech, music, image, writing, colour) and their modal resources (represented participants, movement, angle, size of frame), and b) their interaction modes and forms. A macro-analysis will follow, examining tourism text genres within the context of tourism discourse, in light of medium, mode, dynamism, post-tourism discourse. This second level of inspection will finally discuss the promotional function of the video for a given audience, and its semiotic potential within the post-tourism discourse system.

The tourism discourse system as context of reference

Over the course of time and in its plural manifestations, tourism has developed “a discourse of its own” (Dann, 1996: 2). This may find expression in oral and written communication, in face-to-face or mediated interaction and be used in multidimensional tourism situations, variously including

² I saw this video during the ICT days 2013 conference “Social Network: le reti che cambiano le regole”, delivered by digital Media and Social Media strategist Mirko Lalli. Held in Trento, on March 22nd, 2013, the event was organized by Trento Rise, the University of Trento and the Fondazione Bruno Kessler (<http://2013ictdays.it>, last accessed March 2015). The Hans Brinker video was used to exemplify creativity and innovation in tourism communication.

experts, stakeholders, students, tourists and the general public. In turn, these communication situations imply diverse degrees of linguistic specialization, negotiate a range of generic configurations and fulfil various communication functions.

The variety of informative (official guides and websites), instructive (itineraries and regulations), promotional (brochures and advertisements) tourism texts ‘mark’ a site, act as ‘signs’ to the signified, by making it recognizable and unique to the eyes of potential visitors (Culler, 1988). Overtly designed in order to construct, influence, orient, control and manipulate users’ visions and actions (Dann, 2012; Maci, 2013), promotional texts, more specifically, represent the site as appealing, attractive and worth choosing. To this end, they turn a ‘site’ into a ‘sight’, a must-see destination, a *sehenswürdigkeit* (Francesconi, 2012, 2014). This vision-based vocabulary is due to the fact that ‘tourist consumption is primarily visual’ (Jenkins, 2003: 309), that visiting equals seeing, as the huge amount of photographs tourists obsessively accumulate and proudly display testifies to (Sontag, [1971] 2002: 9). Consistently, tourist guides adopt a communication text type that Enkvist (1991) terms the ‘stop-look-and-see strategy’, by verbally instructing readers on the itinerary to be followed and on the sights to be observed. As dynamic rather than static texts, videos exploit medium and mode-derived affordances to shape an illusion of site vision and exploration.

Not surprisingly, John Urry ([1990] 2002) has defined the model of perception tourists adopt while on holiday as the ‘tourist gaze’, explaining that it functions as a lens which (de)codifies new images by working with carefully planned visual filters. Via ubiquitous, breathtaking, glossy images, such filters are ‘pre-packaged’ by the tourist industry before the holiday is taken (Francesconi, 2014). The anthropologist himself has recently revised the tourist gaze paradigm, encompassing a more inclusive, co-participatory and multi-sensorial framework (Urry and Larsen, 2011). Within such redefined multimodal tourism discourse, vision is still acknowledged as “the organizing sense” (p. 195).

Traditionally, tourism promotion textuality has deployed multimodal resources in order to enhance, beautify and celebrate the site (Francesconi, 2014). Breathtaking pictures systematically select, organize and embellish the depicted object through strategies of composition, viewpoint,

lighting and colour (Kress and Van Leeuwen, [1996] 2006), by depicting uniquely located, renovated, managed spaces. Visuals subtly interact with what Dann defines as the verbal “language of euphoria” (1996: 65), rich in superlative, laudatory solutions: the position is “simply superb”, bedrooms are “extremely comfortable”, the cuisine is “absolutely sophisticated” and the staff are “uniquely efficient”. In audio-visual texts, background music is often selected as a mood creator (van Leeuwen, 1999), with instrumental, oriental, meditative melodies providing the perfect ambience for luxury contexts, whilst vibrant, dynamic rock music offers the backdrop for adventurous options. In these recurrent and predictable multimodal configurations, multimodal tourism instances thus show a certain degree of generic integrity (Francesconi, 2014).

However, due to the steady development of digital communication, to the proliferation of competing texts and to the widespread feeling of disbelief towards tourist promotional communication, tourism text instances are undergoing systematic induced generic innovation (Calvi, 2010; Maci, 2013; Francesconi, 2012). Unlike natural and spontaneous changes, induced generic innovation is intended as a purposeful and explicit manipulation of genre patterns (Bhatia 2004, 2010). This means tourist text designers and producers consistently (re)invent, (re)define and (re)contextualize modes and forms of generic configurations at lexico-grammar, textual and structural levels (Calvi, 2010; Dann, 2012; Maci, 2013; Thurlow and Jaworski, 2010).

At the verbal level, the sociologist Graham Dann (1996) asserts that some tourism texts tend to adopt specialized registers in line with the unceasing segmentation and specialization of the tourist offer. Respectively expressing forms like heritage tourism, food tourism or eco-tourism, examples are the registers of nostalgia, food, or ecology. The latter is termed Greenspeak (Dann, 1996: 243) and resorts to verbally-expressed eco-explicit messages, with a focus on eco-sustainability, the scientific episteme advocating the preservation of natural resources for future generations (Fennell, 2014).

At the textual level, then, humour is increasingly being deployed in tourism communication for its emotional and cognitive impact on the audience (Dann, 1996; Maci, 2013; Pearce, 2009). Given its

entertaining function, it operates within the ‘post-tourism’ discursive horizon (Urry, 1990), whereby tourism texts overtly address fun-seeking holiday-makers. While looking for an enjoyable and amusing tourism experience, such a target is aware of and plays with its role within tourism discourse. Critical exploration of humorous tourist texts is still modest and deserves substantial implementation.

Humour and multimodality

Within the academic community, humour is predominantly defined in terms of the emotional response it engenders (Chiaro and Norrick, 2008; Critchley, 2002; Martin, 2007). The psychologist Rod Martin (2007: 8) terms ‘mirth’ that pleasurable feeling elicited by humour, distinct from more explicit smiling or laughter, and subsequent to humour identification, understanding and decodification (Critchley, 2002: 80). A spontaneous and pervasive component of everyday informal interactions, humour is substantially being adopted, both consciously and purposely, in media communication and in the tourism domain (Francesconi, 2011, 2013; Pearce, 2009).

