### Book of Abstracts

Media, Modes, Meanings:
Conference on Multimodality for
Young Researchers

Edited by: Kundyz Mukhangali





### **Corvinus Communication Conferences**

Media, Modes, Meanings:
Conference on Multimodality for
Young Researchers

Keynote Speakers

Janina Wildfeuer

University of Groningen

Anaïs Augé

University of Louvain

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30 May 2025
Corvinus University of Budapest
Communication Science Doctoral Program

Table of Contents		
Schedule6		
Keynote Speakers		
Janina Wildfeuer		
Anaïs Augé		
Conference Participants		
Poster Session Giacomo Buoncompagni		
Fanni Kovacs		
Session I  Michele Varini		
Evelin Horváth18		

More Than a Realistic Face: Multimodal Human-Likeness

in Virtual Influencers

Lídia Fekete Vinczéné
Crafting Connections: The Emotional Effects of
Multimedia in Instructional Videos
Marta Snoch21
The Roles and Narratives of Al-Based Olfactory Art
Session II
Tamás Tóth22
What Have We Learned and What Is To Be Learned
About Populist Political Communication On Social
Media? A Systematic Literature Review and Meta-
Analysis
Dóra Eszter Varga23
Life Is War? – Multimodal Analysis of Péter Magyar's
Political Video Advertisements
Péter Janzsó24
"Show, Don't Tell" – Users' Perception on the Changing
News Formats from Text to Interactive Multimedia
Content and Their Comfort with Al Generated News
Formats
Alexandra Nagy-Béni & Réka Benczes27
Alexandra Nagy-Béni & Réka Benczes27 Left Out of the Picture? Multimodal Representations of

### Session III

Katalin Szőke29
Multimodality and Marketization in Museum Exhibition
Communication
Csilla Kristóf-Csáki
"Trust Me, I'm ChatGPT": Multimodal Al Literacy in Digital
Self Diagnosis
Carolina Garzón Díaz32
Multimodal Environmental Communication in the
Discourse of Eco-Influencers: Potentials And Challenges
Réka Adrienn Szalai & Admilson Veloso da Silva34
Country Branding on Instagram: A Multimodal
Comparative Study of the Tourism Communication
Strategies in the Visegrad Region



### **3rd Annual Corvinus Communication Conference (CoCoCo)**

Media, Modes, Meanings: Online Conference on Multimodality for Young Researchers May 30, 2025 (online): TEAMS LINK here to join the conference

09:00-10:00	Janina Wildfeuer
Keynote speech	University of Groningen Tracing Meaning in a Digital World: Multimodality and the Shaping of Contemporary Media Culture Chair: Sabrina Pásztor, Corvinus University of Budapest
10:00-11:30 Session 1	Michele Varini Università Cattolica del Sacro Cuore of Milan Your Body Can Be Chrome, But the Heart Digital Ethnography, Future Scenarios, and Cyberpunk 2077
	Evelin Horváth  Corvinus University of Budapest  More Than a Realistic Face: Multimodal Human-Likeness in Virtual Influencers
	Lídia Fekete Vinczéné  Corvinus University of Budapest Crafting Connections: The Emotional Effects of Multimedia in Instructional Videos
	Marta Snoch  Jagiellonian University The Roles and Narratives of AI-Based Olfactory Art  Chair: Jessie Labov, Corvinus University of Budapest
11:30-12:00	SHORT BREAK  Giacomo Buoncompagni (POSTER)  University of Macerata  Media Health: Arts and Visual Communication to Educate for Well-Being
12:00-13:30 Session 2	Tamás Tóth  Vienna Advertising & Media Psychology Research Group (AdMe)  What Have We Learned and What Is To Be Learned About Populist Political Communication On Social Media? A Systematic Literature Review and Meta-Analysis  Dóra Eszter Varga  Corvinus University of Budapest Life Is War? – Multimodal Analysis of Péter Magyar's Political Video Advertisements



	Péter Janzsó Corvinus University of Budapest "Show, Don't Tell" – Users' Perception on the Changing News Formats from Text to Interactive Multimedia Content and Their Comfort with AI Generated News Formats  Alexandra Nagy-Béni & Réka Benczes Corvinus University of Budapest Left Out of the Picture? Multimodal Representations of Older Women in Hungarian Online Media Chair: Lilla Szabó, Corvinus University of Budapest
13:30-14:30	LUNCH BREAK  Fanni Kovacs (POSTER)  Corvinus University of Budapest  "We Will Eat All the Meatballs!" - Meme-Based  Multimodal Framing of the Ikea-TV Republika Boycott  Backlash
14:30-15:30 Keynote speech	Anaïs Augé  University of Louvain  Metaphorical Meanings Across Languages, Media, and Modes: Is Climate Crisis Communication Global?  Chair: Davinia Thornley, Corvinus University of Budapest
15:30-17:00 Session 3	Katalin Szőke Corvinus University of Budapest Multimodality and Marketization in Museum Exhibition Communication  Csilla Kristóf-Csáki Corvinus University of Budapest "Trust Me, I'm ChatGPT": Multimodal AI Literacy in Digital Self-Diagnosis  Carolina Garzón Díaz Universidad de Montevideo Multimodal Environmental Communication in the Discourse of Eco-Influencers: Potentials And Challenges  Réka Adrienn Szalai & Admilson Veloso da Silva Corvinus University of Budapest Country Branding on Instagram: A Multimodal Comparative Study of the Tourism Communication Strategies in the Visegrad Region Chair: Zipporah Mwangi, Corvinus University of Budapest
17:00	Conference closing

