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A Multimodal and Contrastive Analysis of Regulations and Instructions Regarding COVID-19 in Madeira Island and in the International Framework
MASTER'S DEGREE TRAINEESHIP REPORT

Leandro da Silva da Silva
MASTER'S DEGREE IN LINGUISTICS: SOCIETIES AND CULTURE

UNIVERSIDADE da MADEIRA
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2021/2022

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Madeira Safe to Discover. **A Multimodal and Contrastive Analysis of Regulations and Instructions Regarding COVID-19 in Madeira Island and in the International Framework**

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Acknowledgements

Abstract

This internship with Associação de Promoção da Madeira (APM) and its investigation project was developed in the context of the master's degree in Linguistics: Societies and Cultures. The project analyzed aspects of multilingual and multimodal narratives employed in COVID-19 regulations to identify how they were used in professional and public environments, specifically the ones associated with tourism. The project looked at editing choices, photography, design, drawing, color, and writing to get a better understanding of multimodal communication, semiotics, image analysis, and its correlation with the written text and the way it has been perceived and interpreted by the locals and visitors, be it in online or in-person contexts. A contrastive analysis between different communities in the online spectrum was also considered, specifically between the English and Portuguese-speaking communities, looking into instructions about the pandemic via online resources such as forums, websites, video clips, and the COVID-19 mobile application by the Associação de Promoção da Madeira called *Madeira Safe to Discover* which attempts to ensure that the activities and sights in the island are safe from COVID-19, incentivize tourism with a point-based reward system, and follow the norms and regulations required by the institutions against the virus. Additionally, the project looked at bilingual (mainly English–Portuguese) and multilingual texts, multimodal manifestations, and communicative and semiotic effectiveness.

Keywords: COVID-19, Multimodality, Regulations/Instructions, Tourism, Cognition, Verbal and Nonverbal Language

Resumo

Este estágio na Associação de Promoção da Madeira (APM) e o seu projeto de investigação foram desenvolvidos no âmbito do mestrado em Linguística: Sociedades e Culturas. O projeto analisou aspetos de narrativas multilingues e multimodais empregados nos regulamentos da COVID-19 para identificar como estas eram usadas em ambientes profissionais e públicos, mais especificamente os associados ao turismo. O projeto analisou as escolhas de edição, fotografia, design, desenho, cor e escrita para obter uma melhor compreensão da comunicação multimodal, semiótica, análise de imagem e a sua correlação com o texto escrito e a forma como este é encarado e interpretado pelos habitantes locais e visitantes, seja em contextos online ou presenciais. Foi também ponderada uma análise contrastiva entre diferentes comunidades do espectro online, nomeadamente entre as comunidades inglesa e lusófona, analisando instruções sobre a pandemia através de recursos online, tais como fóruns, sites, videoclips e a aplicação móvel relativamente à COVID-19 da Associação de Promoção da Madeira chamada *Madeira Safe to Discover*, que procura garantir que as atividades e pontos turísticos da ilha estejam protegidos da COVID-19, incentivar o turismo com um sistema de recompensa baseado em pontos e seguir as normas e regulamentos exigidos pelas instituições face ao vírus. Adicionalmente, o projeto analisou textos bilingues (principalmente ingleses–portugueses) e multilingues, manifestações multimodais e a eficácia comunicativa e semiótica.

Palavras-chave: COVID-19, Multimodalidade, Regulamentos/Instruções, Turismo, Cognição, Linguagem Verbal e Não Verbal

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1. Introduction

This project is an expansion and evolution of a previous research assignment (titled *"Narrativas em Época de Pandemia – Análise das Sinaléticas em resposta ao COVID-19"*) developed during the curricular unit in Pragmatics, Discourse and Cognition (taken in 2021–2022 academic year), this time aiming to take a more contrastive approach to multimodal and multilingual narratives and their reception by target audiences (tourists, general population, immigrants, etc.). It is structured in the following way: after a short introductory section, the internship report is presented, followed by the section on methodology. The collected data is then presented and analyzed, focusing on the verbal language, the *Madeira Safe to Discover App* and the nonverbal language. The work finishes with concluding points and recommendations for future research.

Introducing the concept of public healthcare communication, it should be noted that "[i]n healthcare communication, understanding the implications of language choice is vital because of the high-stakes nature of individual and mass communication" (Taylor and Kidgell, 2021, p. 1).

According to Taylor and Kidgell (2021), it is important to understand the implications of language choices in healthcare, as it is vital for high-stakes situations like a pandemic such as COVID-19 to communicate messages to the public in a clear and timely manner. Moreover, the importance of multimodality is a consequence of a persuasive discourse in its framing role of the message. Gillis (2020) adds that, in order to affect a population in a short time, governments, institutions, companies and private businesses need various persuasive strategies for coercion, while being legislative and understanding the tools at their disposal.

During recent events, the use of multimodal communication and the framing of COVID-19 awoke interest for the implementation for mass publication regarding the virus, i.e., how multimodality was used in an international level through subtle differences deployed by

each nation to persuade the reader into action. Furthermore, the pandemic has created a need to incentivize tourists to travel, while preserving their trust regarding safety levels. To achieve this, some associations, like Associação de Promoção da Madeira (henceforth: APM), developed some tools – in this particular institution, an application and website titled *Madeira Safe to Discover* – which attempt to ensure that the activities and sights in the island are safe from COVID-19 and incentivize tourism with a point-based reward system for those that follow the norms and regulations against the virus imposed by institutions during their excursions throughout the island (see Image 1).

Image 1—Screenshot of the "Madeira Safe to Discover" application, ©https://madeirasafetodiscover.com/.

In this context, this project focused on regulations related to tourism, which is a very important sector on the island, and the general populace.

1.1. Aims

The project's main objective was to investigate multimodal narratives in COVID-19 times and perform a contrastive analysis between a diverse range of languages and cultures, looking specifically at the instructions and regulations associated with tourism and immigration within the Portuguese speaking contexts, be it online or in-person. More specifically, it investigated how effective, communicatively, and semiotically, these narratives were, taking

into account their reception by the target audience. In this context, it would also be important to do a contrastive analysis between the monolingual narratives (using only the Portuguese language) and the multilingual ones (using English and additional languages) to see how effective they can be and which characteristics they possess, especially when considering their relationship with nonverbal expression. It would also be important to analyze both verbal and nonverbal expression to see how they complement each other and their role in effective communication, be it in the online spectrum or in-person. The project took into account English-medium online platforms, comparing them with their Portuguese counterparts to see whether any major differences can be identified, and their interpretations offered. In conclusion, this is an investigation project that was developed alongside an internship in order to get a better insight into how these narratives are created, implemented and distributed in a professional environment and how their multilingual and multimodal forms have been utilized during the pandemic.

Therefore, being an extension and an expansion of the assignment undertaken for the unit Pragmatics, Discourse and Cognition, this project, developed during the internship, had the following goals in mind:

1. Contrastive analysis between Portuguese-only regulations and the ones containing tourism-focused translations;

2. Internship task – communicate with tourists through emails and an application related to COVID-19;

3. Comparison between physical (e.g., posters, pamphlets, etc.) and online (e.g., *Facebook*, *Google*, etc.) regulations;

4. Comparison between Portuguese regulations—be it physical or online—and the ones from other nations, specifically the ones in English-speaking countries;

5. Diachronic comparison between the multimodality techniques used in previous pandemics (e.g., the Spanish flu) and the ones currently being used in this pandemic, aiming to understand how they have evolved over the years. However, due to time limitations, it was not possible to examine this approach more thoroughly.

"COVID-19 has already attracted considerable attention in both academic and public debate, and we have seen extensive discussion of how this pandemic might be compared to past events, such as the so-called 'Spanish flu' of the 1910s" (Taylor and Kidgell, 2021, p. 1).

The diachronic aspect of this study is based on this attention referenced by Taylor and Kidgell, focusing on the evolution, progress and regression of multimodality and verbal and nonverbal communication (see Image 2).
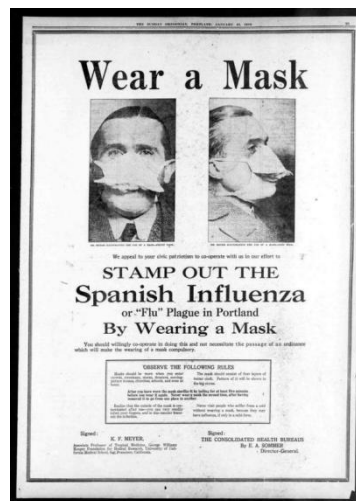

Image 2—A newspaper advert in the January 12, 1919, edition of The Sunday Oregonian calling upon the reader's "civic patriotism" to encourage them to wear a mask in response to the 1918 flu (© University of Oregon).

2. Internship Report

2.1. Personal and Internship Details

Name: Leandro da Silva da Silva.

Faculty: Arts and Humanities.

Degree: Bachelor's in Visual Arts and Master's in Linguistics: Societies and Cultures.

Internship: Associação de Promoção da Madeira (APM).

Department: Marketing.

Internship Occupation: Marketing Assistant Trainee.

APM is an institution that promotes and advertises the archipelago of Madeira to the international market, specifically the commercial category of tourism, defining it and its annual activities. In the context of this internship report, it is important to highlight their connection to the development of the application and website dubbed *Madeira Safe to Discover*, which attempts to ensure that the activities and sights on the island and archipelago are safe from COVID-19, incentivizing tourism through a point-based reward system while also following the new regulations implemented against the virus.

2.2. Monthly Report

2.2.1. September 2021

At the start of the internship, September 6, I was introduced to APM's marketing department team after I discussed my schedule with Mr. André Gouveia, while getting a tour around APM's workspace, e.g., commercial, financial, holidays, and events departments.

In this month, I fixed grammatical and translation errors from, at the time, the unpublished website and application called *Events Madeira*. I verified the image quality for both platforms, comparing the verbal and nonverbal language from both to see if there were any differences. Additionally, the events list for the website's calendar needed confirmation on whether all associates' events were present and whether they all had the correct dates.

Mr. André Gouveia gave an overview of the *Madeira Safe to Discover* application and its point-based reward system. Later, I did a link investigation for specific experiences in Madeira (e.g., trail running, viewpoints, beaches, landscapes, and architecture) to complete an *Excel* table, composed of around 8,000 lines, which was prepared for the new website's creation. In other words, this meant collecting and researching information for tourist-related topics and underlining what was not found. This research helped find tourist's websites with the "Safe to Discover" slogan (associated with the *Madeira Safe to Discover* application, created for tourists as a response to the COVID-19 threat).

Afterward, I sorted the quantity of brochures by language in an *Excel* sheet, categorizing each circle, semicircle, and inverted semicircle by color and size, prior to following a scheme presented in an *Excel* table for a *PowerPoint* checkup related to a future touristic plan's presentation.

On September 20, I received a Crowdriff online training course and purchase orders tutoring by Mr. André Gouveia regarding APM's associates. Learning the department's email structure for October's and future events (e.g., Ultra Madeira and Ultra Skyrunning Madeira), specifically to commune and assemble a multimedia team, named ICARUS, to cover one of the events. I was later obliged to organize an image bank and file preparation for the Crowdriff institution account, taking months to finish.

Thereupon, a translation from English to Portuguese was required for a confidential European document, followed by a final grammatical, orthographic, and translation revision beneficial to *Events Madeira's* developed application and website before its launch on September 29.

At the end of the month, I chose some images for social media and divided those that were predominant in blue and green, while transferring files between a portable computer and a tablet for a work colleague's displacement to certain events. Furthermore, I prepared a small

corpus collection conclusive to new tourist gifts, e.g., small luggage handle, cufflinks, and necessaires.

2.2.2. October 2021

In October, I continued writing emails and purchase orders concerning events specific to this month and toward the "gift experiences campaign" (*campanha de ofertas de experiências*) for *Madeira Safe to Discover*, which had happened the previous month.

Regarding Madeira Ocean and Trails (MOT), I verified its flags and prepared gift kits for the event winners, subsequently developing an email for Portugal's embassy in London, regarding flights in COVID-19 times. Mr. André Gouveia then tasked me to do a multimodal revision of *Events Madeira*'s newly added events, including the mobile platform, not just the application.

Thereafter, I validated MOT's stock at the old warehouse conclusive to my first flags and their bases lending, in furtherance of paper signing between APM and Seixal's Naval Club president. After this, I emailed a listing of every material that was taken from said warehouse to the holidays and events department. Storing the flags back after their delivery to APM, from the respective associate. At the same time, I checked Issuu's (a digital publishing platform and content publishing) IT support to modify the bureau's brochure's *URL*s, for the Issuu marketing department account.

On October 14, I revised the *Madeira Golf Passport* website's grammatical and orthographic inaccuracies, while gathering associates for a confidential program. Next day's task, however, required 100 *USB* flash drives to be arranged for future distribution, by filling them with *PDF* files, guides, and images.

Mid-month, I translated a new confidential document and established some *QR* codes with their links, due to their faulty nature, while putting together a new purchase order for an athlete, in correspondence of a new Madeira Ocean Trail event. Additionally, I did a competing

website investigation (e.g., the Azores, the Balearic Islands, and the Canary Islands), to discuss how they improved their presentation, by analyzing the multimodality use, COVID-19 regulations, USPs (Unique Selling Propositions), and the implementation of CTAs (Calls to Action). Other smaller tasks completed during this timeframe were receipt assemblies for flight modifications, workforce phone listing provided for Mr. André Gouveia, and sentence translations from Portuguese to English. Later, my coordinator taught me on how to do an athlete contract about his obligations after his signing.

On October 25, I emailed the said athlete for his registration process into MIUT (Madeira Island Ultra-Trail) 2022, while translating an eight-page document and creating new purchase orders for November's events (e.g., MIUT). In addition, I compiled and retrieved data files regarding *Madeira Safe to Discover*.

Concluding the month with Crowdriff's tags administration, related to APM's image bank organization and the beginning of the platform's issues, e.g., tag removal, folders going blank, unsupported media data appearing, and other smaller technical errors.

2.2.3. November 2021

In November, I started doing new purchase orders for photographers that worked during October's Ultra Skyrunning Madeira event, but to do so, I had to create *IDOK* (a software for document archive management) identities for the said photographers while printing receipts from previous purchase orders, such as October's MBMM (Mountain Bike Madeira Meeting) 2021 event's flight prices. While verifying the names from a media/influencer list, I continued doing Crowdriff's tags and reporting the same issues, most importantly the automatic tag deletion, until March.

Around this time, Mr. André Gouveia assigned me for an American female athlete invitation, delivering information to a university student writing her thesis and analyzing a golf's campaign presentation regarding their new process into 2022 and what is not being kept

from previous years. Specifically, I prepared an email for the athlete to perform a canyoning activity after MIUT 2021, inquiring about personal details as requested by the activity's associate (e.g., shoe size, height, weight, and her preference for an easy or intermediate difficulty course). Furthermore, I asked for financial help with image prints, contacted three hotel associates to hold a film crew and influencers, considering the *Deathgrip* film project, and did an information research explanation for the new website from a previous work.

Midway through the month, we had multiple team meetings about schedules, each other's projects, and new or ongoing campaigns.

At the end of the month, I printed a notebook and managed the warehouse stock for the requested material, later taking responsibility for the said warehouse. Lastly, I put together 7 MOT kits (t-shirts, bottles, bandanas, and bags), and 124 kits plus flags concerning the delivery for the MaXi Race Madeira 2021 event.