Humour may target ethnic groups, family members, professional categories (Attardo, 2001). It may even be self-projected, and configure self-humour. In this case, it reveals a funny, playful attitude and may perform a self-enhancing function (Davies, 2002: 28). Humour may also adopt different forms, like irony, sarcasm or parody, among others. Irony is used when saying the opposite of what is meant, whereas sarcasm implies expressing a negative comment by saying something positive about a negative situation (Attardo, 2001). Central to the hotel video, parody has been defined by Hutcheon as a form of imitation, which is therefore “parasitic and derivative” ([1985] (2000): 3). It is “characterised by ironic inversion” and therefore marks “ironic difference” and may express distance, criticism, although not necessarily disrespect.

More broadly, humorous messages are encoded following the incongruity theory, developed by Attardo and Raskin (1991, 1994) and Attardo (2001) into the General Theory of Verbal Humour. The Theory is based on script opposition: the semantic opposition between two frames or schemata humorous texts are based on. Accordingly, humour is generated when the reader switches from a first and serious (S_1) to a second humorous script (S_2). An example might be a humorous slogan the author

saw on a London t-shirt: “When I read about the evils of drinking I gave up reading” (Francesconi, 2005). The first part, “When I read about the evils of drinking I gave up” frames a positive script, narrating a personal story of awareness acquisition of the evils of drinking. An expected, paradigmatic conclusion of the passage would imply: “drinking”, indicating that the knowledge of alcohol side-effects has led to a healthier way of behaving. On the contrary, an unexpected solution is given: “reading”, which reverses S_1 and introduces S_2 . The health problem is identified in the practice of reading rather than in the drinking habit, therefore generating amusement.

Attardo’s theory has been substantially developed and used for verbal texts, both oral and written. Yet, Norrick (2004) claims that all humour relies on multisemiosis: even apparently monomodal texts like jokes exploit the communication potential of intonation, gesture, eye contact and posture. Hence, the linguist advocates the development of a multimodal frame of analysis, a call, which has only started to receive some critical responses and almost exclusively in relation to static texts. Multimodal political cartoons have been addressed by El Refaie (2009), Stewart (2013), Tsakona (2009), whereas multimodal ironic and sarcastic advertisements have been analysed by Lagerwerf (2007). As for dynamic instances, multimodal TV sketch-shows have been examined by Balirano and Corduas (2008) through the adoption of multimodal script analysis. The development of a dynamic multimodally-expressed-humour framework is hence of extreme necessity in the case analysed in the present article, where the co-deployment of speech, dynamic images and music enables the humorous message to achieve semiotic value.

In my previous research (Francesconi, 2011, 2013) I explored multimodally expressed humour in static comic texts. In my first study of Scottish cartoon postcards (2011), I argued that visual-verbal interaction activates the script shift, which enables the text to generate humour. One semiotic resource, either visual or verbal, frames the serious S_1 and the other semiotic resource simultaneously subverts it and enacts humour. My second study (2013) addressed a corpus of comic-strip postcards on Britishness, by observing the meaning-making and humour-generating unfolding of panels. In this

article, multimodally expressed humour will be questioned and examined in a dynamic multimodal text.

Acknowledging multimodality as a pivotal source of expression and communication in tourism discourse, the present article thus uses the tools of multimodal analysis as integrated into humour analysis. Multimodal analysis has been developed from M.A.K. Halliday's systemic functional linguistics (SFL) (Halliday, 1978; Halliday and Hasan, 1985). SFL views language as a resource for doing things (functional) and as making meaning (semantic), both processes occurring in specific socio-cultural contexts and being contextually determined (contextual). Halliday and Hasan claimed that, alongside verbal language, various interrelated non-verbal modes of meaning exist in every culture (1985: 4). Questioning logocentrism, multimodality perceives monomodality as an abstraction (Kress and van Leeuwen, 2001, [1996] 2006; Kress, 2010; Lemke, 2002) and addresses all semiosis as multimodal. Hence, it does not deny but redefine language, seen as one semiotic resource among others and as making meaning in combination with other modes (Kress, 2010: 79).

Over the last two decades, scholars in multimodality have extensively investigated modes including images, colour, speech, music, and the semiotic potential of modal resources within such modes (Jewitt, 2013; Kress and van Leeuwen, [1996] 2006; van Leeuwen, 1999, 2011). Images, for example, have been explored as making meaning across represented participants, angle, size of frame, light, framing, among other resources (Kress and van Leeuwen, [1996] 2006). More recently, increasing attention has been devoted to intersemiosis, namely the interaction of various modes in multimodal ensembles (Royce, 2007). These may project mutually coherent meanings or incoherent meanings, the former having been defined in terms of 'modal congruence' or 'modal dissonance.' (p. 31) It is here claimed that Royce's concept of cross-modal dissonance can be easily applied to the incongruity theory in humour studies and may be seen as activating the process of script-shift.

Research design

In order to observe multimodally expressed humour in the Hans Brinker Budget Hotel video, first a micro-analysis will be conducted, based on shot-by-shot observation, followed by a macro-analysis

addressing tourism text genres within the context of tourism discourse. The fine-grained examination will identify a) the adopted modes and their modal resources and then will observe b) their interaction. Specifically, the inspection will detail the role of speech, music, image, writing, colour and, in regard to modal resources, represented participants, movement, angle, size of frame, in shaping the viewing-visit path. It will then address intermodal relations in terms of semiotic congruence or dissonance and relate them to humour generation. By taking into account medium, mode, dynamism and post-tourism discourse, the macro-analysis of the video will finally position the instance within the overall genre of promotional material, suggest some plausible interpretations of its semiotic potential within the post-tourism discourse system and make inferences about rendering the hotel attractive for a given audience and worth booking.