### Janina Wildfeuer

### Tracing Meaning in a Digital World: Multimodality and the Shaping of Contemporary Media Culture

University of Groningen

In this talk, I explore how multimodal research offers critical tools for understanding meaning-making in today's digital media landscape. Multimodality—concerned with how multiple semiotic modes such as language, (moving) image, sound, animations, etc. co-construct meaning—has gained traction across disciplines like semiotics, communication, media studies, and linguistics. Yet despite its growing prominence, the conceptual and cultural implications of multimodal analysis in an increasingly digitized and algorithmically shaped society deserve further scrutiny.

Drawing on a range of examples, from immersive learning environments to narrative media formats like short-form video and film, I will examine how digitization reshapes not only the affordances of media, but also how we interact with and interpret them. By contrasting digital and analogue media practices, I will probe how concepts such as materiality, interactivity, and mediality shift in digital contexts—and how these shifts challenge our frameworks for analysis.

A central aim of this talk is to argue for the development of multimodal literacy as a vital competence in a world where AI, platforms, and data infrastructures increasingly influence communication. I propose that refining our theoretical and analytical grasp of 'digitality' is essential to address the cultural, ethical, and semiotic challenges of contemporary media. Ultimately, multimodality offers more than tools for analysis; it provides a lens through which we can better understand and critically engage with the evolving dynamics of meaning in digital culture.

### Anaïs Augé

### Metaphorical Meanings Across Languages, Media, and Modes: Is Climate Crisis Communication Global?

University of Louvain

Climate crisis discourse comprises many metaphors. Indeed, these metaphors help to shape this complex topic through the lens of more concrete concepts (Augé, 2023). Drawing on the global consequences of the climate crisis and the need to raise public awareness, it has been observed that certain "decomplexifying" metaphors tend to re-occur across different languages.

The present research proposes to explore three case studies pertaining to three languages: French, Chinese-Mandarin, and English. These three languages all rely on two major pedagogical metaphors in climate crisis discourse: "the greenhouse effect" and "carbon footprint". Yet different semantic patterns have been identified in each language under study. This observation stems from an analysis of verbal occurrences presented in large electronic corpora and media outlets. This analysis followed the steps established in Critical Metaphor Analysis (Charteris-Black, 2004) and corpus-assisted methodologies (Gillings, Mautner, and Baker, 2025). For instance, English discourse exploits the metaphor "carbon footprint" by supplementing it by instances of JOURNEY metaphors. In French, this exploitation is limited by the lexical norms of the language, and discourse refers, more generally, to a "carbon imprint". In contrast, Chinese discourse refers to "the amount of emitted carbon" which is specified by various metaphorical expressions that insist on the danger represented by such emissions.

The observation of these varying semantic patterns generated new questions regarding the different perceptions associated with the metaphorical concepts "greenhouse effect" and "carbon footprint" in each language. To gain further insights into these different perceptions, each case study has been supplemented by an analysis of visual metaphors (Steen, 2018). This visual analysis draws on a selection of educative Youtube videos aiming at explaining climate crisis-related concepts. This visual analysis aims to identify the defining semantic patterns that are used in order to visually represent the metaphorical concepts, in educative contexts. The results show that French and English visual occurrences tend to focus on the concrete, visible, quantifiable features of "greenhouse effect" and "carbon footprint" (e.g. visual representation of a human footprint). In contrast, Chinese visual

occurrences tend to insist even more on the threat represented by these concepts, notably through personifications (e.g. emitted carbon as an angry cloud).

Therefore, these results suggest that visual metaphors may further decomplexify the concepts that are conveyed metaphorically in climate crisis discourse. It is also suggested that the visual and verbal exploitations of these metaphors differ depending on the language community's lived experience of the climate crisis.