2.2.4. December 2021

December began with me updating MOT's stock, creating a purchase order for an influencer group that participated in an MOT experience (i.e., canyoning), after which I had a meeting with my supervisor and coordinator. This month was the start of the manual transcription for the printed notebook last month, which lasted until January, right after having a team meeting about MOT's branding. In addition, I had the small task of checking the cost for two hooks, which disappeared following the return of the flags from the most recent event. Unfortunately, during all these months, I was still having problems with Crowdriff, and when the support team finally gave a solution, it did not work, i.e., clearing the browser and computer's cache and using *Incognito* mode when working on the platform. Even so, Mr. André Gouveia entrusted me with composing an *Excel* table for key products conclusive to the target audience, later formulating a similar *Excel* table for USA key products. Moreover, on December 16, I grammatically revised a contract and adapted it to a new context.

At the end of December, the department's coordinators obliged me to test Crowdriff's tags, because I was provided with a new solution, i.e., adding less tags, but it still did not work. Lastly, we had a conference meeting about the new tourist strategies to be implemented from 2022 up to 2027, specifically finding new opportunities and crowds, focusing on sustainability and accessibility, discussing the lack of manpower as a pandemic phenomenon that led to a lack of attraction, and proposing compensation and renumeration solutions as a consequence of the new reality. In general, the seminar tried to be optimistic, realistic, and conservative.

2.2.5. January 2022

During this month, I finished the transcription and temporarily stopped working on Crowdriff until the errors got fixed by the support team. Nonetheless, I listed every bug/glitch found in the platform for Mr. André Gouveia and started an email chain regarding a New Zealand athlete's participation in MIUT 2022 (e.g., flight prices). However, the year began with more free time to work on my report, which was given by my coordinator. In other words, this month involved me working more on my internship report rather than APM's tasks.

On January 14, me and some colleagues were tasked to hike "25 fontes" (i.e., mountain hiking), conclusive to taking pictures for social media and promote an associate (i.e., a hotel).

Lastly, I verified Salomon's guidelines and Holiday date's origin research, ensuing a screenshot preparation and compilation of Crowdriff's errors, while delivering the transcription and the required *Excel* table contents.

2.2.6. February 2022

In February, I continued working on the athlete's flights to Madeira regarding their participation in MIUT 2022. In addition, seeing as BTL 2022 (i.e., *Bolsa de Turismo de Lisboa*) was scheduled for next month, Doctor Carina Gonçalves asked me to prepare flower seed gifts/kits with the team's help. Later, I prepared an *Excel* product sheet, which helps see which products sold more and from whom they were sold in 2021 (i.e., business intelligence training).

Later, I started adding Crowdriff tags again, finalizing the next month while preparing purchase orders for Transgrancanaria's event (a sailboat race event). Furthermore, I compiled *YouTube* links in the interest of MOT's new website version, where I had to find APM's videos about MOT's activities, e.g., surf, trail running, or kitesurf. Moreover, I fixed a computer's resolution issue for a colleague.

On February 22, I received a new training session for Crowdriff, which sadly ended up not being useful. Despite this, I needed to test the platform again for new and old errors, while acquiring a receipt from Madeira Roller Marathon and preparing Madeira Ocean and Trails (henceforth: MOT) kits for Transgrancanaria.

2.2.7. March 2022

In March, I tested diving equipment for Mr. André Gouveia and had another Crowdriff support team meeting about the constant platform errors. In spite of this meeting, we were consulted with both Mr. André Gouveia and Doctor Carina Gonçalves about the department's future with Crowdriff. Additionally, at the beginning of this month, I prepared Transmadeira kits, met new colleagues, and structured new emails regarding accommodation, a rent-a-car service and experiences for the athlete and his wife participating in MIUT 2022. One of the new colleagues needed me to revise MOT's new website version and a new online brochure, i.e., bug, translation, image, and writing revision, which lasted the whole month.

Afterward, I learned how to ship a package for APM and compiled hotels with a maximum capacity of 100 to 1,400 people in an *Excel* table, while compiling new Crowdriff issues. I also had to structure the activity program for the New Zealand athlete and his wife, before Andre's departure to BTL 2022.

At the end of the month, me and another colleague organized the warehouse located in Câmara de Lobos, with interns from DRT (*Direção Regional do Turismo*). Concerning the delivery of redesigned products, e.g., tourists guides and brochures. Moreover, I was given a

Google Analytics training session, suitable for MOT's website data collection, specifically who uses the site, where the site traffic comes from and what do people do inside the website. Finally, I started to organize images and folders from APM's *Google Drive* account in an external drive, getting ready for an alternative platform to Crowdriff.

2.2.8. April 2022

In April, I continued the external drive folder organization and finalized the athlete's accommodations and experience program, while collecting MOT's data collection and revising its website and the online brochure that had new languages implemented, namely Spanish and German. Furthermore, I had multiple team meetings regarding Crowdriff, respecifying my and other colleague's issues with the platform.

Mid-month, I was tasked with word-counting for translation purposes on multiple documents, concerning page descriptions suitable for the new website. On April 19, the athlete and his wife arrived on Madeira, leading to a rent-a-car issue which was solved through multiple emails and phone calls. In addition, I prepared golf and MOT kits for pick up, conclusive to multiple events before and after my departure from APM. Managing the warehouse stock through *SharePoint*, one last time. Afterward, I received a new Crowdriff training course about social media and how to communicate, i.e., getting new images for our image bank, by making sure the transactions did not have other requirements besides a yes from the original owner.

April 26 marks the athlete and his wife's departure from Madeira, requiring me to check if they followed through their end of the contract on the next day. Subsequently, I translated a *PowerPoint* from Portuguese to English and did a brief explanation of my left-over intern projects to the new intern.

2.2.9. May 2022

May 2 signaled the end of my internship, yet I had a *Sharepoint* course training, which involved me doing a rapid presentation to Mr. André Gouveia about the platform. Finally, I did a word-counting task for translation purposes, revising the new intern's email structure while giving her a brief explanation on how to prepare emails and communicate with associates. Lastly, I prepared more kits and picked up some receipt prints I had made.

3. Literature Review

According to Jaworski and Pritchard (2005), social science shapes our understanding of the social world. In a way, both end up playing an active role in shaping multimodal messages in tourism discourse. In this context, pandemic regulations involve an individual's visual consumption that ends up being obligatory for the collective. Be it briefly, the spectatorial gaze entails the different signs that can be seen in passing, which depending on the designer's choice, can be a tool that unconsciously provides a quick but insightful transmission of information to an individual (Jaworski and Pritchard, 2005). Moreover, it is necessary to keep the type of person we are dealing with in mind (the reverential gaze), their religion, culture, race and traditions. So, according to Jaworski and Pritchard (2005), we can better understand the best methods to be inclusive and try to reach as many people as possible.

Jaworski and Pritchard (2005) talk about the global market and the act of consuming goods having this authenticity to it, where image plays a fundamental role for a particular brand, being even symbolic, depending on the context. The best example of this during the pandemic would be the iconic representation of the mask in the majority of regulations. This iconic sign ends up not only representing the mandatory rule of wearing the mask in a specific location, depending on where the instruction is located, but also the virus itself. There are other regulations that have nothing to do with the virus that end up implementing the mask, almost as a reminder of the situation that's currently unfolding around the world.

Of course, given that the main concern is the release and distribution of the multilingual and multimodal narratives, issues may arise regarding repeated information and iconic signs repetition, which can cause mental fatigue and a habit of not reading what's been published. This requires a better understanding of the complex relationship between signs, image and text and their interpretation by the target audiences, and subsequently, the communicative effectiveness of the message (Joly, 1999). It is necessary to understand multimodality and its

role in communicating the message about the norms and regulations during the pandemic, since mass communication should aim to be relevant in the diverse field of signifying media (that works to find language as a component that is being relayed and signified) (Barthes, 1964). In this context, careful attention should be paid regarding the verbal and nonverbal choices made in the creation of such multimodal narratives.

However, due to time constraints and the urgency caused by the global epidemiological situation, the government and organizations employed different tactics of persuasion in their use of multimodality while compromising on the message to focus on its dissemination (Taylor and Kidgell, 2021). In tourism, the concept of framing the world and incorporating it into one's experience is even more important, enabling them to understand not only a world outside their own but also the rules and norms that need to be followed (Jaworski and Pritchard, 2005). Minimalism and being precise may help reach a wider audience through its simplicity, i.e., the use of image accompanied by text. Specifically, since nonverbal language helps a spectator create a presumption through few visual cues, that can be more in depth if said viewer reads the verbal language presented. If the message's content is too vast to be represented through an image, then it is better to describe it; in this context, text has an advantage. In other words, it all depends on the message and strategies chosen on how it can be represented (Kress, 2009).

Additionally, the analysis of such visual messages becomes a necessity in order to understand the more complex details of its content. Normally, the study itself takes on the implications of the particular image and its relation to words, be it in its meaning, its preliminary precautions made by the designer, or in the context related to the publication (Joly, 1999). Nonverbal language is, by all means, a visual phenomenon, but what distinguishes one image from another is the process of resemblance in our cognition that allows us to recognize objects through one very simplified visual representation, referring to iconic signs, as suggested by Martine Joly (1999).

Moreover, the image characteristics that help us interpret them, by observing the similarities between the natural and the abstract, tend to complement and sometimes refer to the iconic signs, which are the plastic signs that are divided into specific (frame and framework) and nonspecific (color, texture, composition and form) signs (Joly, 1999). In addition, the iconic-plastic relationship is also divided into congruence (harmony between both signs), opposition (the plastic or iconic sign is in opposition to the other), and predominance (one sign is more predominant than the other), (Joly, 1999). Moreover, Ferdinand de Saussure (1966) specifies that the signified and the signifier are two key concepts of semiology as well as the face of linguistic signs - the signified determines the idea and concept, whereas the signifier refers to the material manifestation of the sign through the series of details that are a part of it. De Saussure (1966) states that there is a mutual assumption that unifies both concepts and that there is no meaning without their presence. Now, Goliot Leté (2011) adds that, when analyzing images, the signified corresponds to the representation (what is being shown and what can be recognized) while the signifier corresponds to the characteristics of the nonverbal language (textures, colors, compositions, contrasts, and saturations). In contrast, the relationship of signifier and signified in writing is known as being arbitrary. This is not the case in images, thanks to the partial semblance in our cognition which results from the distinction of two different poles in a theoretical plan to describe images (Goliot-Leté, 2011).

According to Justo Vilafañe (1992), an iconicity degree was created by Charles Morris, originally having 13 degrees, however Justo argues that is only adequate for table and graphics, not images. In this context, he updated it to better classify an image on its proximity to realism, so the higher the degree, the more iconic sign predominant that image is (see Table 1).

Table 1—Framework developed by Villafañe (1992) for image analysis.

Degree	Reality/Natural Level	Criteria
11	Real Life/Natural Image	Our visual perception, establishing all object properties and its identity. Example: any natural perception of reality.
10	Three-Dimensional Model Made to Scale	Establishes all object properties but not its identity. Example: naturalistic sculptures.
9	Stereoscopic Imagery	Reestablishes all forms and dimensions from objections radiation in its perceived space. Example: holograms.
8	Color Photographs	The image's degree of definition is equal to the eye's resolution power.
7	Black and White Photograph	The image's degree of definition is equal to the eye's resolution power, but without primary color distinction.
6	Realistic Painting	Reasonably reestablishes all space relations with a bidimensional space.
5	Non-Realistic Figurative Representation	It exists cognitive object identification, but the space relations are altered.
4	Pictograms	All sensible characteristics exist, except the form is altered. Example: silhouettes or caricatures.
3	Motivated Schemes	Abstraction of all sensible characteristics. Only reestablishing all organic relations. Example: Plans, Organigrams.
2	Arbitrary Schemes	They do not represent sensible characteristics. The dependency relationships between elements do not follow a natural criterion. Example: transit signs.
1	Non-Figurative Representation	They abstract all sensible and relational qualities. Example: certain abstract paintings.

Additionally, Wong Wucius (2001) adds examples regarding form relationships as a visual cue and a form of image analysis (see Image 3).

Relações entre formas
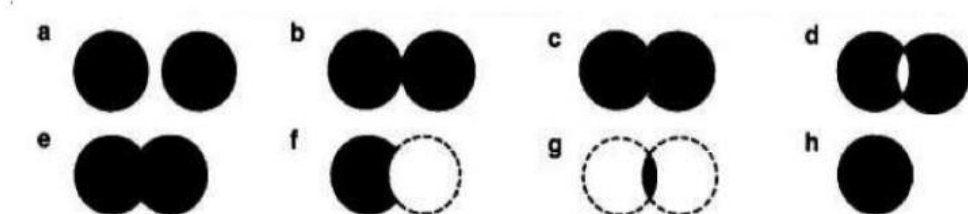

Image 3—Examples given by Wong Wucius (2001) about form relationships.

a) Separation form relationship—The forms/objects presented do not touch.

b) Contact form relationship—The forms/objects touch ever so slightly.

c) Overlap form relationship—One form/object overlaps the other, but still shows a part of the overlapped form/object.

d) Interpenetration form relationship—When two or more forms/objects intersect with each other, a straight line or a curved line of interpenetration is formed.

e) Union form relationship—When two or more forms/objects join and form one form/object.

f) Subtraction form relationship—One form/object subtracts from another, forming a new form or object.

g) Intersection form relationship—When two or more forms/objects intersect, creating a new form/object in between.

h) Coincidence form relationship—When both forms/objects are in the same position, seemingly showing to be just one form/object.

One last thing to add in this concept of signs is that a visual cue could constitute as a single sign that helps create a visual message throughout its relationship with other visual cues, such as plastic signs (Eco, 1976). In the context of the pandemic, color can serve as a strong point to direct, capture, and guide the attention of the spectator, but its different interpretations can be culturally dependent. Furthermore, the color and clothing have a privileged relationship whose function changes depending on the required function. For example, in the field of medicine, blue is believed to bring about the feeling of tranquility and relaxation, so it can be frequently seen in hospitals' bed sheets (Pastoureau, 1997). Blue is also the color of fidelity, making it intertwine with the process of transmission, especially if it is put together with the color red, which has an effect in the signaling, marking, prohibition, and accentuating of certain aspects (Pastoureau, 1997). Michel Pastoreau's (1997) dictionary of color also adds other colors that tend to be used, throughout history, for information transmission, specifically the

neutral colors, namely white (associated with hygiene, simplicity, and wisdom) and black (related to facts, regulations, and authority). Another color that is normally used specifically for transmitting information in the area of public health and medicine tends to be the color green, due to its long-standing link to nature, hygiene, health, and ecology, since, historically, most medicines were based on plants, the concept present to this day (Pastoureau, 1997).

During the pandemic, multimodality is not only trying to provide a general description for regulations but also a context-specific description characterized by the registration of a given situation based on receiving constant new details and statistics (Halliday, 1978), whose target audience is a homogeneous nameless, faceless, and anonymous community, to the designer. causing a one-way and impersonal message (Barron, 2012).

Thus, the target audience has to be really well-defined through a segmentation plan that can be focused toward sub-groups within the population; for instance, students, the sick who need to go to a hospital, or the working man who, despite their broad range of differences inside their sub-groups (age, culture, religion, or education), need a different strategy for each sub-group as a whole while also trying to be a one-way and impersonal form of communication (Barron, 2012). For this reason, mass media and information transmissions tend to be designed to target the hardest-to-reach segments of a particular community in a population, including those of low socio-economic status and low literacy level (Barron, 2012).