As suggested, the present study takes the shot as the basic meaningful unit. Structurally, film diegesis can be observed as being composed of ranks corresponding to words, clauses, sentences, paragraphs and chapters in a written text (Baldry and Thibault, 2006; Bateman and Schmidt, 2012; Burn, 2013; Iedema, 2001). The text will be here examined as divided into the composing units of frame, shot, scene, and generic stage (Iedema, 2001: 189). The first is the still of a shot (there are 30 frames in one second) and the second is an uncut video unit, thus identified on a formal basis. Made up of one or more shots, the scene is a one time–space unit, while the generic stage embraces diegetic units such as beginnings, middles and endings. Among these levels, the shot is generally taken by film text analysts as the basic meaningful video unit (Iedema, 2001; Pan *et al*, 2011), its role and function corresponding to those of the clause in SFL.

In order to assess meaning-making within the shot and across shots, Burn's (2013) notion of the kineikonic mode will be adopted. Accordingly, the video is a hybrid text, as it combines the logics of time and space (a speech act is an example of time-based text, whereas a brochure of space-based text). Drawing on the Bakhtinian concept of chronotope to illustrate space–time relations in literary discourse, 'the kineikonic chronotope' has been conceptualized for film analysis, in order to express the interplay of *kinein* (move) + *eikon* (image). Meaning is projected in the video along two

syntagmatic axes: text analysis should address modal co-patternings within the frame (synchronic syntagmatic) and modal sequential unfolding across shots (diachronic syntagmatic). The kineikonic chronotope thus advocates the study of the orchestration of different modes in both spatial and temporal dimensions. If the spatial and synchronic organization is predominant in the individual frame, the temporal and diachronic marks the shot (Burn, 2013).

Due to space constraints, the transcription of an approximately 20'' scene will be given, composed of six shots and featuring eco-toiletries in the Hans Brinker Hotel (shots 16–21 in the whole video). A meaningful self-sufficient unit, this excerpt is considered particularly representative of the whole video in terms of inter-semiosis and humour generation, as it offers an example of mirth-generating multimodal script reversal. As for ranks, the selected clip can be considered a scene, since it centres on a unique and homogeneous space referent, that of the bathroom, whose various items and corners are focused on in the various shots. The transcription identifies shots in terms of their number and duration, then displays the image track with the screen shot, represented participants, movement, size of frame and angle and, finally, the soundtrack as composed of speech and music (for a full presentation of the whole video multimodal transcription, see the Appendix).

It should be borne in mind that the transcription is never transparent, being based on the selection of a specific timescale and the foregrounding of specific data chosen by the transcriber. Given the highly detailed and complex nature of multimodal data, small video clips are generally selected, about one minute in length, but this value highly depends on the questions being raised. As such, short videos available on YouTube like the one selected here prove to be valid textual units for multimodal analysis. A further problematic aspect of transcription relies on the fact that an originally audio-visual, time-based artefact is transposed on a visual, space-based text that inevitably manipulates the data. Yet, it effectively illustrates the linear unfolding of textual development and provides extremely valid insights into the understanding and analysis of the complex organization of multimodal resources in the video. The transcription system adopted here combines features of the systems proposed by Baldry and Thibault (2006), Bateman and Schmidt (2012), Burn (2013) and Iedema (2001). Data

have been obtained through the support of the ELAN software, a system for multimodal video annotation developed at the Institute for Psycholinguistics in Nijmegen and freely available online at <http://tla.mpi.nl/tools/tla-tools/elan/>. ELAN allows for the identification and annotation of many semiotic resources in a text unit, such as transition types, angle, size of frame, voice and music.

Text analysis

The Hans Brinker video features a cohesive and balanced composition (see Table 1). It opens and closes with a slide showing the hotel name. In the opening slide, an arrow shows the position of the hotel on a map of Europe, while the title promises an ‘Eco-tour’. This is subverted in the closing slide, where the hotel is defined ‘accidentally eco-friendly’. Accounting for about a quarter of the total video, the generic stages operating as ‘introduction’ and ‘conclusion’ include shots 2, 3 and 31, with views of the HB hotel exterior façade.

The central section builds the body of text, which provides significant information on eco-facilities and services at the guests’ disposal. In turn, the body is composed of a) the six main scenes depicting the bedrooms, the bathrooms, the kitchen, the courtyard, the gym and the spa and of b) three subordinate sections showing lounge, stairs and corridors (shots 4, 5, 6, 28). The linking sections, specifically, outline the tour and weave the text together. In total, the body accounts for about three quarters of the whole video.

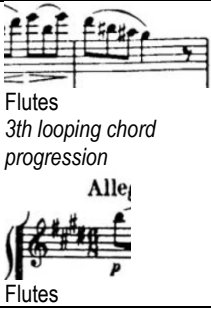





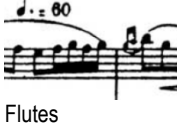

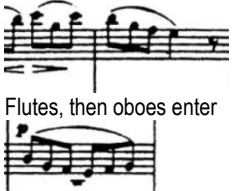

Table 1: The video structure

Generic stage	Scenes	Shots	Time span	
Introduction	1: opening slide	1	00:00-00:06	
	2: view from the outside	2,3	00:07-00:17	
Body	3: lounge and stairs	4,5,6	00:18-00:33	
	4: sleeping rooms	7-15	00:34-01:03	
	5: bathrooms	16-21	01:04-01:27	
	6: kitchen	22-26	01:28-01:41	
	7: courtyard	27	01:42-01:51	
	8: corridor	28	01:52-01:54	
	9: (missing) gym	29	01:55-01:58	
	10: (missing) spa	30	01:59-02:00	
	Conclusion	11: view from the outside	31	02:01-02:02
		12: closing slide	32	02:03-02:16

Within the distinct sections, the multimodal text makes meaning through the orchestration of various modes, i.e. speech, music, writing, image, colour and of modal resources within one mode, such as represented participants, movement, angle, size of frame. These can be seen as projecting, respectively, the visual and aural sensorial systems and make up the visual and audio tracks.

In order to show interacting systems in the video, Table 2 provides a transcription of multimodal data depicting synchronic syntagmatic modal co-occurrences along the horizontal axis and the diachronic combination of items along the vertical axis. Synchronic syntagmatic co-patterns simultaneously display in space, whereas diachronic syntagmatic combinations unfold in time.