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# Media Health: Arts and visual communication to educate for well-being

Giacomo Buoncompagni, University of Macerata, Italy





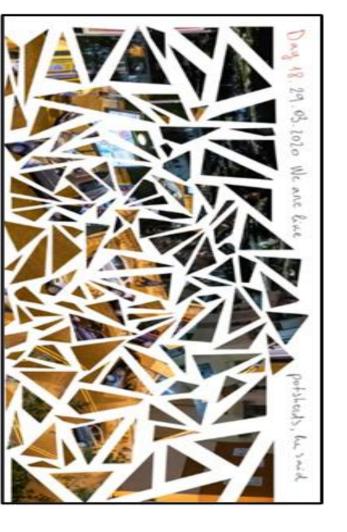
### Introduction

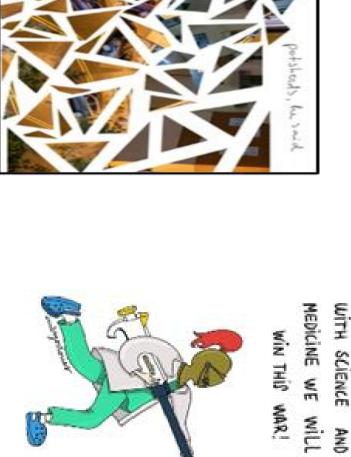
Well-designed visual languages have the power to communicate health messages clearly and effectively to lay people, including journalists, patients and politicians. The paper reflects on the importance and complexity of visual communication of health information as an individual's right to be well informed, especially in risk and emergency scenarios.

### Results

- 1.COVID-19 metaphors. The parable of battle is one of the most commonly used metaphorical representations in disease narratives;
- of pandemic trauma, we mention the (visual) health diary, a tool which, starting from daily schematic notes; 2. Dear diary: living with trauma. Within this methodological pathway of visualisation
- pandemics/catastrophes by documenting how people -adults or children -deal with them. 3. Comics, a way to react to trauma. Comics, for example, have always responded to







### Methodology

Through a content analysis, the research conducted in the first exploratory phase (December 2024 to April 2025) produced 58 images.

15 were selected for this work as they were considered particularly significant and studied through a creative methodology based on the visual analysis approach of artistic research within Instagram and Facebook (with a focus on Italy). We have currently identified 3 categories of visual health communication in the crisis starting with covid19

### Conclusions

direct and universal way to speak to health workers and their patients about wellbeing, but above all about discomfort. The set of emoji retrieved, created or retouched to keep up with the times has supported discussions in various communication platforms, but has also been In the recent pandemic crisis, the iconographic language has thus provided an immediate, appreciated in more institutional health campaigns

### **POSTER SESSION**

Giacomo Buoncompagni

### Media Health: Arts and Visual Communication to Educate for Well-Being

University of Macerata

Well-designed visual languages have the power to communicate health messages clearly and effectively to non-experts, including journalists, patients and politicians. Otherwise, they can confuse and alienate recipients, undermining the meaning of the message and leaving room for conflict, mistrust and pseudoscience. In this perspective, the paper reflects on the importance and complexity of visual communication of health information as an individual's right to be well informed, especially in risk and emergency scenarios. Through a content analysis, the research conducted in the first exploratory phase (December 2024 to April 2025) produced 58 images. 15 were selected for this work as they were considered particularly significant and studied through a creative methodology based on the visual analysis approach of artistic research within Instagram and Facebook (with a focus on Italy). We have currently identified 3 categories of visual health communication in the crisis starting with covid19 (methaphors; diaries; comics). In the recent pandemic crisis, iconographic language, therefore, has provided an immediate, direct and universal way to speak to health professionals and their patients about wellbeing, but above all about discomfort. The set of emoji retrieved, created or retouched to keep up with the times has supported discussions in various communication platforms (Broni, 2020). But it has also been appreciated in more institutional health campaigns to help raise awareness, for diagnostic purposes or for the various aspects of health communication.

Keywords: health; communication; crisis; creativity; human rights

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### 1. Context

TV Republika **IKEA** pulled ads from far-right



backlash



boycott



memes internet. Polish flood

# 2. Why memes?

- Combine text, image, irony
- Frame protest as absurd
- **Build counter-narrative through humor**

### SCAN TO VIEW FULL MEME



### 3. Theory

- Entman's theory of framing
- Humor as identity & resistance

### Framing of the Boycott Backlash IKEA-TV Republika **Meme-Based Multimodal**

- Multmodality (image + text + cultural cues)

# 4. Methodology

on content, tone, and visual structure. Five recurring narrative patterns emerged: Collected from Polish online platforms, 25 memes were manually coded based

- Performative outrage hollow or contradictory boycott claims
- Absurd escalation self-harming protest actions
- 📮 Pop culture remix cinematic & satirical parodies
- Political personalization politicians IKEA-fied

## MEME COUNT

# 5. Framing patterns

Identified via qualitative coding

- Performative outrage
- → e.g. "I'll shop there even less!"
- MIKEA as identity
- → "We will eat all the meatballs!"
- Absurd escalation
- → smashing plates, dismantling floors
- Pop culture remix