Michael Halliday (1978) suggests that the semiotic structure of a situation is based on three concepts that work with multimodality and the context of COVID-19: the field (the manipulation of iconic signs and the evaluation of the conjunction between each other and the plastic signs); tenor (determining the course of action and announcing one's own intentions with the message through the use of nonverbal language tools); and mode (the process and chosen iconic signs associated with the situation, further relating and contemplating the course

of action and, in a way, demanding said objects to interpose with the narrative and exploratory elements).

Another argument that is being added by Taylor and Kidgell (2021) is the use of metaphors for communication during this pandemic and how these can be best utilized. For example, the current situation itself conveys feelings of anxiety, fear, and panic, especially if one takes into account the controversy around the shortage of toilet paper and the connection of COVID-19 with 5G towers. Consequently, it would be unnecessary to use certain metaphors expressing negative emotions in the regulations that would only amplify the fear and panic. However, these negative energies can be used to force and warn people into following the new norms and rules, but ultimately, one of the main functions of the instructions is to calm the population and provide adequate information to protect themselves.

When it comes to massive public campaigns and information, despite the method they are created with or the publication itself, they are referred to with a variety of terms whose exact definition is avoided, and the term utilized depends on the context and meaning in which the public information is being discussed and planned. Furthermore, Anne Barron (2012) characterizes public information campaigns through a theoretical view-point system, namely as a reaction to "social problems" throughout communication with what are considered non-communicative methods and strategies; for example, planning with the purpose of controlling (i.e., legal, economical, technical, industrial, and legitimation strategies). A directive goal shapes the representative-communicative process, which, in this context, includes the government's desire to get the population to make use of and follow the new regulations presented to them. In other words, there is a directive function inside the message's content when informing the population about how to act during the current uncertain times (Barron, 2012). Another characterization aspect provided by Anne Barron (2012) concerns the term "public information campaign" and that it can be divided into specific "character types":

1. Conception, execution, and control of

2. Systematic and focused

3. Communication activities with the aim of

4. Influencing the awareness of problems, the attitudes, and the behavioral patterns of certain

5. Target groups in relation to

6. Social ideas, tasks, or practices in a

7. Positive manner—i.e., in a manner of benefit to society.

However, it is possible that, after publishing the information, it will be unanimously greeted and well-received by all for the mere fact that there is an inherent tension and pushback in public campaigns, such as the one currently in motion, because of the fine line that it may walk between social control and an individual's freedom. In order to go around this particular issue, according to Anne Barron (2012), an important communicative function should be implemented, namely the legitimation. This is specifically employed in campaigns involved with and meant to tackle problems such as:

- Health promotion (like needing to promote norms to fight against a pandemic);

- Safety (road safety or home safety);

- Environment (noise pollution or waste management);

- Other social problems, like family planning, equality, or immigration campaigns.

Normally, those campaigns about health promotion (i.e., promoting nutrition or warning about a specific illness) tend to be less controversial because of their helping nature and the benefits promised which, in contrast with their marketing, can have long-term effects (Barron, 2012). When it comes to the beneficiary, society is the one that tends to gain the most with this public transmission of information that may unfortunately force changes on an individual level, and this may be the main reason as to why it can create an opposition within

a community of like-minded individuals and make them not want to give their "freedom" away, especially if the changes required for such an emergency are in a quick and forceful spectrum, resulting in many to "rebel" and not follow the norms that are implemented there to benefit them despite trying to influence them directly and achieve success on such a campaign by making the public to realize the effect their behavior has on society as a whole (Barron, 2012).

According to Bonfadelli (2004: 104), the function of public information communication is dependent on influencing the target audience on a cognitive, attitudinal, and behavioral level, specifically influencing the viewers' attitude, actions, and awareness to the problem at hand. Barron (2012) talks about advertising and the representative-communicative function being a message type that follows a directive function during instances that require an attitude change by the addressee; this can be better seen through the table made by Anne Barron (2012) (see Table 2).

Table 2—Characterization of public information through function (© Barron 2012).

Type	Description
Public service information messages	Communication whose main objective is to inform new schemes/legislation/dangers. Frequently accompanied by a representative and directive function.
Social behavior education messages	Communication whose objective is to reshape social attitudes and concrete societal behavioral patterns. Directive function.

Social attitude education messages	Communication whose objective is to reshape social attitudes and values without causing a concrete change in behavior. Directive function.
Benevolent cause messages	Communication meant to create and maintain support for benevolent causes. Directive function.
Organizational support messages	Communication meant to create and maintain support for political, culture, and social/religious ideas. Directive function.
Positive image messages	Communication meant to create and maintain a positive attitude toward a noncommercial organization. Directive function.
Internationally oriented, politically motivated, expressive messages	Politically motivated expressive acts. Directive function.

Additionally, in order to address social behavior and their norms, according to Anne

Barron (2012), it is necessary to incite the participating target audience by appealing in order

for them to recognize what has been acceptable behavior in society, trying to build toward the

benefits it can have on their wishes and needs by addressing the norms as generally accepted and not open for discussion.

Lastly, when it comes to verbal language used in problematic situations (like addressing behavior norms), it is normally dominated by the use of pejorative adjectives (like fatal, bad, alarming, serious, extreme, or unstable), adjectives in the comparative or superlative form both being negative, evaluating adjectives in conjunction with adverbs (Barron, 2012), despite being considered in advertising discourse by showing the task of a negatively evaluated current situation or problem (Leech, 1966: 153).

4. Work Methodology

Methodologically, the project is a corpus-informed contrastive analysis. The corpus consists of photographs of regulations and instructions published for the general population—around 50 photographs of Portuguese real-life regulations—and aims to analyze how many of them contain both the Portuguese language and a translated text. These photographs can either be of pamphlets, stickers, billboards, posters, murals, flyers, brochures, billboards, and urban billboards that contain some sort of multimodal pragmatic discourse concerning COVID-19 on Madeira Island; or online pictures about the aforementioned regulations in the whole country (including the Azores).

Additionally, around 150 screenshots regarding online regulations were taken, mostly originating from the following websites: *Facebook*, *Visit Madeira*, *Madeira Safe to Discover*, *National Health Service* (*NHS*), *GOV.UK*, *Ministro della Salute*, *Madeira Safe to Discover* and *Serviço de Saúde de Região Autónoma da Madeira* (*SESARAM*). 100 screenshots were taken from Portuguese and English websites (50 screenshots each), and another 50 from other countries, Italy being one of them. Some of these screenshots might contain images, website search points, hashtags, health tips, safety guidelines or general information regarding the virus that use some form of multimodality for the public; or videos related to the same topic that contain written, visual, and/or auditory forms of discourse, though I did not analyze any video format, focusing only on images. The main countries selected for the online corpus are Portugal, England, Ireland, Wales, Scotland, and Italy, with Portuguese, English and Italian as analyzed languages.

I analyzed 120 keywords taken from *Madeira Safe to Discover* emails, separated between English and Portuguese emails (sent and received), respecting the customer privacy agreement by removing any personal details like email account or passport identification. In this context, I also analyzed the application, adding a further 22 *PNG* images.

Multilingual textual parts were analyzed in detail using the *Wordsmith Tools 8.0* software regarding word/keyword frequency, their location in the text, and the morphological, lexical, syntactic, phonetic, name, and semantic classification. A transcription of each picture and screenshot was performed in *TXT* format for future insertion into the software, and a classification grid was also created. Additionally, I used Professor Mario Franco Barros's (2020) grid—presented during the Comparative Linguistics curricular unit—for the verbal analysis, specifically morphological, syntactical, lexical, noun, and semantic classification.

Furthermore, an *Excel* table was used to analyze the collected data and perform a contrastive analysis between the regulations of each country. An analysis of the nonverbal components was made by using Photoshop by scrutinizing certain design aspects to see how they correlate with the textual parts, and another Excel table was done for the corresponding contrastive analysis, utilizing Professor Vitor Magalhães' (2016) teachings on image analysis (comparing plastic and iconic signs and iconicity degree for each language), i.e., the iconicity degree.

5. Data Analysis

As previously stated, for the verbal analysis, I followed Professor Mario Franco Barros's teachings regarding contrastive analysis (through morphological, noun, syntactical, orthography, lexical, and semantic classifications), displayed in graphs.

5.1. Data Analysis of Online and Real-Life Portuguese Regulations

This following section is intended to provide the results found during the analysis, specifically the verbal language analysis of the Portuguese instructions.

Portuguese regulations tend to be direct, preferring to use the imperative form, specifically, the third-person singular. Additionally, the language of Portuguese real-life instructions' (PRLI) verbal language would seem more direct and minimalistic, since 37 out of 50 screenshots (see Graphs 1 and 2) favor verbs on the imperative form as an order that forces an action from the viewer, using verbs like *proteja* [protect], *escolha* [choose], *peça* [ask] or *respeite* [respect], during short and simple sentences. Compared to RLI, the data suggest that the online spectrum seems to be less direct.
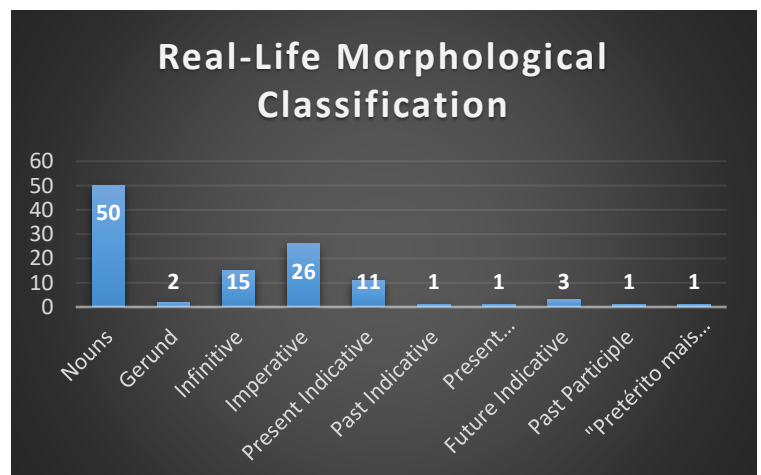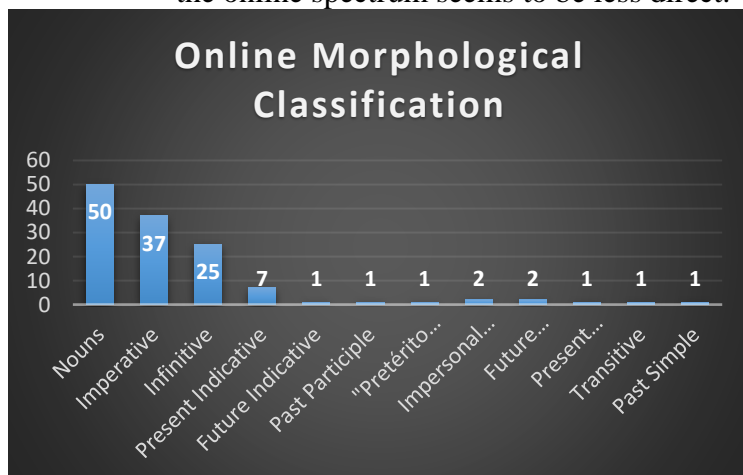
Graphs 1 and 2—Morphological classification for both online and real-life Portuguese regulations.

Interestingly, to a smaller extent the PRLI also prefers to use the imperative form and the infinitive form, while slightly employing the present of the indicative form (PI) more than its online counterparts. Depending on the specific instruction, they are not only trying to incentivize to act, but also to explain and inform, requiring the use of nonverbal language to

convey the message fully. Some of the analyzed regulations put an emphasis on the verbal language and, depending on the nature of the specific instruction, they can be very direct, using just words or simple sentences to convey the message. Finally, some instructions come across as more indirect, giving more detailed information and longer pieces of text (see Images 4 and 5).

Images 4 and 5 — "Untitled" and "Informação" instructions, located at the entrance of a business on the second floor the Shopping Center LaVie, Funchal, Madeira, at the entrance of a closed business [Photo credit: author's picture].

Furthermore, the online instructions have a broader verb use and marginally bigger morphological classification than the PRLI, given that they use longer sentences that convey a cognitive response for a particular action rather than just words or short and simple sentences, while still providing a somewhat direct approach. Usually, there's an earlier sentence like *Proteja os teus* [protect yours] to emphasize and accentuate the next word like *Vacina-o* [vaccinate him] or *Vacina-te* [vaccinate yourself]*, creating an understanding that, if you vaccinate yourself, you can protect your loved ones, keeping a direct approach while being somewhat more indirect than real-life regulations (see Images 6 and 7).

Image 6 and 7 — "Plano de Vacinação" and "Untitled" instructions screenshot, [Photo credit: Républica Portuguesa, SNS and DGS].

Additionally, further linguistic analysis established that 12 images use possessive determiners in comparison to the 7 present in the PRLI, which amplifies this contrast between the indirect playground employed online—favoring the use of other contexts, possessions, or types of entertainment to emphasize the message through a cognitive reaction—to the extremely direct method of the PRLI.

Moreover, there is a noticeable use of adjectives like *férias **seguras*** [**safe** holidays] and *testes **rápidos*** [**quick** tests] by the PRLI. In contrast, online instructions use more adverbs and less adjectives such as ***não** o leve* [do **not** take it] or ***não** deixe* [do **not** leave it] (see Graphs 3 and 4).
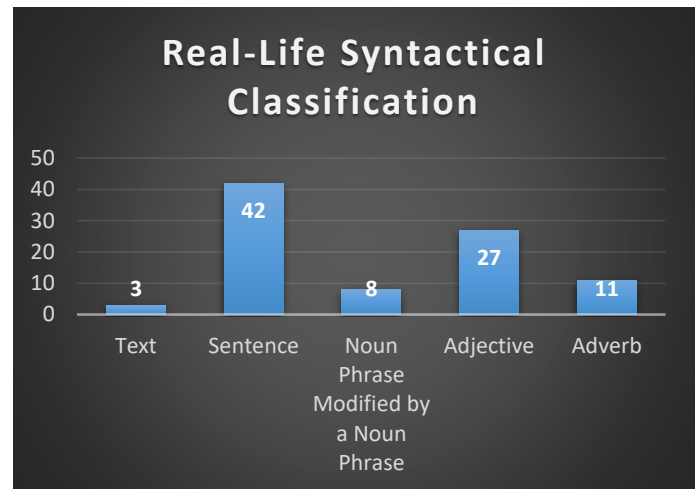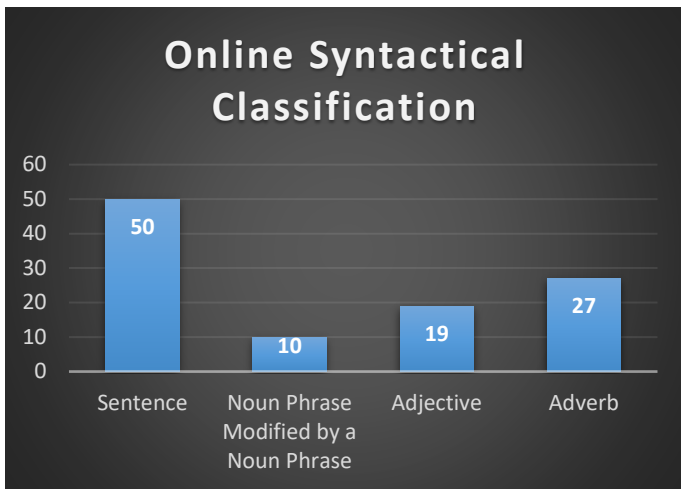
Graphs 3 and 4—Syntactical classification for both online and real-life Portuguese regulations.