Table 2: Multimodal transcription of the bathroom scene

Synchronic syntagmatic co-occurrences									
	Shot n*	Sound track		Image track					
		Speech	Music	Screenshot	Writing	Represented participants	Colour	Angle, size of frame	Movement
Diachronic syntagmatic patterns unfolding in time	1) 1:04 - 1:09	Guest bathrooms are a celebration of cleanliness and eco-friendliness.	 Flutes <i>3th looping chord progression</i> <i>Alle</i> Flutes			Sink and toilet bowl	Black & white	High angle, medium shot	Tilt, hand-held camera
	2) 1:10 - 1:11	Refresh yourself	 Flutes			(Finished) toilet paper	Black & white	High/eye angle, close-up	Stationary, hand-held camera
	3) 1:12 -	with a range of eco toiletries	 Flutes		Eco-toiletries	(Finished) toilet paper	Black, white, green	High angle, close-up	Pan, hand-held camera
	4) 1:13 - 1:15	and the eco-shower.	 Flutes			Shower	Black & white	Low angle, close-up	Stationary, hand-held camera, water falling
	5) 1:16 - 1:23	We also ask you, the guest, to help honour our eco-commitment: leave the towel on the rack: we	 Flutes, then oboes enter			Towel	Black & white	Low/eye-angle, medium shot	Stationary, hand-held camera

		won't wash it.							
6)	1:24 - 1:27	Throw the towel on the floor: we still won't wash it.	 Oboes			Towel on the floor,	Black & white	High angle, long frame	Stationary, hand-held camera

This scene humorously promotes the hotel toiletries as eco-friendly, as they spare toilet paper, water and energy for cleaning towels. It is divided by cuts – used as exclusive transition types in the video – into six shots, which show different corners of the bathroom: the toilet, the shower and the washbasin. In the following section, text analysis will first concentrate on single modes and then on their interplay, in order to answer the first two research questions: How do dynamic images and the soundscape combine in terms of congruence and dissonance? How does intersemiosis act as humour-enacting trigger in the multimodal artefact?

Image and sound tracks

Within the scene, size of frame varies from medium to close-up and perspective changes from high to low through eye angles. Such fluidity faithfully reflects the guests' mobile gaze, which explores the various sites and corners with varying degrees of attention, from shifting viewpoints and at different distances. Often stationary, the camera moves along the vertical line in the first shot and along the horizontal line in the third one: tilt and pan allow viewers to experience a more 'live' sensorial perception of the bathroom, framing a spontaneous and dynamic movement of the space-inspecting gaze. Action within the scene unfolds with water drops falling from the shower. Dynamic images are in black and white and out of focus, achieving a fuzzy and blurred effect via the hand-held camera. The only colourful element in the room is the green arrow, used as a pointer and associated with the writing 'eco-toiletries'.

As the use of modes and modal resources demonstrates, the bathroom description unfolds in time and space. It reflects indeed a physical tour and inspection of the hotel space, from the viewpoint of guests-to-be. As such, it substantiates what Enkvist (1991) terms the 'stop-look-and-see strategy', a communication text type the linguist identified as peculiar of tourist guides. Like a 'dynamic' travel

guide, the video pre-establishes the tourist gaze, traces the itinerary and accompanies the visitor accordingly.

The image track interacts with a carefully composed soundtrack showing a perspectival organization of the soundscape, where different sounds have different degrees of relevance to the listener. In general terms, Van Leeuwen (1999: 23) identifies the first, most prominent sound in the foreground as the figure; the mid-ground sound, acting as support as the ground; and background sounds as the field. In figure position, the voice plays a predominant role throughout the whole hotel video, while the music has an accompanying function, operating as the ground. The adult male voice-over is clear, loud and tense; it sounds vibrant and engaging. In so doing, it perfectly evokes the tone and timbre of standard promotional texts for tourism, in their unmistakable laudatory language (Francesconi, 2014). It is deeply committed to celebrating the eco-friendly policy of the hotel:

Guest bathrooms are a celebration of cleanliness and eco-friendliness. Refresh yourself with a range of eco-toiletries and the eco-shower. We also ask you, the guest, to help honour our eco-commitment: leave the towel on the rack: we won't wash it. Throw the towel on the floor: we still won't wash it.

Uttered by such an appealing voice, the verbal text makes systematic use of the register of Greenspeak. In the text, this occurs mainly at the level of vocabulary, through the pervasive use of the eco-prefix in lexemes like 'eco-friendliness', 'eco-toiletries', 'eco-shower' and 'eco-commitment'. The verbal eco-text looks then highly dialogic: imperative forms like 'refresh yourself', 'leave', 'through' are used to invite guests to take advantage of the innumerable eco-solutions provided by the hotel. In the third clause, emphasis is put on the guest as participant via the duplication of target positioning, 'you, the guest'. Besides establishing an intense interpersonal bond, the personal pronouns 'we' and 'you' position hosts and guests along a shared ethical horizon. The guest is welcomed to respect and honour the hotel's eco-commitment. Furthermore, the verbal instance shows a high level of lexical density, i.e. many lexical items, and a low level of grammatical intricacy, i.e. a low level of clause complexity. This is in line with a tendency in tourism textuality and makes the unit both controlled and accessible (Stubbs, 1996: 74) In this instance, the exaggerated

and redundant eco-language nonetheless achieves a parodic effect. The humorous text appropriates, exaggerates and subverts the code of Greenspeak, casting humour on monologic, self-celebratory and fake eco-messages.

From the viewpoint of semantics, script shift can be identified in this verbal unit. The first part, “We also ask you, the guest, to help honour our eco-commitment: leave the towel on the rack: we won’t wash it. Throw the towel on the floor” frames a positive script, asking guests to responsibly co-participate in the hotel eco-conduit. Paradigmatically, an expected conclusion of the passage would imply: “we will wash it!”, indicating that the hotel washes towels only if necessary and if explicitly requested by guests. On the contrary, an unexpected solution is given: “we still won’t wash it”, which reverses S_1 and introduces S_2 . Pretended eco-policies are hilariously presented as hiding professional laziness, absence of hygiene and insensitivity to dirt.