Parodies using Pulp Fiction, Cast Away, Sami Swoi

Political personalization

Kaczyński, Sakiewicz & co. turned into IKEA-

themed memes



symbol of loyal defiance. declaring ironic 'revenge' on IKEA. The caption reclaims meatballs as a Meme #1: Screenshot from TV Republika with host Michał Rachoń

2466,1993,tb01304,x 6. Sources Sources Sources Sources of the State of Sources of Sour

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### Fanni Kovacs (POSTER)

### "We Will Eat All the Meatballs!" - Meme-Based Multimodal Framing of the Ikea-TV Republika Boycott Backlash

Corvinus University of Budapest

This poster examines how Polish internet users responded to IKEA's 2024 decision to withdraw advertising from the far-right channel TV Republika, focusing on the meme-based backlash that reframed the boycott narrative through irony and parody. Based on a qualitative multimodal analysis of 25 memes collected from Polish social media and news aggregation platforms, the study identifies five recurring framing strategies: (1) mocking boycott calls as performative or contradictory, (2) framing IKEA products as identity symbols, (3) satirizing self-destructive protest actions, (4) remixing protest through pop culture references, and (5) turning political figures into IKEAthemed meme characters. These memes combine visual satire, intertextual references, and cultural in-jokes to construct counternarratives that challenge ideological outrage and reassert consumer agency. While this analysis emerged as a side-track during MA thesis research on boycott backlash, its strong multimodal cohesion and communicative resonance justified a standalone exploration. The findings highlight how memes serve as hybrid communicative acts, both humorous artifacts and discursive tools in polarized media environments.

Keywords: multimodality, meme culture, boycott, brand crisis, framing

### SESSION 1 Michele Varini

### Your body can be chrome, but the heart... Digital Ethnography, Future Screens, and Cyberpunk 2077

Università Cattolica del Sacro Cuore of Milan

This paper develops an ethnographic study of Cyberpunk 2077's Night City, exploring how Future Screen technologies reshape urban space, audience engagement, and content consumption within an immersive digital world. Positioned within the broader discourse on creative and entertainment industries, the study examines the social and individual impacts of emerging screen-based technologies.

Firstly, the paper investigates how Cyberpunk 2077 reimagines urban environments through virtual spaces, blending technology and architecture. Night City's diverse districts—ranging from skyscrapers to industrial slums—reflect distinct cultural identities, redefining geography, mobility, and material culture. These digital spaces serve as both dystopian landscapes and interactive playgrounds, shaping the experiences of their virtual inhabitants.

Secondly, the study examines the role of new media and videogames in transforming perceptions and consumption. Procedural storytelling and player agency reflect a shift towards participatory narratives, enabling personalized and embodied experiences. The styles, behaviors, and identities of Night City's inhabitants — corporate elites, rebels, mercenaries — illustrate the connection between technology, identity, and material culture in speculative digital environments.

Additionally, the research highlights the decentralized and participatory nature of creative practices in future screen spaces. The aesthetics and cultural expressions within Night City provide a case study for hybrid creative communities and new narrative structures. The game blurs between reality and simulation, encouraging reflection on the social implications of new media.

Keywords: Creative Methods; Digital Environments; Digital Methods; Game Studies; Future Studies

### Evelin Horváth

### More Than a Realistic Face: Multimodal Human-Likeness in Virtual Influencers

Corvinus University of Budapest

This paper examines how anthropomorphic (human-like) virtual characters function within a multimodal marketing communication framework, focusing on the interplay of visual, verbal, auditory and kinesic modes. The study proposes that the authenticity and ability to motivate the formation of parasocial relationships of such characters is not only due to their extreme visual realism, but also to the coherence of multiple semiotic resources. When these modes are aligned, anthropomorphic virtual characters can promote parasocial engagement through consistent tone, appearance, gesture, and language use.

Through a theoretical analysis, the paper draws on illustrative examples of famous anthropomorphic virtual characters such as Lil Miquela or Hatsune Miku to show how modal orchestration contributes to the construction of authentic and relatable virtual influencers. The discussion emphasises that "human-likeness" in digital branding is an emergent effect of multimodal harmony, rather than an isolated visual trait.

The aim is to provide a conceptual framework for analysing and designing multimodal brand communication in an era increasingly populated by Al-driven, synthetic virtual characters. The paper also considers the risks of modal dissonance, which can undermine the authenticity effect or activate uncanny responses.

The research is embedded in the academic discourse on anthropomorphism, parasocial relationships and the use of virtual characters for marketing purposes.