Real-life regulations, comparatively, favor the use of numbers in writing to organize the page structure and guidelines, for a specific type of instruction that requires a particular order in which it relays its information. The online ones, however, utilizes less numbers and plays with the online aspect of social media, specifically *Twitter*, by favoring the use of hashtags on 19 images (see Image 8).

Image 8—"Plano de Vacinação" instruction screenshot, [Photo credit: República Portuguesa, Serviço Nacional de Saúde and Direção Geral da Saúde].

Multilingual regulations are barely used online since you have the ability to switch the language of the respective website and get a new version of the same instruction with the translation. In contrast, PRLI utilize various languages in their regulations, such as English—

the most common one—German, and Mandarin. Even so, the English translations follow a Portuguese sentence structure, for example, "Mandatory use of Mask" instead of Mandatory Mask Use (see Image 9).

Image 9—"Uso Obrigatório de Máscara" instruction, located at the entrance of Dilectus [Photo credit: author's picture].

Portuguese is very dependent on gender indicators, so it is surprising that PRLI has a tendency to be more neutral, utilizing both masculine and feminine gender indicators, while online instructions will either use both or just masculine and feminine (see Graphs 5 and 6), despite PRLI being more direct and simplistic in its verbal expression.
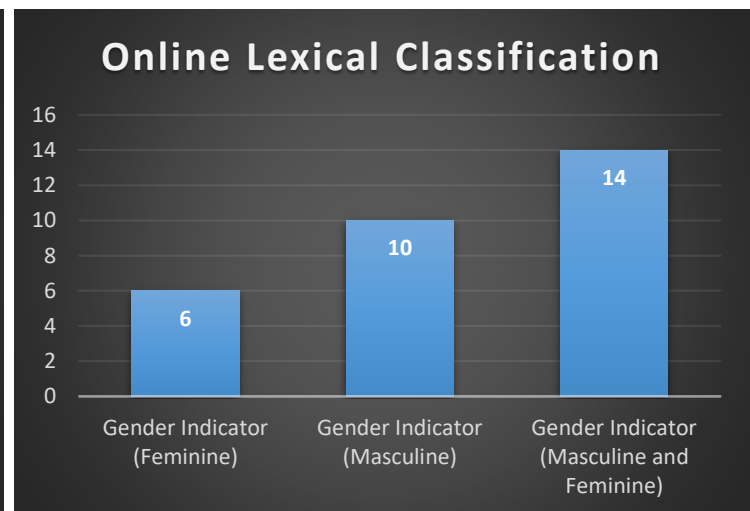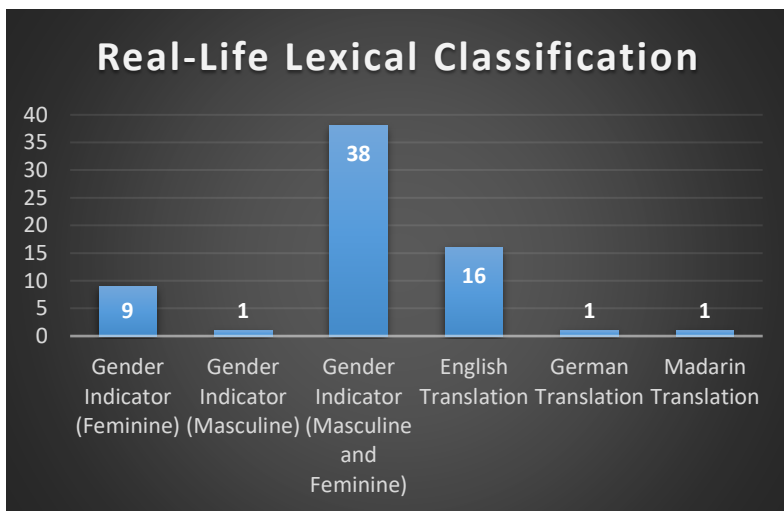
Graphs 5 and 6—Lexical classification for both online and real-life Portuguese regulations.

Furthermore, there is a balance in the number of semantic fields utilized by both counterparts with some differences, such as the preference in using safety guidelines, specifically social distancing and the use of face covering (mask) instructions by the PRLI. Additionally, almost half of its regulations depict hygienic guidelines, from 24 to 50 images (see Image 10).

Image 10—"Ideias Saudáveis" instruction, located on the second floor in LaVie. [Photo credit: author's picture].

Online instructions, on the other hand, favors face covering (mask) regulations rather than social distancing norms. Health tips and reminders are extremely common, such as taking antigen tests on a regular basis, with an incentive that you are protecting someone else by following the conveyed advice (see Graphs 7 and 8).
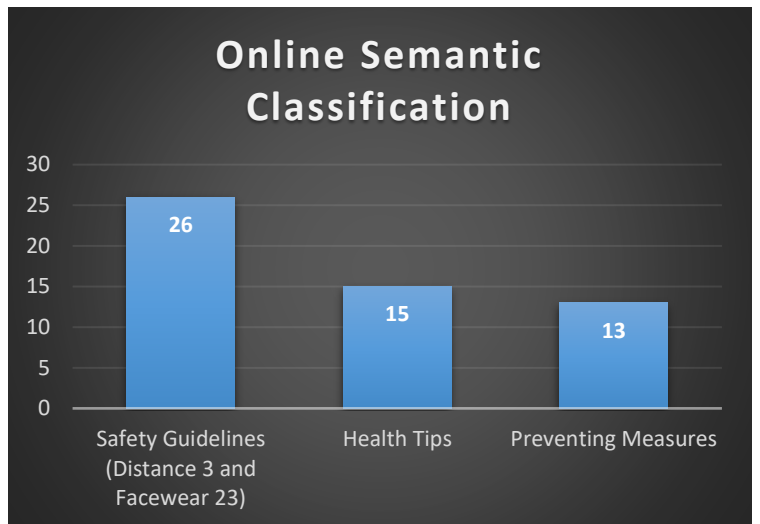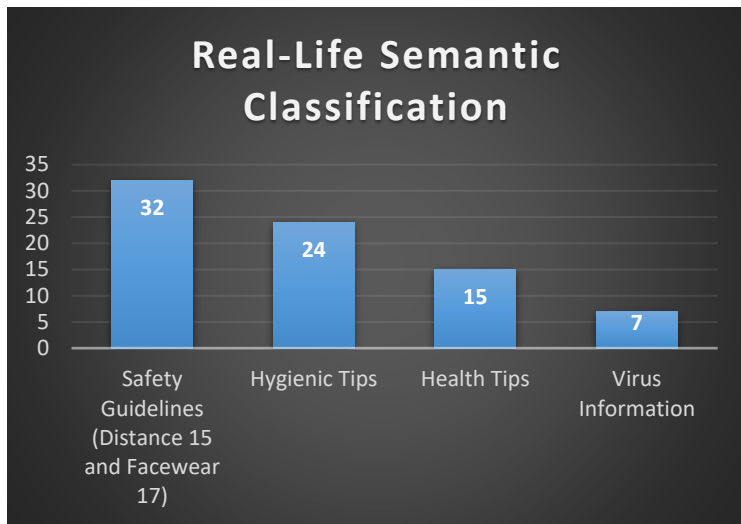
Graphs 7 and 8—Semantic classification for both online and real-life Portuguese regulations.

5.2. Data Analysis of Other Countries' Regulations

This section is intended to provide the results found during the analysis, specifically the nonverbal language analysis of the British English and Italian instructions, using the same methods as the previous section.

5.2.1. Data Analysis of Online and Real-Life English regulations

Conversely, English real-life instructions (ERLI) have a bigger use of possessive determiners, like "our colleagues" or "your journey"—communicating what is required of the reader using politeness strategies characteristic of British English (see Images 11 and 12).

Image 11 and 12— "Be respectful, be kind & be safe" and "Your health & safety is our priority" instructions

[Photo credit: author's picture].

There seems to be a tendency to use a 3-word format in instructions and regulations. This format seems to be able to deliver the message in a clear and direct way, while at the same time being not too imposing or intrusive. This is in sharp contrast to the conventions found in the Portuguese examples, having words such as "obligatory" and "mandatory" frequently used. Still, the word "must" does appear in some English examples, specifically when the importance of the instruction needs to be stressed. In such cases there will typically be an additional sentence, listing exemptions (see Images 13 and 14).

Image 13 and 14—"#StaySafeCambridge" and "You must wear a face covering on TfL services and stations" instructions [Photo credit: author's picture].

However, Portuguese regulations can sometimes use just an image, where in the context of the pandemic and previous published instructions, an individual can get an idea of what is being asked of them; for example, some norms just have a representation of a mask alluding to the reader that, in this particular location, masks must be worn. In contrast, the 3-word format can have 3 words—"face", "hands", and space"—associated with 3 images—a mask, hands, and two human figures keeping a distance from each other. A person viewing the regulation can get the message just by looking at the visuals. Both use the cognitive process of remembrance and resemblance to communicate the intended action of the designer and

depending on how well the nonverbal language conveys the message, the 3-word format can, arguably, be seen as being more specific.

Additionally, the 3-word format can sometimes have the functionality of complementing the main sentence and imply the context to define a clearer implication through a cognitive response (see Images 15 and 16), which an individual can associate through an action that is required or not by the instruction.

Image 15 and 16—The National Health Service (NJS) instructions ("Catch it, bin it, kill it") and "Let's be on the safe side" instructions by Tesco, PLC [Photo credit: author's picture].

Interestingly, the ERLI has more imperative verbs than the Portuguese regulations (43 out of 50 images). It is the most used verb form by the English guidelines as a whole. Favoring the use of verbs like "please" or "respect" in these types of sentences— "Respect everyone's space" or "Please respect other customers' personal space" (see Graphs 9 and 10).
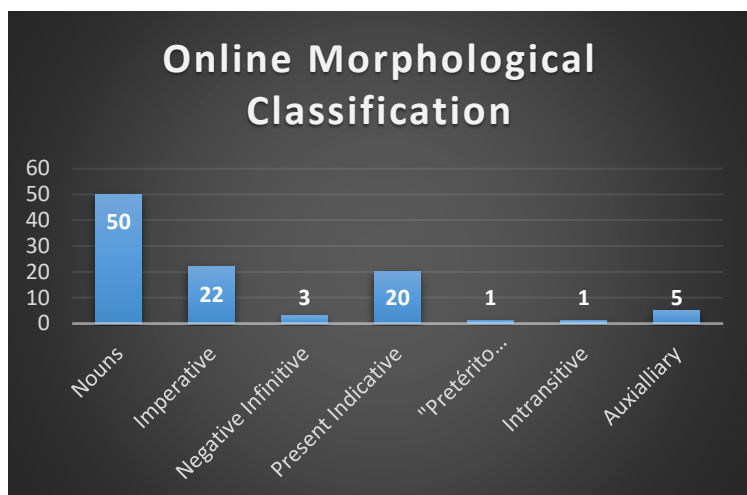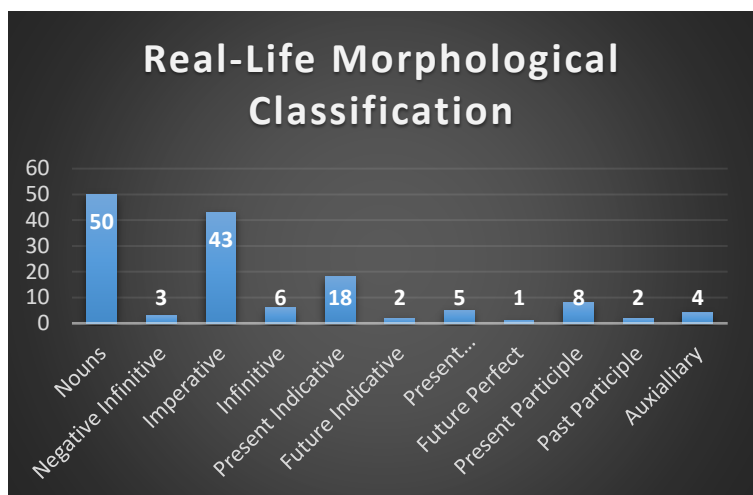
Graphs 9 and 10—Morphological classification for both online and real-life English regulations.

Politeness conventions typical of British English require non-imposition and indirectness, which can be identified in the analyzed English real-life instructions (see Image 17).

Image 17— Marks and Spencer Group PLC's instruction ("Face covering your choice") [Photo credit: author's

picture].

On the other hand, online instructions have fewer imperative verbs—22 compared to the 43—yet being just as explanatory and providing exemptions to the norms, when necessary, through the use of humor or politeness. In general, there is also constant reference to others, a

community, or geographical locations, resorting to even guilt-tripping the reader for not following the provided health tips (see Image 18).

Image 18—Instruction screenshot by the National Health Service, UK [Photo credit: NHS].

Moreover, one big difference between online and real-life instructions is the use of adjectives. Real-life instructions in English seem to utilize adjectives more frequently (e.g., "personal space" or "busy stations". These instructions tend to highlight the sense of solidarity and the community spirit, protecting the wellbeing of each individual (see Graphs 11 and 12). Furthermore, online instructions seem to use negative determiners/adverbs ("no"/"not"), with the intention to discourage certain actions to be undertaken.
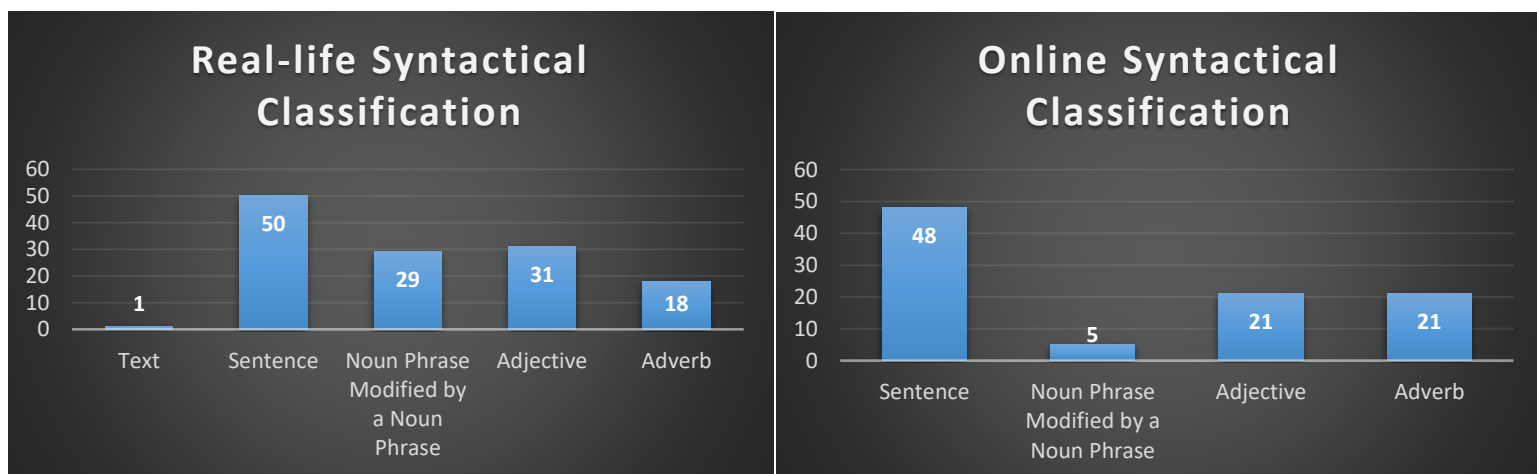
Graphs 11 and 12—Syntactical classification for both online and real-life English regulations.