Clearly, speech is not isolated in the aural semiotic process, as it interacts with soft, pleasant instrumental music. A famous and easily recognizable composition, it is taken from Peer Gynt Suite n° 1 op. 46 by the Norwegian composer Edvard Grieg, written in 1875 for Henrik Ibsen’s play of the same name as the piece of music. More specifically, it is the first of four pieces, *Morning Mood*. Due to its highly evocative romantic style, the composition has been frequently adopted in films, TV commercials, and computer games, and even in an episode of *The Simpsons*. Flute and oboe alternate in the melody of the piece, with violas and bassoons acting as linking items. The music thus constantly develops the same leitmotiv in a loop through repetitions with minor variations. The result is non-diegetic music, which provides an emotional accompaniment to the film, creating a highly positive mood, both relaxing and seducing (van Leeuwen, 1999). After identifying which modes and modal resources are enacted in the video, attention should be devoted to the intermodal relation.

Intersemiosis

Modal congruence (Royce, 2007: 31) can be envisaged, respectively, across music and voice quality and across dynamic images and speech content. As previously mentioned, both melody and voice project positive values, which are mutually amplified by their interaction. An example of the

latter is the simultaneous visual and audio expression of key words such as ‘eco-cuisine’, ‘eco-toiletries’ or ‘eco-elevator’ through writing and speech. With the support of the green arrows, the spoken and written lexemes mutually reinforce each other, as intersemiotic configurations have a multiplicative rather than additional meaning potential (Baldry and Thibault, 2006). Yet, as observed in the case of eco-vocabulary, such a visual and aural intersemiotic emphasis and redundancy achieves a parodic effect.

In contrast, modal dissonance (Royce, 2007: 31) emerges when the positive value achieved by music and voice quality conflicts with the negative one shaped by moving image and speech content. Against the pleasant soundtrack and reassuring tone of the speaker, the moving black and white images alongside weak light reveal the dirty, narrow, inaccessible and inhospitable hotel spaces. Table 2 shows a clear example, where the humorous verbal text explains the towel-(un)cleaning procedure adopted by the hotel, consistently illustrated and semiotically amplified by the dynamic images. Once more, this contrasts with the appealing atmosphere created by the soundtrack and voice quality.³

Intermodal congruence and dissonance can be thus easily encapsulated within the MEH framework and associated to script shift. The first serious script is activated at the aural level, by the soundtrack and speaker’s tone. S_1 shapes the Hans Bricker Budget Hotel as a hospitable and welcoming place, where visitors can have a pleasant stay. The second humorous script operates at the intersemiotic level with speech content and at the visual level with black and white images showing the shabby environment. The budget hotel is framed by S_2 as a non-eco-facility, whose cost-cutting priority has been determined at the expense of services and comfort. Interestingly, script reversal in the dynamic text occurs simultaneously, with systems mutually subverting the projected frames. If, as seen in the

³ As the Appendix shows, humour may be activated in slightly different inter-semiotic forms throughout the text. For instance, the kitchen scene (shots 22–26) or the courtyard scene (shot 27) show no script reversal within the verbal unit, which thus operates as an S_1 activator, whereas the visual text projects S_2 .

drinking-related example, verbal humour activates first S_1 and subsequently S_2 , this dynamic ensemble develops S_1 and S_2 together, and subverts S_1 *while* it is being projected.

Text micro-analysis has highlighted the careful construction of the video, its multimodal configuration and its intersemiotic expression of humour. A second, macro-analysis of the video aims to position the instance within the overall genre of promotional material and suggest some plausible interpretations of its semiotic potential within the tourism discourse system, more specifically regarding a) its parodying function of other eco-tourism texts, and b) its attractiveness for a young, alternative and budget-conscious target audience. Research questions to be addressed are the following: How does multimodally expressed humour position the Hans Brinker Hotel within a tourism discourse? How and why is the parody of promotional (eco)-tourism videos realized?

The Hans Brinker Budget Hotel video is an entertaining and amusing instance. Far from boring informative tourism texts, from formulaic promotional material, or, again, from fake eco-explicit instances, the message is multimodally conveyed in such a way as to attract and hold viewers' attention and to activate a positive emotional response (Pearce, 2009: 639). An effective tourism communication strategy, humour differentiates the text from other competitive instances belonging to the same domain.

As such, the video can easily be inscribed within the epistemic frame of post-tourism (Urry, [1990] 2002), based on a) a ludic approach to tourism experiences and to tourism representative systems, and b) a deep awareness and self-awareness of tourism and textual dynamics on the part of post-tourism discourse actors. However, the video encodes highly specific forms of humour in order to fulfil its communication function.

Upon first seeing it, since the humorous message target and codifier correspond, the text creates self-humour. A powerful strategy of self-promotion (Davies, 2002: 20), humorous self-mockery presents the hotel owner and staff as self-ironic and clever people, who will make the stay in Amsterdam unique. A second and deeper vision yet reveals that the video configures a parody of traditional celebratory eco-tourism texts and denounces their pretended credibility. The multimodal

and multisensorial dimension indeed should confer touches of vividness and an impression of reality to the (intangible) scene. Consequently, the multimodal message is supposed to achieve more reliability in the recipient's eyes, who is far from the site and cannot directly inspect the room before booking (Francesconi, 2012; Dann, 2012; Maci, 2013). In its parodying function, the text appropriates and subverts the standardized structure, tone, vocabulary and visuals of promotional instances, thus operating at the level of modes and modal resources. In order to do so, it embeds in the tourism text some communication strategies proper of Greenspeak, both verbal (eco-vocabulary) and iconic (green arrows). These overtly and paradoxically cast light on the artificial and staged nature of promotional texts for (eco)-tourism.

Parody also involves the governing principle of the logics of time and of space. As a dynamic text, the kineikonic mode encompasses the physical movement and the temporal duration of the guest's tour of the hotel's spaces. Via strategies like angle, size of frame, movement, and hand-held camera, the instance subtly configures the unfolding of site occupation, fruition, and consumption. If the multimodal ensemble makes the scene look 'real', the dynamic text makes the site look 'accessible'. The pretended hotel eco-exploration is also the target of parody.