Keywords: anthropomorphism; virtual influencer; parasocial relationship; parasocial interaction; uncanny valley

### Lídia Fekete Vinczéné

### Crafting connections: The emotional effects of multimedia in instructional videos

Corvinus University of Budapest

Following the pandemic, face-to-face learning was restored to normal, but instructional videos stayed with us. We have discovered their advantages and disadvantages: they can effectively support teachinglearning strategies like blended learning (Fyfield et al., 2022), while their use raises several concerns for instructors (Woolfitt, 2015) and challenges students, who are used to short, stimulus-rich content (Brown, 2024). The empirical study conducted with the participation of Hungarian students (N=50) examined student emotions while watching an instructional video based on multimodal data, including automated facial expression analysis, self-report questionnaires and interviews, to measure the effect of the application of multimedia principles (Fyfield et al., 2022; Mayer & Fiorella, 2021) on boredom, arousal, valence and basic emotions. Results of within-person analysis show that multimedia measures aiming to increase emotional interest (Bolkan & Griffin, 2018; Mazer, 2013) increased the intensity of facial expressions related to positive emotional states while vastly decreasing the intensity of expressions related to negative emotions and neutral states (neutral and boredom). Measures aiming to support cognitive interest and engagement significantly affected both positive and negative emotions. Surprisingly, they contributed to increased negative emotions such as anger, disgust and sadness and reduced the intensity of "happy" (and consequently, of valence).

Keywords: multimedia principles, academic emotions, instructional videos, automated facial analysis, boredom

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### Marta Snoch The Roles and Narratives of Al-Based Olfactory Art Jagiellonian University

In the current times after the olfactory turn (a term coined by scholar Jim Drobnick), there is a rising interest in the sense of smell in the multimedia art world. In my presentation, The Roles and Narratives of Al-based Olfactory Art, I will focus on various different techniques in which modern multimedia art is using both the sense of smell and Al. I will present the changing narratives around not only the sense-ofsmell-related artworks in the gallery spaces, but also the evolution of conversations connected to the Al-based scents and installations. From the metaverse platform ARTSCLOUD and their olfactory and Al installations, multimedia artworks from Rafik Anadol Studios that are using the scents and AI techniques, to the projects of artists Peter de Cupere and Stefani Glauber. I will analyze the narratives that are built around those artworks in new media and the viewers experiences. The presentation will also reflect on the relationship between scents and multimedia in the modern world and the promises, controversies, and challenges that they are creating.

Keywords: new media art, olfactory art, Al, immersive art, sense of smell

### SESSION 2 Tamás Tóth

### What Have We Learned and What Is To Be Learned About Populist Political Communication On Social Media? A Systematic Literature Review and Meta-Analysis

Vienna Advertising & Media Psychology Research Group (AdMe)

Populism and social media have become inextricably intertwined, prompting scholars to examine social media populism using quantitative methods since the late 2010s. This study employs two complementary approaches. First, a systematic literature review (n = 118 papers) synthesizes the findings of previous research on populist communication in social media contexts. Second, a meta-analysis (n = 61 papers) investigates the potential factors influencing the number of supported, partially supported, and rejected hypotheses in these studies. To examine these relationships, the research utilizes manual quantitative content analysis, network analysis, and quasi-Poisson regressions. Findings indicate that none of the analyzed factors significantly impact the number of supported and partially supported hypotheses per paper. However, increasing the number of countries studied, including non-campaign periods, and extending the analyzed time range are associated with higher likelihoods of hypothesis rejection. Conversely, studies incorporating individual politicians are less likely to yield rejected hypotheses. The paper concludes with recommendations for future research directions regarding analyzing populist communication on social media.

Keywords: social media populism, systematic literature review, metaanalysis, populist communication, network analysis

### Dóra Eszter Varga

### Life Is War? – Multimodal Analysis of Péter Magyar's Political Video Advertisements

Corvinus University of Budapest

Conflict is an inherent aspect of world politics (Morgenthau, 1948/1973, cited in Benczes & Szabó, 2020), and the concept of war is a focal point of "revisionist memory politics" (Bogetic, 2024, p. 81), wherein those in positions of power seek to reinterpret the memory of war for their own political objectives. From a cognitive linguistic perspective, the metaphorical interpretation of struggle/war serves as a primary conceptual tool to comprehend human difficulties (Lakoff, 2013). A substantial body of studies (Kövecses, 2005; Benczes & Ságvári, 2018; Benczes et al., 2024) indicates that the life is a struggle/war conceptual metaphor can be identified as a cultural metaphor of the Hungarian mindset (Kövecses, 2005) due to Hungary's historical involvement in wars over many centuries. Cultural metaphors are culturally encoded, salient and "richly instantiated" conceptualizations which are characteristic of the cultural cognition of a particular cultural group (Yu, 2017, p. 65).

Political marketing communication relies heavily on conceptual metaphor that are rooted in certain underlying ideologies and cultural models (Sharifian, 2015, p. 487). It can thus be posited that political marketing communication applies cultural metaphors to reach as broad a voting base as possible.