Online regulations can either be respectful or extremely explicit and outright nasty, by being humorous and ironic, yet maintaining the indirect nature through the use of multiple

sentences that create a contradiction (see Images 19). For example, a poster can have an enticing nonverbal language that is being opposed by the following sentences "It's bollocks. absolutely freezing surf. It's not f*cking California" or "has the shittiest beaches".
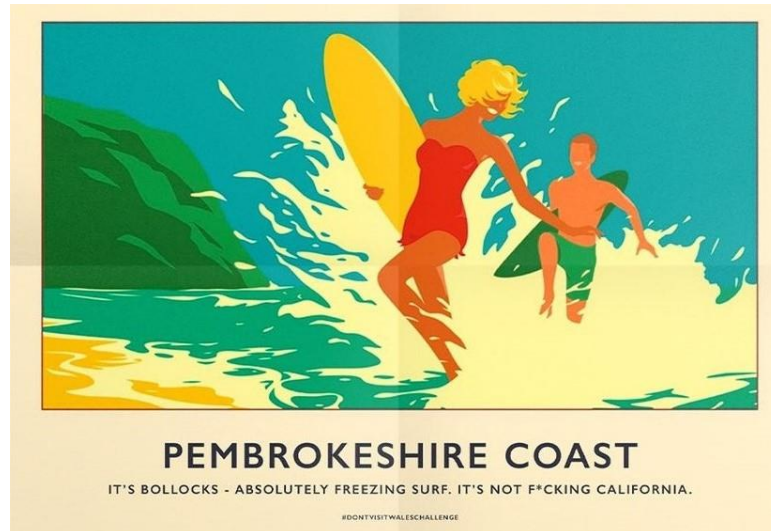

Image 19—"Pembrokeshire Coast" instruction screenshot, specified in the webography [Photo credit: Welsh posters and Jordan Thorne].

The explicit and ironic instructions are a part of a movement—in this case the #dontvisitwaleschallenge movement (retrieved from the *HuffPost* website)—during the pandemic to discourage tourism in the United Kingdom. In London it was named (combining the words " London" and "don't"), which is a humorous play on words and creates a strong contrast between the Portuguese with their *Madeira Safe to Discover* application that encourages tourism and the real-life English regulations that reassure a more community driven response. Additionally, not all use explicit and colloquial language; some just use irony as an indirect form to temporarily stop tourism (see Images 20 and 21).
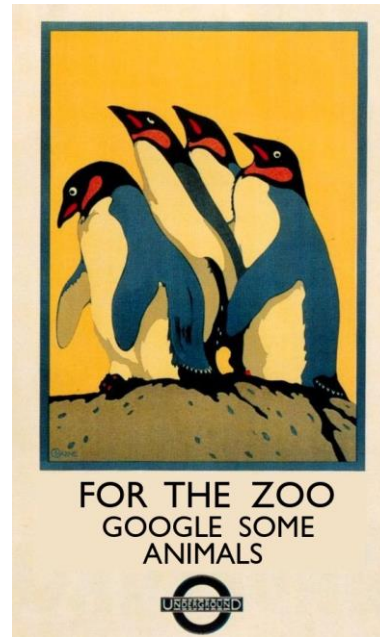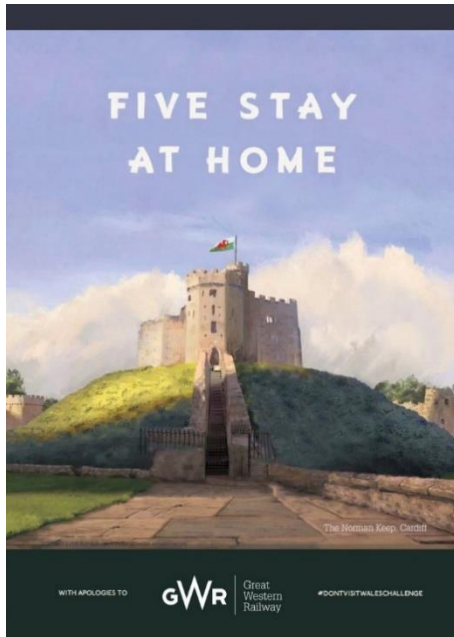
Images 20 and 21—"Five Stay at Home" and "Untitled" instructions, [Photo credit: GWR, Underground, Tom Hourigan and YesCymru].

In contrast, half of the online messages used humor and irony, referring to travel guidelines, safety guidelines and country references, while semantically, real-life regulations utilized politeness for safety guidelines, always promoting non-imposition and personal choice as communicative strategies (see Graphs 13 and 14).
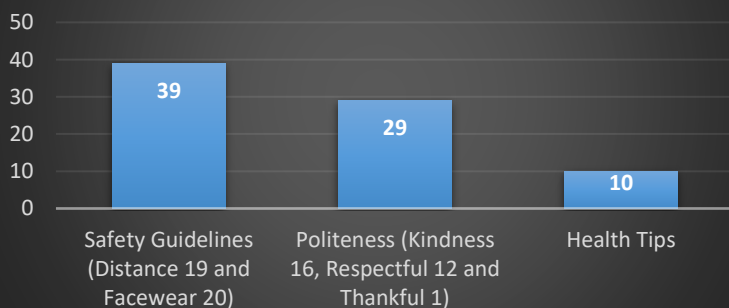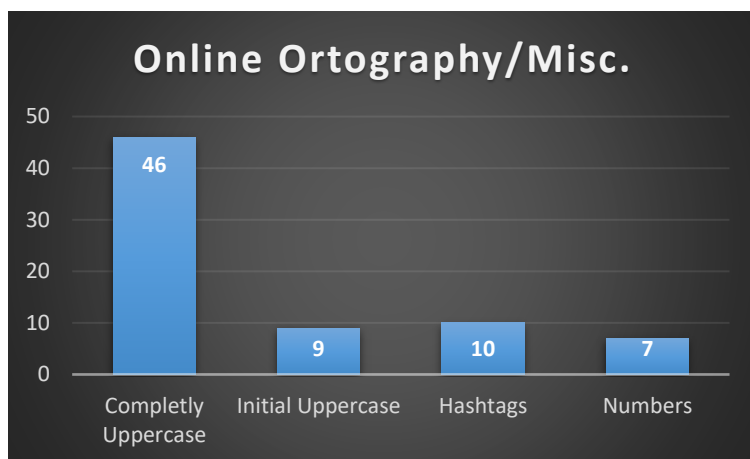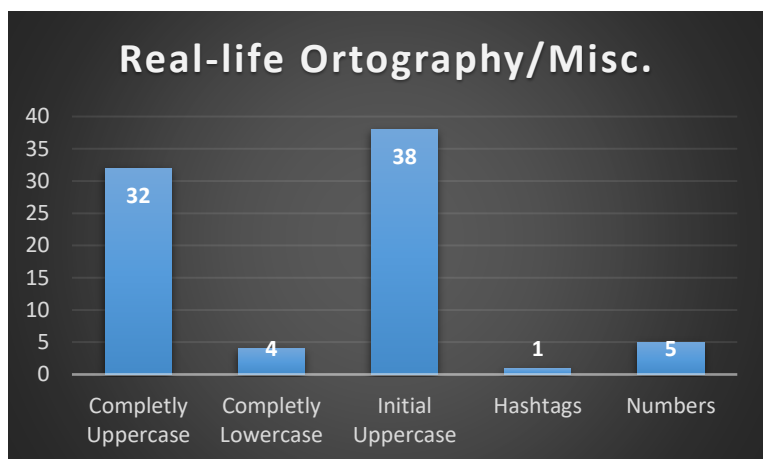

*Graphs 13 and 14—Semantic classification for both online and real-life English regulations.*

Online instructions seem to frequently utilize uppercase letter and popular hashtags, ERLI, however, tend to use initial uppercase letter and uppercase letters throughout (see Graphs 15 and 16).

Graphs 15 and 16 – Orthography/Misc. classification for both online and real-life English regulations.

5.2.2. Data Analysis of Online Italian Regulations

Contrarily, Italians tend to be just as direct as the Portuguese, favoring the use of imperative verbs like *indossa* [wear] or *utiliza* [use], but in an informal and familiar matter used in the second-person singular. Moreover, unlike the English and the Portuguese, they prefer to solely use initial uppercase letters, rarely utilizing full-on uppercase (see Graphs 17 and 18), while maintaining a familiar, informal, and friendly message, which tries to be, in a sense, relatable and undermining the severity of the disease.
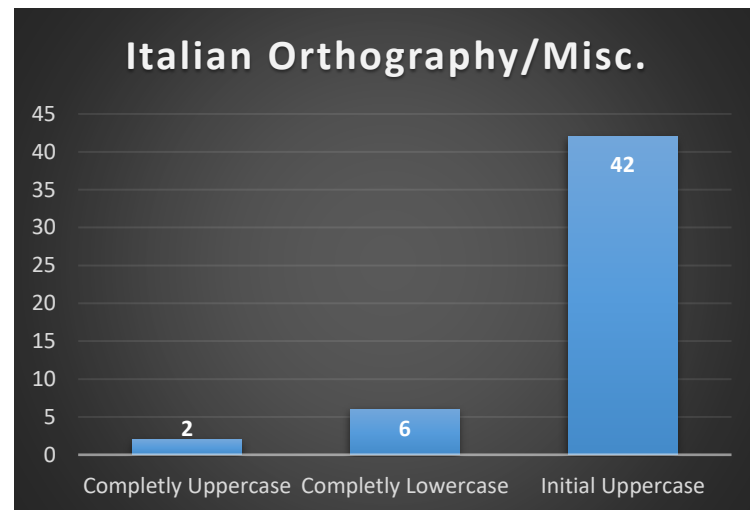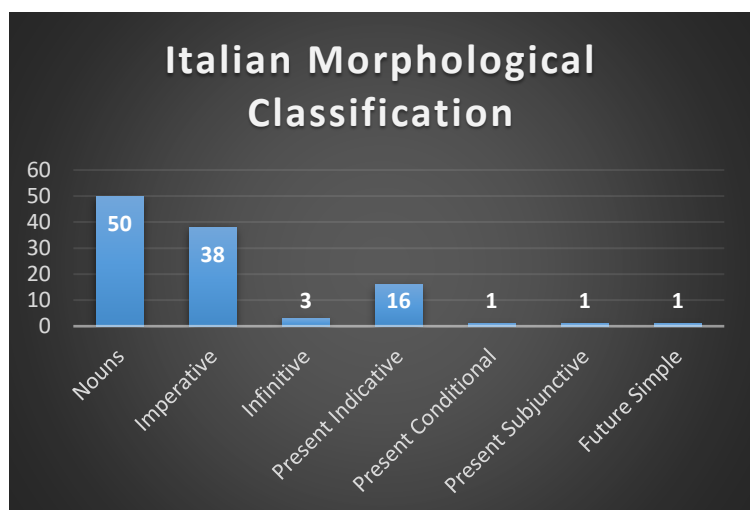
Graphs 17 and 18—Morphological and Orthography/Misc. classification for Italian regulations.

However, they barely use any infinitive verbs, unlike the Portuguese, preferring to use verbs on the present of the indicative form, normally to add context or describe a problem later to provide the solution (see Image 22).

Image 22—"Ho febbre e/o sintomi influenziali, cosa devo fare?" instruction, [Photo credit: Ministero della Salute].

Furthermore, some instructions have an initial sentence or question that adds context and factors that serve to incentivize the reader to follow up on the transmitted safety guideline or health tips regarding the pandemic (see Image 23).
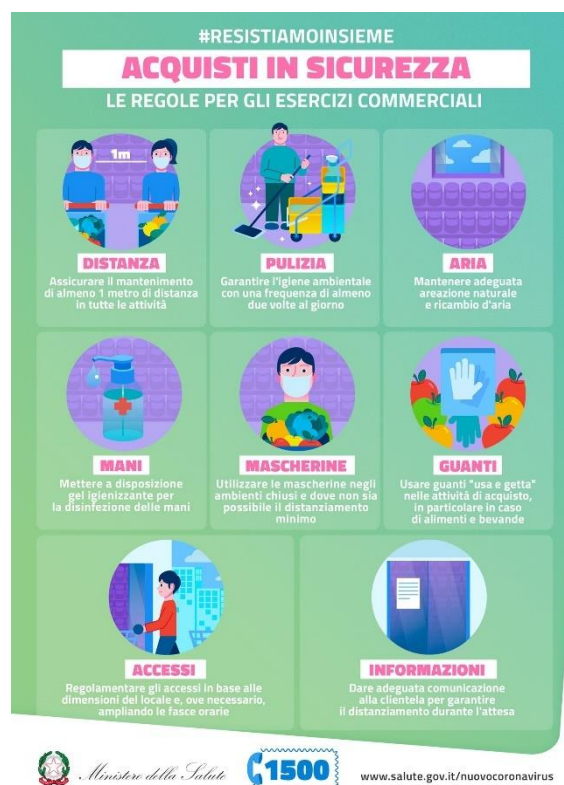

Image 23—"Acquisti in sicurezza" instruction, [Photo credit: Ministero della Salute].

Intriguingly, there is also the use of the 3-word format—*occhi* [eyes], *naso* [nose] and *bocca* [mouth], with a woman touching her eye, another her mouth, and another her nose—yet keeping an initial sentence or paragraph above the three images and words with a title, for

example *Non toccarti il viso* [do not touch your face]. In addition, the initial sentence refers to safety guidelines, such as *usa la mascherina, rispetta la distanza, lava le mani* [use the mask, respect the distance, wash your hands], that complement and work in conjunction with the health tips bestowed by the three images and three words, essentially providing one message by verbal language alone, and another through the relationship between verbal and nonverbal language. Additionally, the title is referring to the images and not the initial sentence (see Image 24), creating a play on the composition assigned by the framework of the regulation.


Image 24—"Estate in sicurezza" instruction, [Photo credit: Ministero della Salute].

Despite the differences from the English 3-word format, Italians do not seem to use it as often, normally favoring multiple images with sentences that utilize an imperative verb on the second-person singular, yet still having a title or an initial sentence providing a suggested action that is being or will be employed by the individual reading the instruction (see Image 25).

Image 25—"Non toccarti il viso" instruction, [Photo credit: Ministero della Salute].