Parody is to be finally inscribed within the digital context of YouTube video-sharing platform. YouTube has indeed a solid tradition of parodic videos, mainly produced by amateurs, even though increasingly by professionals (Lange, 2011). In the 2.0 environment, the multimodal parodic instance acts as a prompt, inviting responses from its viewers and thus generating an entertaining interaction. A participatory situation is thus configured, where virtual dialogue is welcomed and becomes a constituent of the message itself (Adami, 2009, 2011). Needless to say, young people targeted by the hotel are very familiar with such online situations and likely to co-participate in the performance of digital 2.0 parody.

Via these various semiotic strategies, the Hans Brinker Budget Hotel video marks its audience as different, alternative and unique in terms of age, interests and motivations. As overtly expressed on their website, they welcome young, budget-conscious travellers: they address people looking for a

pleasant, funny, memorable social experience based on the subversion of everyday priorities, rhythm and lifestyle constraints. At the same time, they offer an off-the-beaten-track adventure, opposed to mass tourist packages but also to mainstream eco-tourist solutions.

Conclusion

To conclude, the Hans Brinker Hotel video configures an innovative text instance since it presents the accommodation option in an alternative and original way. In order to do so, it utilises a range of semiotic resources and combines them in a subtle and appealing semiotic interplay. This activates humour, in the form of parody, and offers an effective post-tourist communication strategy.

This study aimed to show how meaning is produced in humorous videos, to offer methodological indications on how to analyse similar instances, first by addressing intersemiosis via a fine-grained micro-analysis, secondly by addressing genre-related aspects. It thus fills a void in tourism discourse analysis, by examining humorous tourism instances, which are seldom researched.

Part of a wider project on multimodally expressed humour in the tourism discursive system, this article integrates and complements previous research on static humorous texts (Francesconi, 2011, 2013). A further and general line of investigation regards hypertextually expressed humour, assessing humour-generation within and across pages in online tourism discourse. More specifically to this instance, future research should, on the one hand, examine the online and actual feedback the Hans Brinker video has received and, on the other hand, compile a corpus of humorous tourist videos where the results obtained here may be checked.

Acknowledgements

I would like to thank Jeff Bezemer and Andrew Burn, as well as the anonymous reviewers, for their precious comments and helpful suggestions. I am grateful to the advertisement agency KesselsKramer for information on the video. Video frames have been reproduced by permission of KesselsKramer who hold the copyright for them. I wish to thank Anna Pallaver for the soundtrack transcription.

References

- Adami E (2009) We/You Tube: exploring sign-making in video interaction. *Visual Communication* 8(4): 379-399.
- Adami E (2011) The rhetoric of the implicit and the politics of representation in the age of copy-and-paste. *Learning, Media and Technology* 37(2), 131-144.
- Amsterdam Tourism Barometer: <http://amsterdam.toeristischebarometer.nl/Current> (last accessed March 2015).
- Attardo S (2001) *Humorous Texts: a Semantic and Pragmatic Analysis*. Berlin: Mouton De Gruyter.
- Attardo S and Raskin V (1994) Non-literalness and non-bona-fide in language: Approaches to formal and computational treatments of humor and irony. *Cognition and Pragmatics* 2(1): 31-69.
- Attardo S and Raskin V (1991) Script theory revis(it)ed: joke similarity and joke representation model. *Humor* 4 (3-4): 293-347.
- Author (2014) *Reading Tourism Texts: A Multimodal Analysis*. Bristol: Channel View Publications.
- Author (2013) The semiotics of inter-panel transition in comic-strip postcards. *Text & Talk* 33(6): 725-746.
- Author (2012) *Generic Integrity and Innovation in Tourism Texts in English*. Trento: Tangram Edizioni Scientifiche.
- Author (2011) Multimodally expressed humour shaping Scottishness in tourist postcards. *Journal of Tourism and Cultural Change* 9(1): 1-17.
- Author (2005) The language of souvenirs: the use of humour in London T-Shirts. *Textus* 18(2): 381-395.
- Baldry A and Thibault P (2006) *Multimodal Transcription and Text Analysis*. London/New York: Equinox.
- Balirano G and Corduas M (2008) Detecting semiotically expressed humor in diasporic TV productions. *Humor* 21(3): 227-251.

- Bateman J A. and K Heinrich Schmidt (2012) *Multimodal Film Analysis: How Films Mean*. London: Routledge.
- Bateman JA (2008) *Multimodality and Genre: A Foundation for the Systematic Analysis of Multimodal Documents*. London: Palgrave Macmillan.
- Bhatia VK (2010) Interdiscursivity in professional communication. *Discourse and Communication* 4(1): 32-50.
- Bhatia VK (2004) *Worlds of Written Discourse: A Genre-based View*. London: Continuum.
- Burn A (2013) The kineikonic mode: towards a multimodal approach to moving image media. In Carey Jewitt (ed.) *The Routledge Handbook of Multimodal Analysis*, 2nd edn. London: Routledge, pp. 373-383.
- Calvi MV (2010) Los generos discursivos en la lengua del turismo: una propuesta de clasificación. *Iberica* (19): 9-32.
- Chiaro D and Norrick N (eds) 2008. Exploring humo(u)r, language and culture. Special Issue, *Textus* (21)1.
- Critchley S (2002) *On Humor*. London: Routledge.
- Crystal D (2003) *English as a Global Language*, 2nd edn. Cambridge: Cambridge UP.
- Culler J (1988) The semiotics of tourism. In *Framing the Sign: Criticism and its Institutions* Norman: University of Oklahoma Press, pp. 153-167.
- Dann G (1996) *The Language of Tourism. A Sociolinguistic Perspective*. Oxford: CAB International.
- Dann G (2012) Remodelling a changing language of tourism: from monologue, to dialogue to triologue. *Pasos* 4(10): 59-70.
- Davies C (2002) *The Mirth of Nations*. New Brunswick, NJ: Transaction Publishers.
- ELAN software: <http://tla.mpi.nl/tools/tla-tools/elan/> last accessed July 2013.