Péter Magyar, the leader of the principal opposition party, Tisza, frequently refers to wars and revolutions. Notably, in 2023, Péter Magyar was relatively unknown; however, by 2024, he had emerged as the most popular Hungarian politician, with 51% of respondents indicating their approval (24.hu, 2024). Furthermore, Tisza party obtained the second-highest number of votes, constituting 29.60% of all votes cast in the European Parliamentary election 2024. In light of this electoral success, the study analyzes whether Péter Magyar employs the life is a struggle/war cultural metaphor to mobilize his voters and incite a potential revolution against the oppressive Hungarian government, as well as the manner in which this metaphor is employed. The corpus is comprised of 21 YouTube video ads that ran during his campaign period from 20 April until 9 June 2024. The research was conducted on two levels: Metaphor identification concerning lexical phrases was carried out via the Metaphor Identification Procedure (Pragglejaz, 2007). The findings suggest that even if life is a struggle/war metaphor was employed by Péter Magyar,

another metaphor drawing on military conflicts, namely politics is war was more prevalent. This reveals two insights: First, this metaphor shares the same source domain as the life is a struggle/war metaphor. It is plausible that Hungarian citizens can more easily relate to this metaphorical conceptualization than, for example, the politics is business metaphor, which is more characteristic of American politics (Kövecses, 2010, p. 68). The prevalent use of struggle/war metaphorical source domain may elucidate why Magyar Péter's communication resonated so successfully with Hungarians. Second, although both politics and life target domain can be understood through different source domains, in this sample, they both utilize the struggle/war source domain, which suggest that Péter Magyar portrays the current political situation as a dramatic scenario.

At the second level, my ongoing research has been enriched by employing a multimodal analysis through the Filmic Metaphor Identification Procedure (Bort-Mir & Bolognesi, 2022). The findings suggest that one of the predominant visual representations of struggle/war in Péter Magyar's communication is the torchlight procession, a method frequently employed to commemorate the Hungarian Revolution and War of Independence of 1848–49 (Plainer, 2001).

These "mythological components" that feature in the recontextualisation of important historical events (Kelsey, 2015, p. 13) work as "cross-generational references" (Kelsey, 2015, p. 12). The results demonstrate that Péter Magyar utilizes these components to make an analogy (Kelsey, 2015, p. 2) between the oppressive Habsburg empire, which played a central and antagonistic role during the Hungarian Revolution and War of Independence of 1848–49, and the current Hungarian government to initiate a revolution. Consequently, the concept of war is depicted as revolution, a distinct form of conflict characterized by a transition to a different political system (Cambridge Dictionary, n.d.), which constitutes the primary objective of Péter Magyar.

Keywords: cultural metaphors, multimodal metaphors, politics is war, political communication, Péter Magyar

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### Péter Janzsó

### "Show, Don't Tell" – Users' Perception on the Changing News Formats from Text to Interactive Multimedia Content and Their Comfort with Al Generated News Formats

Corvinus University of Budapest

In the last decade, news and media consumption changed dramatically and users' needs, perception also have been transformed in this period regarding the different news types, formats and the most recent use of AI in the news industry.

This presentation will reflect on the recent developments of the users' perception regarding these trends and would like to present key statistics and balanced data from international reports and analysis (e.g. from Reuters Institute's recent reports) both from users' and publisher's perspective.

The aim of this presentation is to explore the impact of the changing news formats on the news industry, and the significance of this impact is on content production and editorial practices of publishers. The research also seeks to identify key, successful formats that can better engage the users while maintaining the production of balanced, trustworthy news and information generation that can cope with the current trends of misinformation and disinformation, news fatigue and news avoidance in the industry.

Keywords: media studies; journalism studies; artificial intelligence; Al and journalism; news perception; newsrooms

### Alexandra Nagy-Béni & Réka Benczes

### Left Out of the Picture? Multimodal Representations of Older Women in Hungarian Online Media

Corvinus University of Budapest

Over the past decades, ageing has undergone a global reconceptualization, accompanied by shifts in public discourse and media representation (Benczes et al., 2017, 2018; Allan et al., 2021). Yet in Hungary – one of Europe's oldest populations – negative stereotypes such as frailty and dependence continue to dominate portrayals of old age (Szabó & Benczes, 2021; Benczes & Béni, 2023). Media representations play a key role in shaping societal views on ageing (Gerbner, 1998; Mares & Cantor, 1992). While there is a trend toward more positive imagery (Ylänne, 2015), older adults – especially women – remain largely confined to peripheral, incidental roles (Loos & Ivan, 2018; Erdström, 2018). This study examines the multimodal representation of older women in Hungarian online news media by analysing featured images alongside headlines and captions from major news platforms (24.hu, index.hu, telex.hu) to contextualise how gendered ageism operates. Results reveal a nuanced picture: although women appear more frequently than men, visibility does not equate to representational empowerment. Older women are more often shown in roles of economic struggle or familial care (e.g., as grandmothers), while men are more likely to be depicted as competent, tech-savvy, or employed. The image-text combinations reinforce the "successful ager" versus "precarious pensioner" dichotomy, skewed by gender. These recurring portrayals subtly reinforce cultural assumptions about competence, dependency, and social value in later life. While some newer representations exist, traditional framings persist, emphasising the need to rethink how ageing is visualised across modalities.