In general, Italians prefer to use short and simple sentences or a complete text rather than just words or an image, relying heavily on the symbiosis between verbal and nonverbal language to communicate this familiar and informal message that mostly englobes safety guidelines rather than just small health tips (see Graph 19).
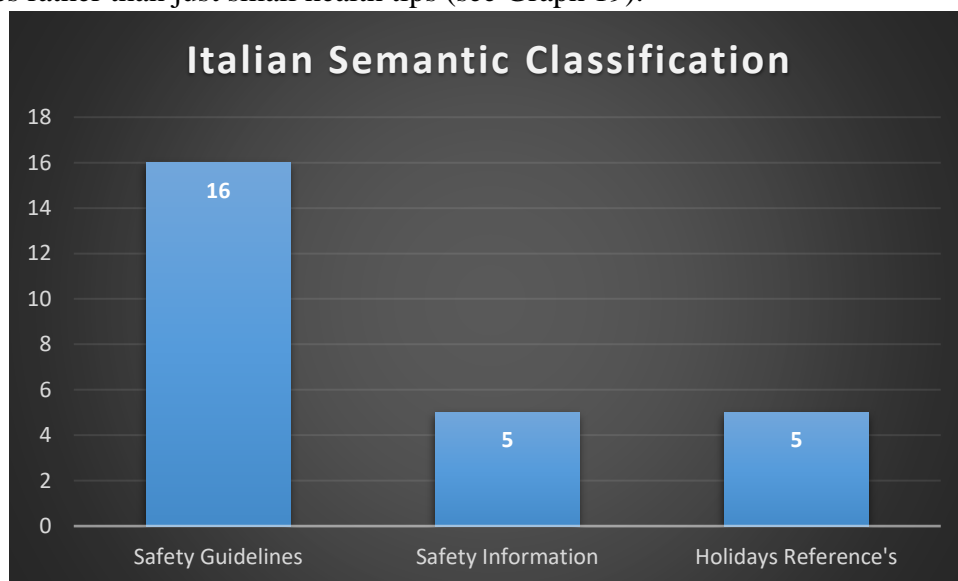
Graph 19—Semantic classification for Italian regulations.

### 5.3. Data Analysis of *Madeira Safe to Discover*

5.3.1. Data Analysis of the *Madeira Safe to Discover* Application

This section is intended to provide the results found during the analysis, specifically the nonverbal language analysis of the *Madeira Safe to Discover* app. In this context, the writing

portion of said instructions were analyzed through the same morphological, noun, syntactical, orthography, lexical, and semantic classifications, displayed in graphs.

Madeira Safe to Discover is an application made during the pandemic to incentivize tourism. The application itself can be viewed in two languages, Portuguese (MSDP) and English (MSDE), having some contrast between the two.

MSDP utilizes fewer common nouns, personal pronouns, and demonstrative pronouns than MSDE (see Graphs 20 and 21), while having bigger sentences and descriptive texts about any symptoms you may have or where can you find entertainment (restaurants or parks) or the prizes you may get by following its instructions.
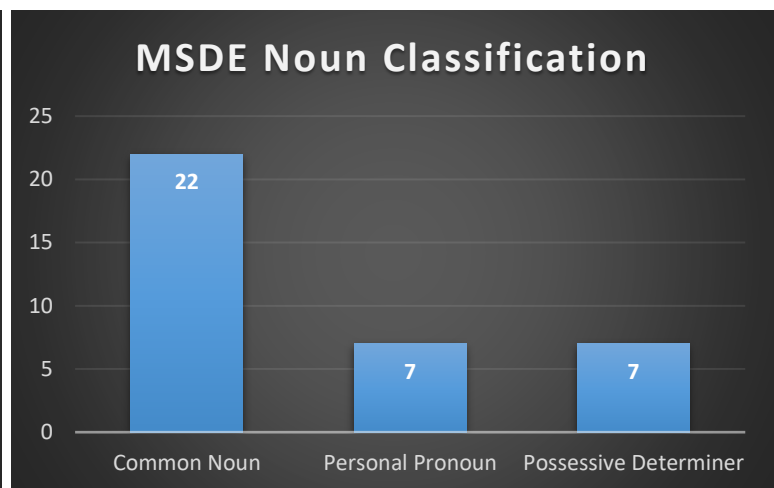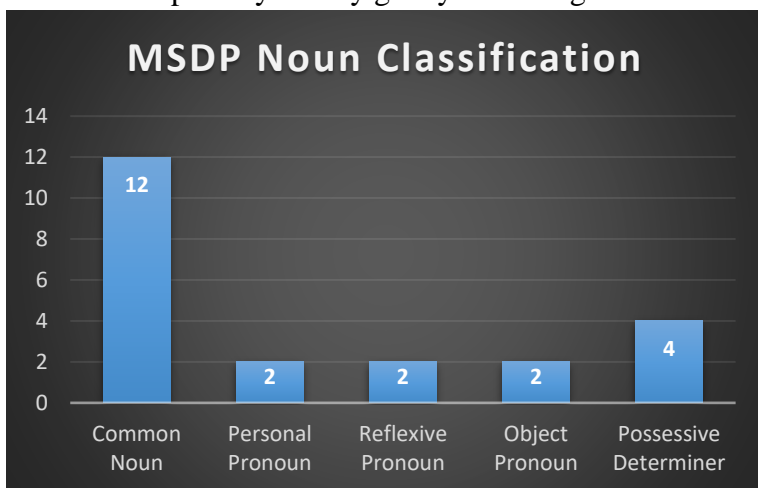
Graphs 20 and 21—Noun classification for both Madeira Safe to Discover versions.

Moreover, MSDP favors infinitive verbs like *planear* [plan] and *perceber* [understand], when referring to vacation plans or experiences in Madeira, by following the geolocation presented to you. Other preferred infinitive verbs can be *associar* [associate], utilized to ask if he/she wants to associate his/her daily symptoms or register in ISAUDE for authentication, or *trocar* [exchange] to exchange points rewarded to you for said experiences. On the other hand, MSDE prefers imperative verbs such as "use" or "authenticate" for the same reasons as MSDP

and when explaining the point system and its rewards. Basically, *Madeira Safe to Discover* functions as a guide on what to do and how to do it (see Graphs 22 and 23).
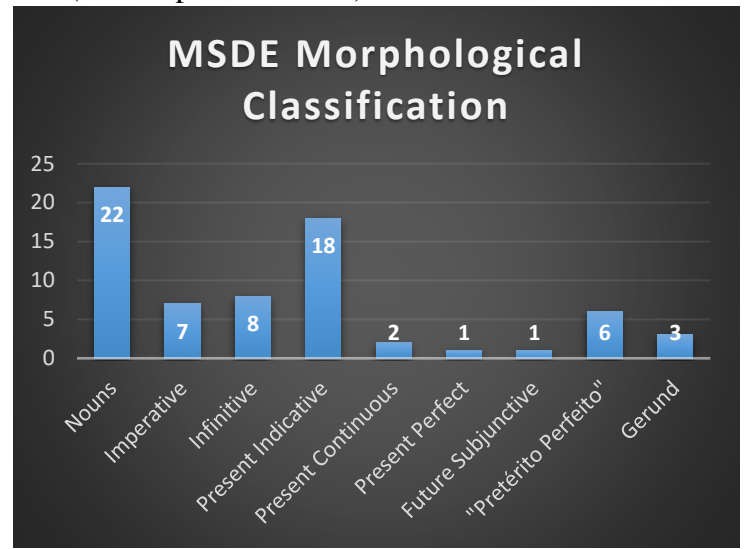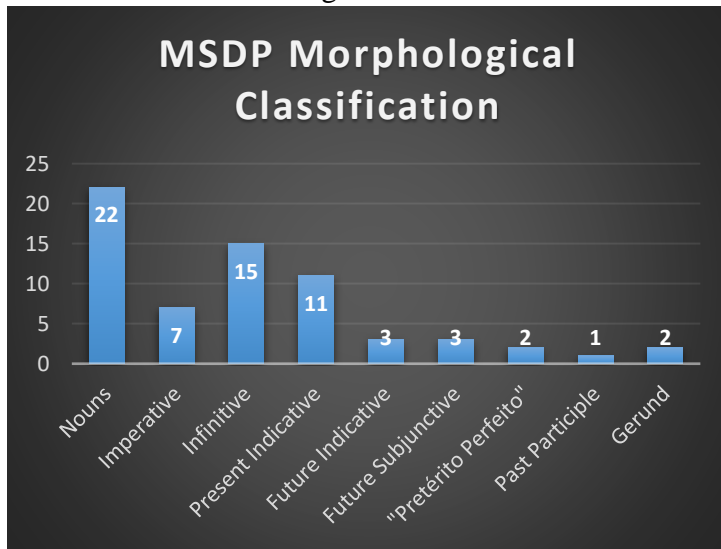
Graphs 22 and 23—Morphological classification for both Madeira Safe to Discover versions.

Additionally, MSDP uses more adjectives than MSDE to show a more lighthearted appeal in reassurance, through the verbal language, for example *tornar mais agradável esta passagem* [make this trip through Madeira and Porto Santo more enjoyable], giving more characteristics to certain details presented by text or in a sentence—*inquérito epidemiológico* [epidemiological survey]— or to simply encourage the user with rewards, through their descriptions—*ganhe fantásticas experiências* [win amazing experiences]—, all this to propel tourists to visit and convey a sense of wonder about the archipelago (see Image 26).

Image 26—Madeira Safe to Discover screenshot, "Untitled", [Photo credit: APM].

Madeira Safe to Discover does present a translation problem when using words that make no sense, within the context shown, such as "gamification" (see Image 27).

Image 27—Madeira Safe to Discover screenshot, "Untitled", [Photo credit: APM].

In addition, MSDE simply has not translated some pages, left exactly the same as the MSDP version (see Image 28). This could be by design choice or laziness, providing a problem for tourists from countries like Lithuania that rely on English to understand the application mechanics, since they may not know Portuguese or prefer English, altogether diminishing the application's creator's concern in communication effectiveness.
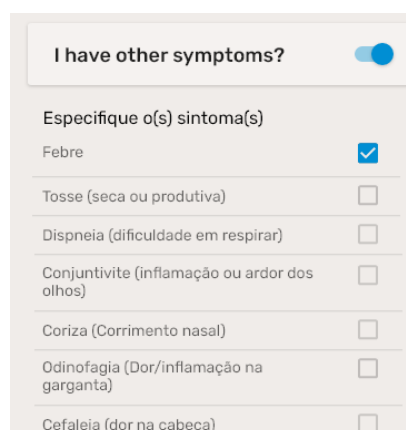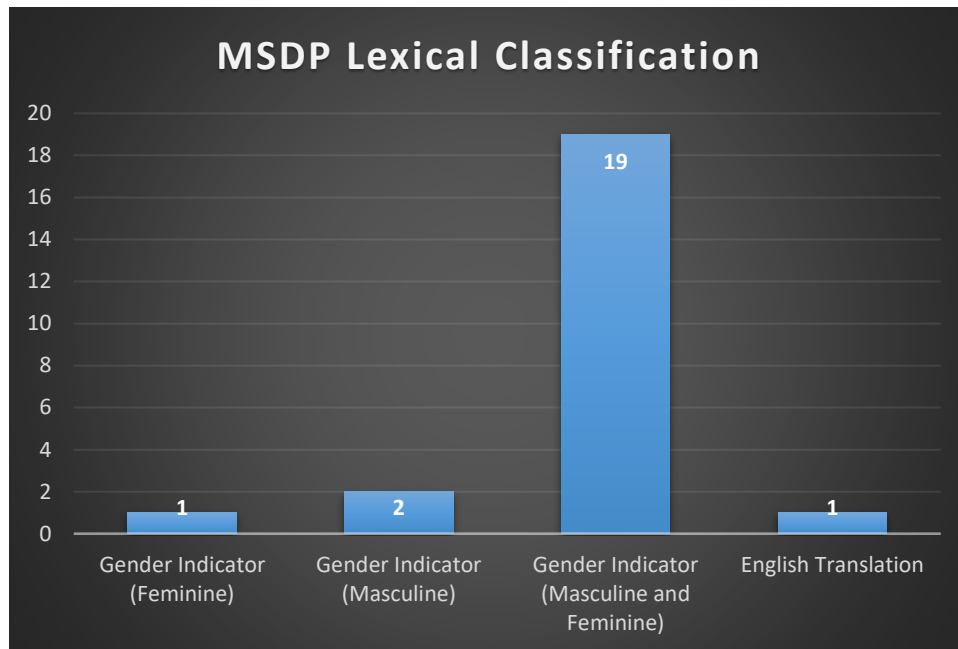

Image 28—Madeira Safe to Discover screenshot, "Untitled", [Photo credit: APM].

There is a miniscule difference between the MSDP and MSDE, by seeing gender indicators in the Portuguese language, since it is a gendered language, being fairly balanced between feminine and masculine (see Graph 24).

Graph 24—Lexical classification for Madeira Safe to Discover Portuguese version.

5.4. Image Analysis

For the image analysis, I followed Professor Vitor Magalhães' (2016) teachings regarding Martine Joly's iconic and plastic signs (form composition, color/texture, and frame/framework) comparison, their relationship and its iconicity degree, performing a contrastive analysis and investigating both the differences and similarities employed by the instruction's nonverbal language or the *Madeira Safe to Discover* application.

5.4.1. Image Analysis of Online and Real-life Portuguese Regulations

Portuguese real-life instructions (PRLI) prefer multiple geometric forms, specifically circles and rectangles. In contrast, online instructions strictly use rectangles (37 out of 50). Despite this, geometric forms end up being used for highlighting text (the majority being titles), important information or separate verbal from nonverbal language (see Images 29 and 30).

Images 29 and 30—"Untitled" instruction and "Untitled" instruction screenshot [Photo credit: author's picture and DGS].

Additionally, PRLI favors the "separation form" relationships to accentuate aspects from the regulation and create strong visual points that capture the viewer's perspective, which can be redirected by other strong points within the instruction, creating a visual narrative (see Images 31 and 32).

Images 31 and 32—"Mantenha a distância de segurança" instruction and "Mantenha a distância de segurança" modified picture, located at the University of Madeira [Photo credit: author's picture].

However, online instructions use the "overlapping form" relationship more, where iconic and plastic signs overlap one another, such as a mask over a human face. Moreover, many of its instructions are small health tips, where the verbal language overlaps the nonverbal language, with vibrant and saturated colors that are sometimes highlighted by a rectangle. So that verbal language can pop out from within the framework and show forth the information (see Graphs 25 and 26).
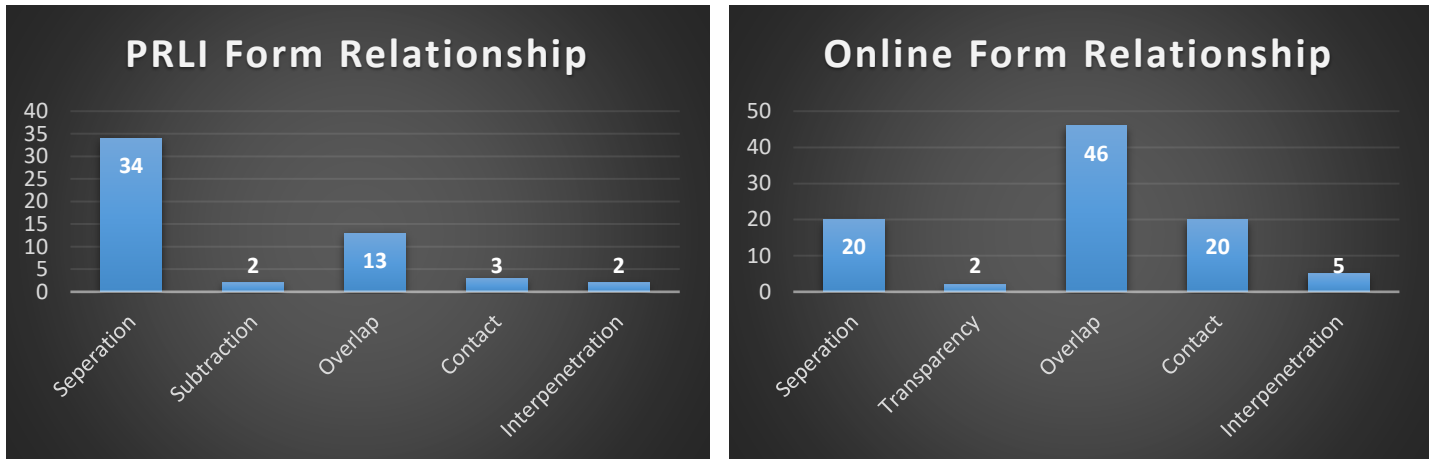
Graphs 25 and 26—PRLI and online form relationship.