- El Refaie E. (2009) What makes us laugh? Verbo-visual humour in newspaper cartoons. In Eija Ventola and J.A. Moya Guijarro (eds.), *The World Told and the World Shown: Multisemiotic Issues*. London and New York: Palgrave, pp.75-89.
- Enkvist NE (1991) Discourse strategies and discourse types. In Eija Ventola (ed.) *Functional and Systemic Linguistics, Approaches and Uses*. Berlin: Mouton de Gruyter, pp. 3-22.
- Fennell, DA (2014) *Ecotourism*, 4th edn. London: Routledge.
- Halliday M.A.K. (1978) *Language as Social Semiotics*. London: Edward Arnold.
- Halliday M.A.K. and Hasan R (1985) *Language, Context and Text. Aspects of Language in a Social-semiotic Perspective*. Oxford: Oxford UP.
- Hans Brinker Budget Hotel website: <http://www.hansbrinker.com/>
- Hans Brinker Budget Hotel. Eco-tour video: https://www.youtube.com/watch?v=uv3KqZUY_gc
(retrieved March 2014)
- Hutcheon L [1985] (2000) *A Theory of Parody: the Teaching of Twentieth Century Art Forms*. New York: Methuen.
- Iedema R (2001) Analysing film and television. A social semiotic account of hospital: an unhealthy business. In van Leeuwen T and Jewitt C (eds.), *Handbook of visual analysis*. London: Sage, pp. 183-204.
- Jenkins, OH (2003) Photography and Travel Brochures: the Circle of Representation. *Tourism Geographies* 5(3): 305-328.
- Jewitt C (ed.) (2013) *The Routledge Handbook of Multimodal Analysis*. London: Routledge.
- Jewitt C (2006) *Technology, Literacy, Learning. A multimodal approach*. London: Routledge.
- Kress G (2003) *Literacy in the New Media Age*. London: Routledge.
- Kress G (2010) *Multimodality: a Social Semiotic Approach to Contemporary Communication*. London: Routledge.
- Kress G and T van Leeuwen (2001) *Multimodal Discourse: the Modes and Media of Contemporary Communication*. London: Arnold.


















- Kress G and van Leeuwen T [1996] (2006) *Reading Images: the Grammar of Visual Design*, 2nd edn. London: Routledge.
- Lagerwerf L (2007) Irony and Sarcasm in advertisements: effects of relevant inappropriateness, *Journal of Pragmatics* 39: 1702-1721
- Lange PG (2011) Video-mediated nostalgia and the aesthetics of technical competencies. *Visual Communication* 10(1): 25-44.
- Lemke J (2002) Travels in Hypermodality. *Visual Communication* 1(3): 299-325.
- Maci S (2013) *Tourism Discourse: Professional, Promotional and Digital Voices*. Genova: Ecig.
- Martin RA (2007) *The Psychology of Humor: an Integrative Approach*. Amsterdam: Elsevier.
- Norricks NR (2004) Non-verbal humor and joke performance. *Humor* 17(4): 401-409.
- Pan S, Tsai H. and Lee J. (2011) Framing New Zealand: Understanding tourism TV commercials. *Tourism management* 32: 596-603.
- Pearce PL (2009) Now that is funny: humor in tourism settings. *Annals of Tourism Research* 36(4): 627-644.
- Royce TD (2007) Intersemiotic complementarity: a framework for multimodal discourse analysis. In Therry Royce and Wendy L Bowcher (eds.) *New directions in the analysis of multimodal discourse*. Lawrence Mahwah: Erlbaum, pp. 63-109.
- Sontag S [1971] (2002) *On Photography*. London: Penguin.
- Stewart CO (2013) Strategies of verbal irony in visual satire: Reading *The New Yorker's* "Politics of Fear" cover. *Humor* 26(2): 197–217.
- Stubbs M (1996) *Texts and Corpus Analysis*. Oxford: Blackwell.
- Thurlow C and A Jaworski (2010) *Tourism Discourse: Language and Global Mobility*. London: Palgrave.
- Tsakona V (2009) Language and image interaction in cartoons: Towards a multimodal theory of humor. *Journal of Pragmatics* 41(6): 1171–1188.

Urry J (2002) *The Tourist Gaze: Leisure and Travel in Contemporary Societies*, 2nd edn. London: Sage.


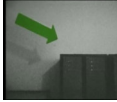









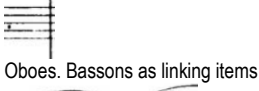
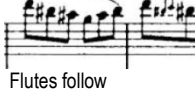








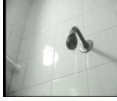
Urry J and J Larsen (2011) *The Tourist Gaze 3.0*, 3rd edn. London: Sage.

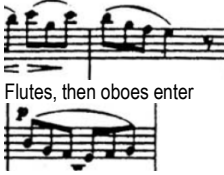



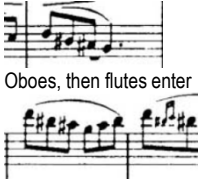









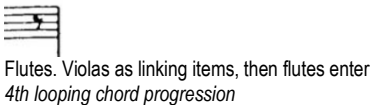





van Leeuwen T (1999) *Speech, Music, Sound*. London: MacMillan.