Keywords: old age, media discourse, multimodal representation, Hungary, online news

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### SESSION 3 Katalin Szőke

### The visual identity of museums

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Visuality and museums have been inseparable since museums exist. Although a museum is a collection of objects, these objects can mostly only be seen, not touched. They exist as images in the exhibition halls, in photographs, in books, on websites and social media posts.

Just like for profit companies, museums are expected to build reputation and a strong brand. Although, museums are not companies. At some points there can be similarities and shared methods in their operations, but their business model is different. One significant difference is that the visitor is not a simple customer. Museums depend entirely on the visitor to fulfil their mission. The visitor is at the heart of everything they do. The raison d'être of the museum is to attract and engage the audience. The visitor's presence and attention is much more important than the amount of money they spend on admission tickets, merchandising, or in the restaurant.

Placing the engagement of the audience in focus, museums enjoy a greater freedom in forming their visual identity. They are among the organizations having the most creative visual identity. Freedom and playfulness characterise their visual communication. Generating interest already starts with a meaningful and exciting logo and other types of visuals.

Museums that strongly build on their visual identity, use modular and generative graphic design which is adaptive to different contexts and mediums. Why can these visuals be so effective and seem uniform, yet always different? The reason is that museums can, and dare to relate to a wide range of issues. They have an inexhaustable supply: their collections. The collection provides an infinite number of references (topics, ages, stories etc.).

Through their objects, museums have access to an infinite number of images, they can play with their identities. The boldness of relating to a wide range of themes and the abundance of images helps to increase museums' visibility and attractiveness. And, equally important, they are always self-identical, no matter which major theme in the collection they relate to. Congruency also increases trust in the museum.

The development and design of a complex visual identity is an in-depth and lengthy process, in which the museum must be able to define the

essence of its own collection in such a way that the new visual appearance is contemporary and up-to-date, also timeless to some extent, and eye-catching and original at the same time.

These visual communication elements are often rewarded. The visual identity of the Kassák Museum, Budapest, and the Van Gogh Museum, Amsterdam, won red dot awards in 2012 and 2013. Lajos Kassák is the most important figure of the Hungarian avant-garde art, so the design principles of the Kassák Museum focused on evoking the spirit of Kassák, but not copying him formally; being contemporary, since the museum's activity places the issues under study in the artistic-social context of today; being able to be interpreted in an international context; being clear and easy to remember, developable and easily reproducible.

The visuals of the Van Gogh Museum are based on the brushstrokes of Van Gogh, and can take many different forms and colors. Another important visual identity is that of the Museum of Ethnography, Budapest. Reflecting diverse motifs of the institution's Hungarian and international object collection, the logo pattern merges the four cardinal directions into a visual symbol, referring to the openness of the museum and the collection covering all continents. It is a composite symbol created from three different signs.

In summary, being a museum and having a collection is an insurmountable advantage in the field of visual branding and visual communication. More museums should take advantage of it.

Keywords: museum, visual identity, design, branding, analysis

### Csilla Kristóf-Csáki

### "Trust Me, I'm ChatGPT": Multimodal Al Literacy in Digital Self Diagnosis

Corvinus University of Budapest

In recent years, patients increasingly turn to digital tools to interpret their health conditions - often relying on generative AI platforms such as ChatGPT. This presentation examines how users interact with Algenerated health content in multimodal environments, focusing on how trust is formed and AI literacy is negotiated. Based on a qualitative study, complemented by a systematic literature review (2019–2024), the study explores how users evaluate perceived expertise, emotional tone, and interactivity when engaging with AI. Special attention is given to the evolving multimodal features of generative platforms, including voice, visual content, and contextual prompting, which challenge traditional forms of medical communication. Findings suggest that users' trust is frequently linked to perceived empathy and humanlikeness - qualities embedded in multimodal presentation. By unpacking these mechanisms, the presentation highlights the importance of AI literacy in digital health practices, especially as GenAI becomes an increasingly influential narrator of medical meaning.