Online instructions do utilize the "separation form" relationship, for the same reasons as the PRLI do, but it also uses the "contact form" relationship, dependent on the iconic sign's representation. For example, if two hands are next to each other where the thumbs or index fingers are parallel and are touching one another in the viewer's perspective, that is a "contact form" relationship. But, if one hand is over the other, despite being in contact, from the perspective of the viewer, that hand can be seen in its entirety unlike the other, so it is an "overlapping form" relationship (see Image 33).

Image 33—Modified picture, "Escolha Proteger-se", [Photo credit: DGS].

In addition, PRLI have a predominance of neutral colors, consequence of rapid printing

in black and white and focusing only on the message's dissemination (see Image 34).

Image 34—"Coronavirus (COVID-19)" instruction, located at the Olimpo commercial center [Photo credit:

author's picture].

However, some regulations do use the black and white chromatic scheme by choice for its simplicity and strong contrast between background and form, capturing the attention of an individual toward a regulation. Additionally, some regulations with a predominance of neutral colors also use primary or secondary colors that are vibrant and saturated to contrast a detail in the monochromatic frame, through shading, coloring, or a geometric form (see Image 35).
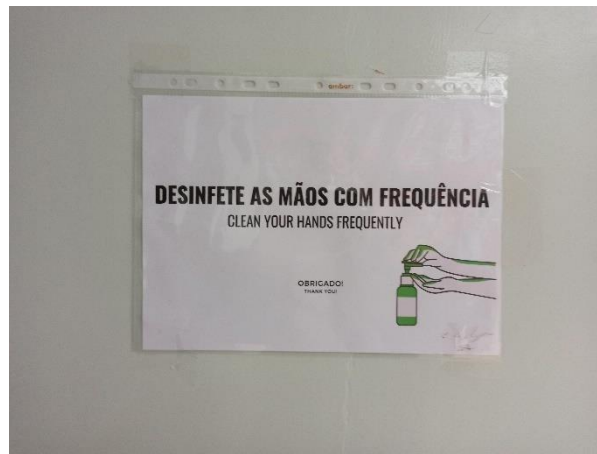

Image 35—"Desinfete as mãos com frequência" instruction, located at the Olimpo commercial center [Photo credit: author's picture].

Contrarily, online regulations have a predominance of warm colors (red, brown, or yellow), since most of the regulations are employed on social media, be it through a health institution's account or a tourist agency page promoting a new tourism campaign. In this context, color is used to imply a familiar, friendly, and warm visual narrative, within the framework composition, but also contrast the instruction from the website's background and its call to actions or CTAs in short (see Image 36).

Image 36—Direção Regional da Saúde website screenshot [Photo credit: DGS].

Furthermore, the website's background has multiple ads or colors, but thanks to multiple factors such as the website composition (with the image being in a dominant position or in the middle of the page), strong contrast through color, iconicity degree that triggers our cognitive response. For example, an image can attract attention by being or having a photograph within, because of its predominance of iconic signs. However, it can also use color to create strong points to form a visual narrative, such as a red rectangle on top, a realistic human figure in the middle and a big vibrant letter on the left, forming three visual points that can make the human eye follow a triangle-shaped visual narrative (see Images 37 and 38).

Image 37 and 38—"Untitled" instruction screenshot and "Untitled" modified picture, [Photo credit: DGS].

Real-life regulations prefer vertical or horizontal frames, the online ones seem to almost exclusively utilize vertical square-shaped frames (see Graphs 27 and 28); a possible consequence of the instructions' published space, on which PRLI heavily depends. For example, regulations that are put on a table or a very long wall can have regulations with a horizontal frame, while websites tend to follow a more vertical nature, to present their content by scrolling up and down.
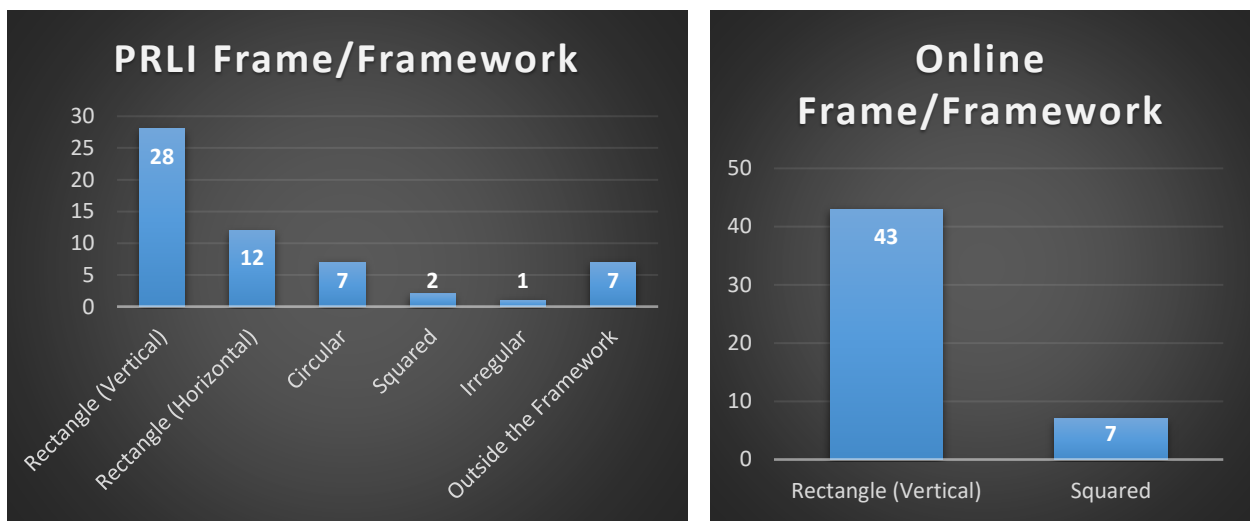
Graphs 27 and 28—PRLI and online frame/framework classification.

Online regulations do have exceptions, specifically CTAs, buttons that are a direct link to another page, which provides an answer to a question or adds more information about a certain topic, presented mostly with a squared or horizontal frame. CTAs usually have a sentence, an image, and a small description that is unfinished, in order to incentivize clicking on the link (see Image 39).

Image 39—Direção Regional da Saúde website screenshot [Photo credit: DGS].

Additionally, PRLI iconic signs sometimes go outside the framework, a characteristic used to create a sense of movement and dynamism within our cognition. This contrasts with online regulations that prefer a static and figure pose nature (see Image 40).

Image 40—"Tenha umas férias seguras" instruction, located at the Anadia commercial center [Photo credit: author's picture].

Online regulations' preference for the "overlapping form" and "contact form" relationships, with a familiar and friendly representation by figure-posing and the use of warm colors, is due to their favoring of the iconicity degree 8, photograph in color. This automatically shows predominance in iconic signs., because cognitively, the process of resemblance gets more intuitive, the closer an image gets to a natural depiction within bidimensionality. A photograph in color is the closest we can get to reality, before moving to 3D (e.g., statues). In this context, the need to embolden the text with size or color and overlap it over the nonverbal language is so it does not get overshadowed by the recognition process of an individual, because of its predominance of iconic signs (see Image 41). For example, a photograph of a certain detail can attract attention to the point of ignoring other details or the verbal language. Additionally, a photo can easily create a visual narrative of friendliness and relatability through its poses within the composition, while showing emotions and adding a sense of proximity. This could be done by drawing a photo realistically poster, but it is extremely time-consuming

and hard, being less accessible than just taking a picture with foreground and background in mind, which is helpful when posting on social media networks.

Image 41—"Untitled" instruction screenshot, [Photo credit: DGS].

In contrast, PRLI has a predominance of plastic signs and the iconicity degree 5, figurative unrealistic representation (see Image 42).
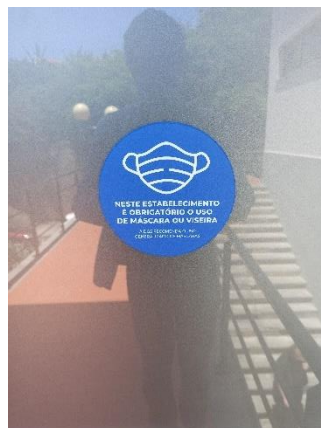

Image 42—"Untitled" instruction, located at Tecnopolo [Photo credit: author's picture].

Being surrounded by objects, people, buildings, and cars, it can be more eye-catching if something appears to be more unrealistic with its figurative representation, by coloring without shading and employing more saturation than normal. It can also help diminish danger by not being a complete natural representation, but rather cartoonish or silhouette-like, forcing the reader onto a more objective focus about the message that is being transmitted. Moreover, real-life norms tend to use one or two strong points to serve as a reminder of what is required,

in comparison to the online instruction's more complex visual narrative that requires two or three strong points (see Graphs 29 and 30).
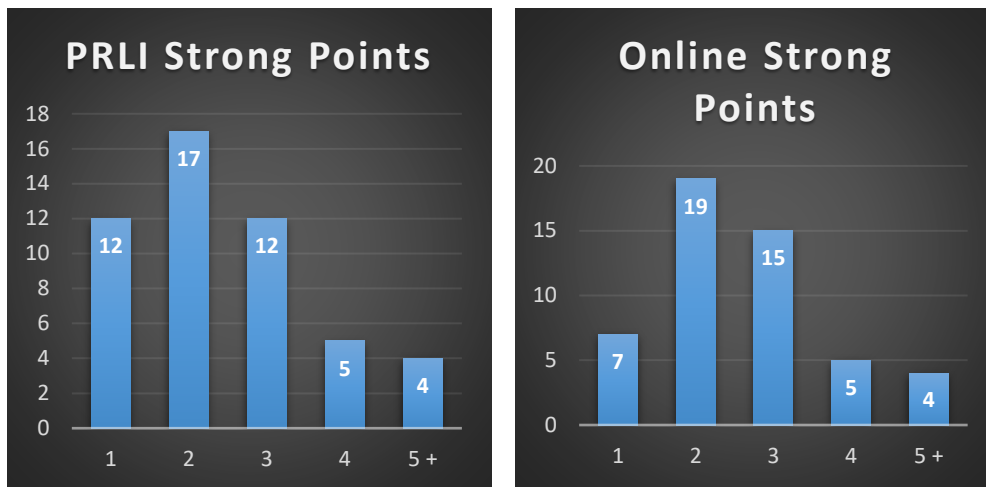
Graphs 29 and 30—PRLI and online strong points classification.

Even so, real-life regulations are dependent on the location in which they are going to be publicized—a small regulation on a busy street full of movement will be ignored, but a small regulation right in front of a door may not. Also, some notices are put behind a glass door/window with constant sunlight, the sun will desaturate the coloring of the norm after a while (see Image 43).

Image 43—"Untitled" instruction, located at Seminário [Photo credit: author's picture].

Repetition does play a big role on whether a regulation is ignored, depending on how long we are in the pandemic. Nowadays, an individual may just see a pair of hands being

washed and he can assume that is has been recommended that members of the public wash or disinfect their hand before entering the facility. This adaptability can cause a problem of assumption where a similar instruction may appear yet ignored because of that similarity. This is a consequence of adding too many notices on one location or seeing the same type of instructions throughout a period of time, adding to repetition, which later can make an individual cognitively adapt to the resemblance process and get used to the norms. It can also create fatigue on individuals, possibly leading to countereffect the longer the requirements are active (see Image 44).

Image 44—"#StaysafeCambridge" instruction, [Photo credit: author's picture].

PRLI's most used iconic sign is hands for hygienic regulations, being the most prevalent type of instruction. This might be due to the fact that most regulations are found inside stores or places that require such process. On the other hand, online regulations favor the representation of masks, mostly as a subtle reminder to use a mask when the verbal language refers to something else (see Graphs 31 and 32).
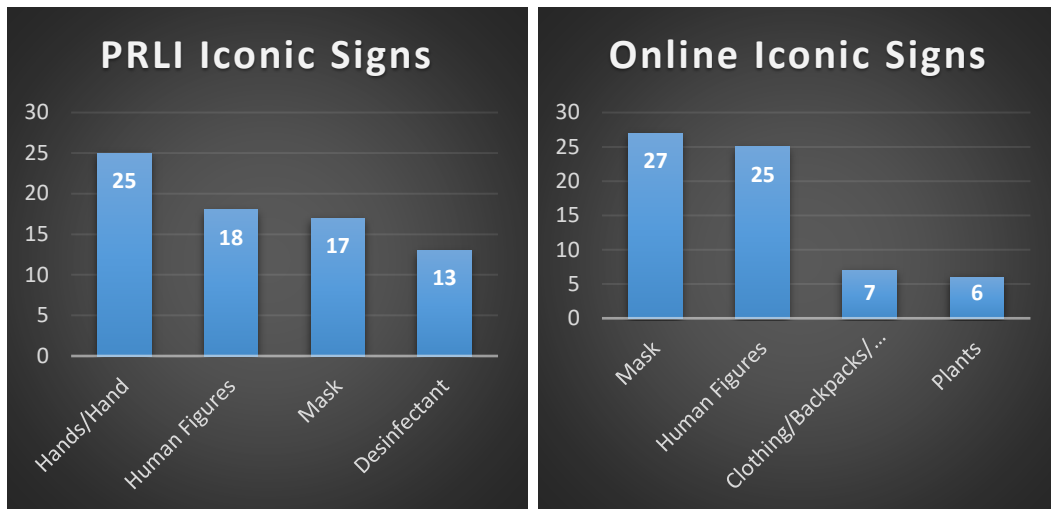
Graphs 31 and 32—PRLI and online iconic signs classification.

5.4.2. Image Analysis of Online and Real-Life English Regulations

English real-life regulations, on the other hand, seem to prefer geometric form such as circles, to contrast the nonverbal language and separate it from the verbal language, when adding context/examples on the 3-word format, followed by small health tips or safety guidelines. Some circles are used as a prohibition sign, a more subtle order reference without using words such as "mandatory" or "obligatory", while also keeping it respectful and polite (see Images 45 and 46).
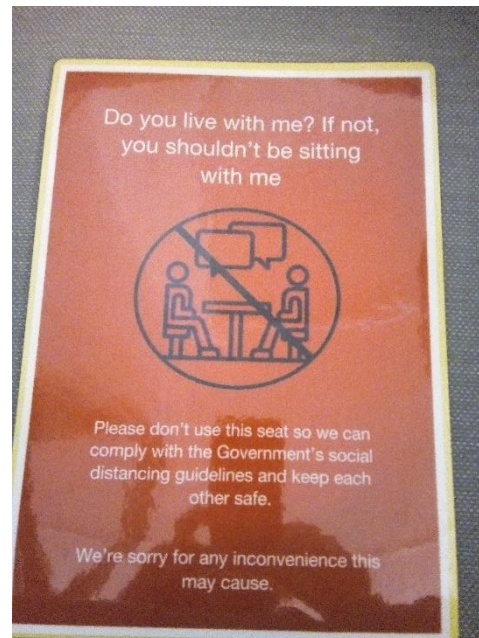

Image 45 and 46—"#StaySafeCambridge" and "Untitled" instructions, [Photo credit: author's picture].