APPENDIX

Shot n*	Speech	Synchronic syntagmatic co-occurrences		Image track				
		Soundtrack	Screenshot	Writing	Represented participants	Colour	Angle and Size of frame	Movement
1) 0:00 - 0:06	Welcome to the Hans Brinker Budget Hotel, Amsterdam,	<p><i>Allegretto pastorale</i> $\text{♩} = 60$</p>  <p>Flutes</p>		Hans Brinker Budget Hotel. Eco-tour.	Map of Europe, arrow locating Amsterdam	Black & white, green		Stationary camera
2) 00:07 - 00:13	a hotel, whose lack of services and features makes it the most accidentally eco-friendly	 <p>Flutes</p> <p>Oboes follow</p>			Exterior facade	Black & white	Eye/low angle, long shot	Pan, hand-held camera
3) 00:14 - 00:17	hotel on the planet.	 <p>Oboes</p>			Entrance door	Black & white	Eye angle, long to medium shot	Forward tracking, (slow) hand-held camera
4) 00:18 - 00:23	This eco commitment begins with the lobby. To lessen our impact on the environment,	 <p>Oboes</p> <p>Flutes follow</p>			Interior hall	Black & white	High/eye angle, medium shot	Forward tracking, hand-held camera
5) 00:24 - 00:25	staff do as little as possible for guests.	 <p>Flutes</p>		Eco-staff	Sleeping staff in the lobby	Black & white, green	High/medium angle, medium shot	Stationary, hand-held camera
6) 00:26 - 00:33	An eco-elevator ensures that the only energy spent on going to the room is your own.	 <p>Flutes</p>		Eco-elevator	Stairs	Black & white, green	Eye to low angle, medium shot	Tilt, hand-held camera
7) 0:34 - 0:38	Take a look around the Hans Bricker eco-suite: to conserve space	 <p>Flutes. Flutes and violas as linking items</p> <p><i>2nd looping chord progression</i></p> <p><i>Allegretto pastorale</i></p>  <p>Flutes follow</p>			Sleeping rooms: general view	Black & white	High/eye angle, medium shot	Stationary, hand-held camera
8) 0:39 - 0:41	and energy, up to seven guests can sleep in a single room.	<p>$\text{♩} = 60$</p>  <p>Flutes</p>		Eco-beds	Sleeping rooms: beds	Black & white, green	High/eye angle, close-up	Stationary, hand-held camera

Diachronic syntagmatic patterns unfolding in time

9) 0:42 - 0:44	Telephone, 24-hour room service,	 Flutes		Sleeping rooms: closet	Black & white, green	Eye-angle, medium shot	Stationary, handheld camera
10) 0:45 - 0:46	minibar,	 Flutes. Violas as linking items  Oboes		Sleeping rooms: closet	Black & white	Eye angle, medium shot	Stationary, handheld camera
11) 0:47 0:52	satellite TV are just a few expenses our hotel is prepared to avoid to save our planet	 Oboes		Sleeping rooms: closet,	Black & white, green	Low-medium angle, medium shot	Stationary, handheld camera
12) 0:53 - 0:54	Eco lightning:	 Oboes		Sleeping rooms: switch	Black & white	Eye angle, close-up	Stationary, handheld camera
13) 0:55 - 0:56	yet another feature.	 Oboes		Sleeping rooms: lamp	Black & white	Eye angle, close-up	Stationary, handheld camera
14) 0:57 - 1:01	Every suite comes from a cabin neutral eco-control system. It is also easy to use.	 Oboes. Bassoons as linking items  Flutes follow		Eco-climate control Sleeping rooms: window	Black & white, green	Eye-level, medium shot	Stationary, handheld camera
15) 1:02 - 1:03	Guest bathrooms are a celebration of cleanliness and eco-friendliness.	 Flutes		Sleeping rooms: window	Black & white	Eye-level, medium shot	Stationary, handheld camera
16) 1:04 - 1:09	Refresh yourself	 Flutes <i>3th looping chord progression</i> Allegretto p		Bathroom: sink and toilet bowl	Black & white	High angle, medium shot	Tilt, handheld camera
17) 1:10 - 1:11	with a range of eco toiletries	 Flutes astorale		Eco-toiletries Bathroom: (finished) toilet paper	Black & white, green	High angle, close-up	Stationary, handheld camera
19) 1:13 - 1:15	and the eco-shower.	 Flutes		Bathroom: shower,	Black & white	Low angle, close-up	Stationary, handheld camera

20) 1:16 - 1:23	We also ask you, the guest, to help honour our eco-commitment: leave the towel on the rack: we won't wash it.	 Flutes, then oboes enter		Bathroom: Towel on rack	Black & white	Low/eye-angle, medium shot	Stationary, hand-held camera
21) 1:24 - 1:27	Throw the towel on the floor: we still won't wash it.	 Oboes		Bathroom: towel on floor	Black & white	High angle, long frame	Stationary, hand-held camera
22) 1:28 - 1:35	Let's visit the bar where a committed staff serves eco-drinks.	 Oboes, then flutes enter		Eco-beer Kitchen: waiter-cleaner preparing beer	Black & white, green	High/eye angle, medium shot	Stationary, hand-held camera
23) 1:36	After	 Flutes		Kitchen: chef cooking meal,	Black & white	High/eye level, medium shot	Stationary, hand-held camera
24)		 Flutes		Kitchen: dish	Black & white	High/eye level, medium shot	Stationary, hand-held camera
25) 1:37 - 1:38	your drink, sample authentic	 Flutes		Kitchen: dish	Black & white	High/eye level, medium shot	Stationary, hand-held camera
26) 1:39 - 1:42	eco-cuisine specialties	 Flutes		Eco-cuisine Kitchen: dish	Black & white, green	High/eye level, medium shot	Stationary, hand-held camera
27) 1:43 - 1:51	or simply relax in our eco-courtyard solar heated when the sun is out.	 Flutes. Violas as linking items, then flutes enter <i>4th looping chord progression</i> Allegretto pastorale $\text{♩} = 60$		Courtyard	Black & white	Eye/high level to low-level, long shot	Pan to tilt, hand-held camera
28) 1:52 - 1:54	Additional amenities that have been disregarded in favour of the planet	 Flutes		Corridor	Black & white	Eye-level, medium shot	Stationary, hand-held camera
29) 1:55 - 2:00	include state-of-the-art gymnasium and full-service spa.	 Oboes		Eco-gym Empty room	Black & white, green	High level, medium shot	Stationary, hand-held camera

30)		 <p>Oboes</p>		Eco-spa	Empty room	Black & white , green	High level, medium shot	Stationary, handheld camera
31)	The Hans Bricker budget hotel is committed	 <p>Oboes</p>		Exterior facade	Black & white	Eye-level, long shot	Tilt, handheld camera	
32)	to doing as little as possible to incidentally help our planet as much as possible. Welcome to the Hans Bricker budget hotel Amsterdam. Accidentally eco-friendly.	 <p>Oboes, then flutes enter</p>		Hans Bricker budget hotel.	Exterior facade, sky,	Black & white , green	Eye to low angle, long to extremely long shot	Pan to tilt to stationary, handheld camera