Keywords: AI-mediated self-diagnosis, trust in AI systems, AI literacy, multimodal interaction, user perception

### Carolina Garzón Díaz

### Multimodal Environmental Communication in the Discourse of Eco-Influencers: Potentials And Challenges

Universidad de Montevideo

This presentation explores how multimodal discourse analysis (Jewitt, 2016; Kress & Leeuwen, 1996), grounded in the perspective of social semiotics, enables the study of public discourse within the field of environmental communication, focusing on the content produced by Uruguayan eco-influencers on Instagram.

Based on two published studies (Garzón Díaz & Gómez Márquez, 2023; 2024), the analysis examines how these figures combine modes such as written text, still imagery, and audiovisual resources to construct meaning around environmental issues, highlighting narratives of ecoefficiency and the protection of wildlife and biodiversity. The analysis follows the five key dimensions of multimodality proposed by Jewitt (2016): mode, semiotic resource, modal affordance, multimodal ensemble, and meaning functions.

The presentation reflects on the methodological contributions and challenges of applying multimodal analysis to digital content on highly visual platforms, emphasizing its value in capturing the semiotic complexity of contemporary environmental discourse.

By examining how the shift from text to multimedia content (Pearce et al., 2019; Stoddart et al., 2024; Gómez-Casillas & Gómez Márquez, 2023) transforms environmental communication practices, this proposal aims to contribute to the development of multimodal approaches in environmental communication research.

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Réka Adrienn Szalai & Admilson Veloso da Silva

### Country Branding on Instagram: A Multimodal Comparative Study of the Tourism Communication Strategies in the Visegrad Region

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Visual social media platforms like Instagram have significantly affected how people choose travel destinations; and national tourism institutions now use these platforms for country branding: showcasing culture, identity, and landscapes to appeal to global audiences (Tijani et al., 2024). This process, broadly referred to as country branding, involves the intentional development and promotion of a nation's image through visual and textual media to shape perceptions, attract tourists, and strengthen international recognition (Gretzel, 2016). Within this context, Instagram serves as a strategic communication platform for national tourism organizations to construct their multimedia narratives and connect with audiences worldwide.

In Central and Eastern Europe, where tourism contributes significantly to GDP and cultural diplomacy (Statista, 2024), countries are placing growing emphasis on rebuilding and modernizing their tourism sectors post-COVID. The Visegrad countries—Poland, Czechia, Slovakia, and Hungary—are among the main players in this effort. Collectively referred to as the V4 group, these nations share some historical, geopolitical, and regional ties but seek to develop distinct national identities through their online presence. Therefore, their respective tourism accounts on Instagram, @polska.travel (Poland), @visitcz (Czechia), @slovakia.travel (Slovakia), and @visithungary (Hungary), could function as a tool to promote travel destinations.

Taking this background, the present research explores the ways in which the Visegrad countries use Instagram to perform national branding and promote tourism. The study addresses three key research questions: 1) "How do the communication strategies of V4 countries align with each country's tourism branding goals?"; 2) "How effective are the branding strategies employed by the V4 in promoting their countries' tourist attractions on Instagram?"; and 3) "What type of tourism do the branding strategies of Poland, the Czech Republic, Slovakia, and Hungary on Instagram focus on?"

Methodologically, the study applies a multimodal comparative qualitative approach, incorporating both netnography (Kozinets, 2010) and content analysis (Krippendorff, 2019). Netnography allows for the examination of social interactions in digital environments, while content analysis offers a systematic interpretation of multimedia content. A total of 372 Instagram posts were collected from the four national accounts, and both visual and textual elements (captions, hashtags, image subjects) were analysed. By comparing communication strategies and engagement levels across the V4 countries, the research identifies common patterns, divergent practices, and contextual branding strategies that indicate each country's national identity and tourism priorities.

The results demonstrate a clear prevalence of natural landscapes and architecture as the most frequent visual subjects. However, there is substantial variation in how each country depicts itself. Hungary's branding strategy is largely capital-centric, with a strong emphasis on Budapest, institutionalized visual patterns, and original content curated by the tourism board. In contrast, Poland employs a more decentralized and multifaceted strategy, incorporating regional diversity, emotional storytelling, and user-generated content. Czechia's account exhibits a balance between cultural and natural tourism imagery, with high engagement driven by urban visuals, consistent use of campaign hashtags, and audience-focused captioning. Slovakia, meanwhile, heavily features nature-centric imagery and reposted content, promoting its scenic beauty and sustainability credentials.

Furthermore, the study explores engagement metrics and hashtag usage to assess the effectiveness of these branding strategies. Czechia's posts, for instance, show the highest overall engagement, driven by user-focused visuals and storytelling. Hungary and Poland follow closely, with interaction driven by emotionally resonant captions. Slovakia demonstrates consistent performance, though lower in diversity. Hence, the findings demonstrate the importance of narrative diversity, emotional appeal, and strategic consistency to generate audience engagement.

Keywords: Instagram, tourism branding, Visegrad countries, content analysis, netnography