Additionally, online highlights some regulations that use the 3-word format with rectangles— e.g., "Stay Alert > Control the Virus > Save Lives"—that give nuance or a

summary of the respective safety guideline. Rectangles tend to also form a frame within the frame, being another method of separating the verbal language and background from the nonverbal. In other words, the image serves as an example for what is written but also as a strong point to capture the visual perspective of the viewer, while below, there is a short sentence referring to it or the title (see Image 47).
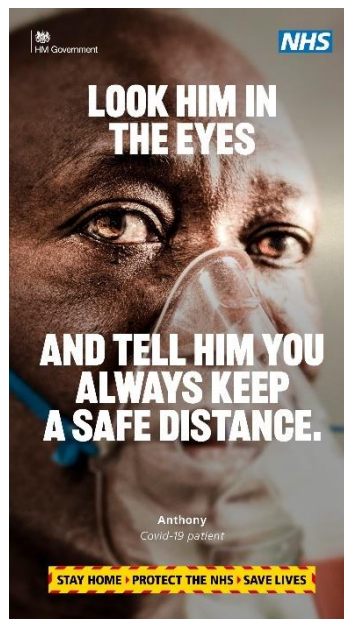

Image 47—"Untitled" instruction, [Photo credit: HM Government].

Interestingly, there is no difference when it comes to color; both have a predominance of cold colors, especially blue and green for the background or a landscape. Most regulations use the brand's colors, like blue and white used by UK's National Health Service (NHS), commercial outlets, such as supermarket chains Tesco (blue and red) and Sainsbury's (orange and plum), or the department store Marks and Spencer (lime green and black). In other words, there is this preoccupation in representing the brand in the nonverbal language, while also using color to contrast image and background (see Image 48).

Image 48—"Wearing Face covering is now a personal choice" instruction, Sainsbury's, UK. [Photo credit: author's picture].

Usually, strong points are complemented by the verbal language adding details about the norm creating an opposition between verbal and nonverbal language, mostly used for humor and irony. Multiple instructions would generally have the image in the middle, a title at the top and a description at the bottom, but there are also those that have an image at the top and a short sentence at the bottom, like the Portuguese. However, Portuguese real-life instructions mostly prefer the nonverbal language at the top or bottom with a very direct sentence, not shying away from using words like "mask" or "mandatory". Furthermore, in more descriptive instructions, they tend to use an image in the middle, a title at the top and a description at the bottom, using the nonverbal language more as a reminder and example. However, as previously stated, English instruction tend to utilize communicative strategies that value non-imposition and personal autonomy (see Images 49 and 50).

Images 49 and 50—"For your continued wellbeing" and "Uso obrigatório de máscara" instructions, Grand

*Arcade and Dilectus, UK and Portugal, [Photo credit: author's pictures],*

Online, the relationship between verbal and nonverbal language for Portuguese health tips overlap each other, almost competing with one another, creating multiple strong points inside the frame, differing heavily from the separation of both the verbal and nonverbal aspects of the PRLI and also the majority of English regulations (see Images 51 and 52).

Images 51 and 52—"Untitled" instructions, [Photo credit: HM Government and DGS].

Conversely, ERLI uses an "overlapping form" relationship during the figurative representation, but also the "separation form" relationship, keeping the figures separate, focusing on the guideline that each figure represents, complemented by its description or the 3-word format. In contrast, online regulations use the "separation form", "overlapping form" and "contact form" relationships for the same reasons, but there is a portion of tourist

instructions during the pandemic which create a visual narrative of warm or beautiful landscape contradicted by the verbal language. However, there are others that create a narrative between both nonverbal language (photography) and verbal language without a contradiction, focusing on the creation of a more detailed and realistic representation (see Graphs 33 and 34).
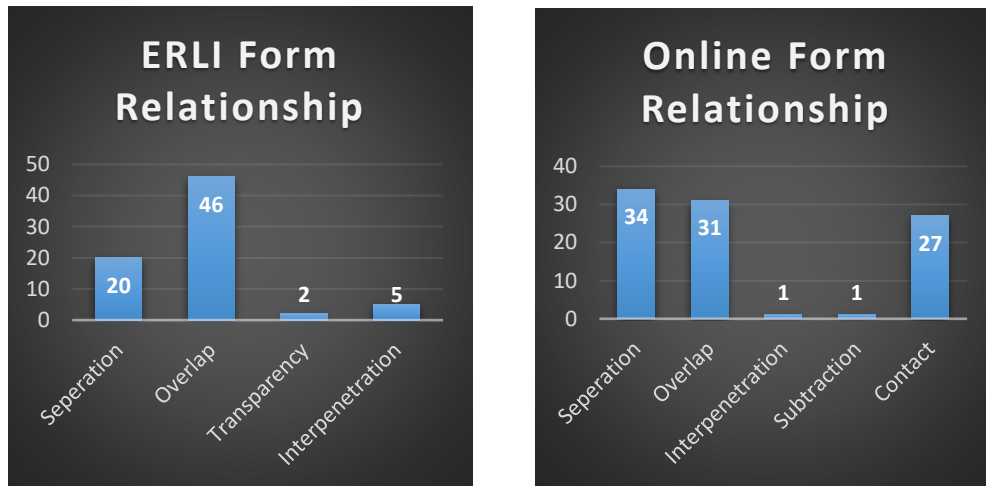
Graphs 33 and 34—ERLI and online form relationship classification.

In this context, ERLI favors the iconicity degree 5, figurative unrealistic representation, while online instructions prefer the degrees 5 and 6—figurative unrealistic representation and figurative realistic representation (see Graphs 35 and 36). Additionally, both either have a predominance of plastic signs or a harmony between both signs. Considering, ERLI's most used iconic signs are human figures and masks, despite the fact that the word "mask" has not been used. While online regulations utilize landscapes, terrains, beach, ocean, mountains, human figures and masks, being more diverse than real-life instructions.
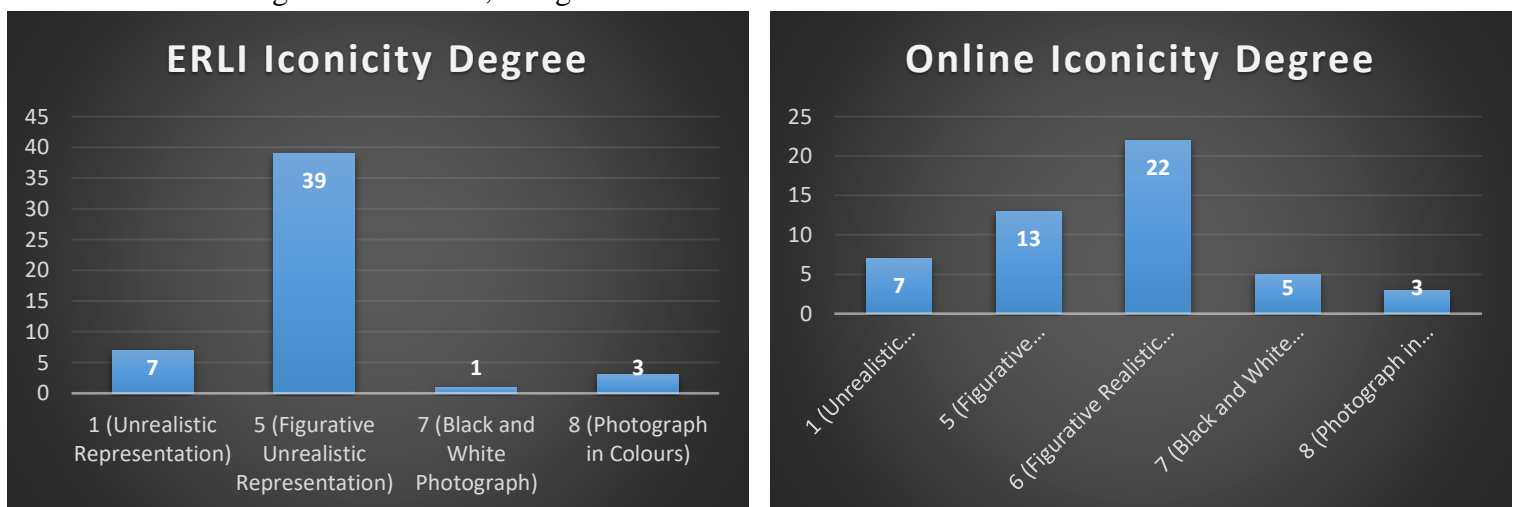
Graphs 35 and 36—ERLI and online iconicity degree classification.

5.4.3. Image Analysis of Online Italian Regulations

Italian geometric forms are either rectangles to highlight titles and questions or circles that highlight, separate, and create a different background for the nonverbal language, a frame inside a frame (see Image 53).

*Image 53—"Una Mossa Semplice Che Vale Doppio" instruction, [Photo credit: Ministero della Salute].*

The Italian nonverbal language functions more as a reminder and example, unlike the minimalistic silhouette figurative representations or the photographs that show familiar and friendly composition, done by the Portuguese, or the polite and humorous English instructions. Online, Italian instructions show a more cartoonish and childlike representation of the human anthology, landscapes, objects, locations, and clothing, invoking a familiar and friendly relatability during the transmission of the message. Additionally, most instructions are about how to do day-to-day activities like breastfeeding, exercising, or driving and remaining safe from the virus (see Images 54 and 55).

Images 54 and 55—"Allattamento e COVID-19" and "Se Devi Prendere L'Auto, Usala in Modo Corretto"

instructions screenshot, [Photo credit: Ministero della Salute].

In other words, there is a focus on familiarity about indoor and outdoor activities, being more specific about them through image, rather than just saying "use a mask to protect yours and others" as a general sentence. In fact, the activity is represented by the nonverbal language, while the requirement is shown by the verbal language—*Indossa una mascherina* [wear a mask] —while showing a woman breastfeeding.

There is a predominance of cold colors—specifically purple, blue, and green—and especially blue, being the most used one for backgrounds (see Graph 37). Unlike English instructions, it is not used to represent a brand's color, but possibly a color of evasion, given its relaxing influence on the viewer, as referenced by Pastoureau (1997), since blue and green are associated with the medicine field. In fact, the *NHS* brand coloring is blue and white; it is also a public-funded healthcare system in England and most of Britain's regulations are made by it.
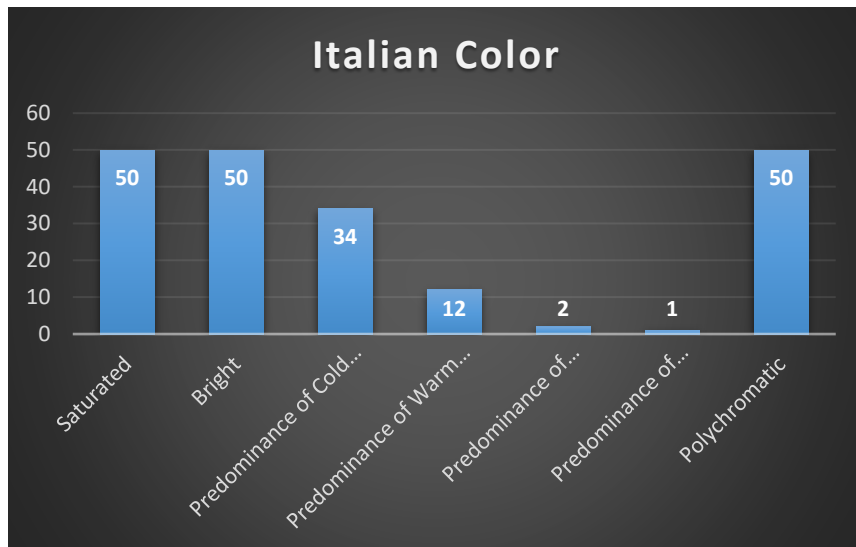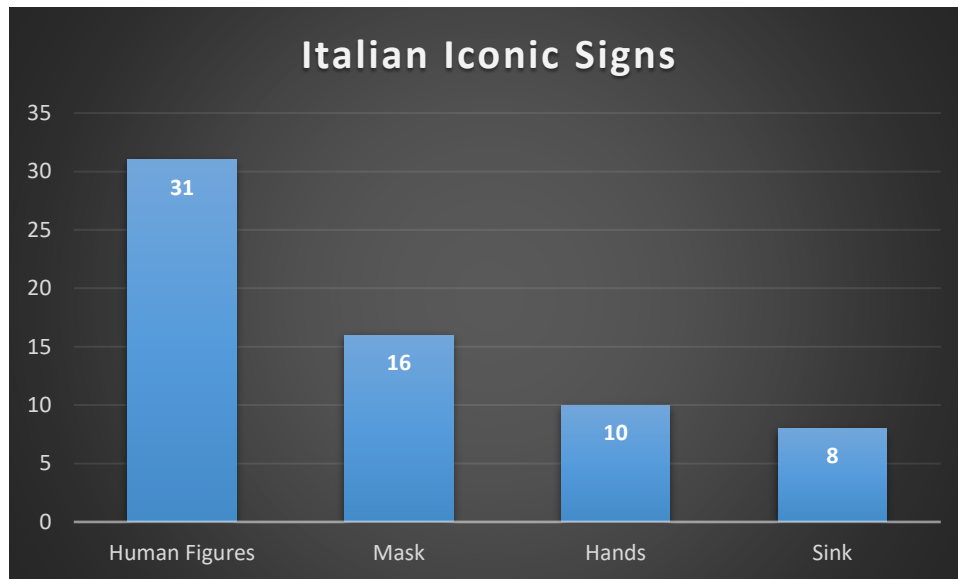
Graph 37—Italian color classification.

Additionally, Italian safety guidelines are mostly within iconicity degree 5, figurative unrealistic representation, favoring a harmony relationship between signs, focusing on diminishing the impact of the virus, relaxing the reader by being relatable, familiar, and friendly with its depictions of iconic signs and possibly calming the individual through color (see Image 56).

Image 56—"La Mascherina Ci Protegge. Usiamola." instruction, [Photo credit: Ministero della Salute].

Moreover, the most used iconic signs are human figures using masks or hands and sinks, preferring norms about face covering and hygiene, while showing examples of when to use them (see Graph 38).

Graph 38—Italian iconic signs classification.

Lastly, most Italian safety guidelines are filled with visual information or verbal descriptions/sentences, rarely leaving empty spaces. There are even backgrounds that have some sort of information as well. This contrasts with Portuguese and English instructions, which have a substantial number of norms that have simplistic spaces referring to one health tip/norm (see Images 57 and 58).

Images 57 and 58—"Regala un #NataleSicuro" and "Não te deixes infetar só porque não o consegues ver"

instructions, [Photo credit: Ministero della Salute and DGS].

5.4.4. Image Analysis of the *Madeira Safe to Discover* Application

MSD's application structure is the same for both English and Portuguese, favoring the use of rectangles to separate or highlight and contain topics, titles, questions, or descriptions. The separation is mostly done through color, using different shades of grey, such as a lighter and a darker grey to divide the page in multiple rectangles, thus having a predominance of neutral colors (see Image 59).
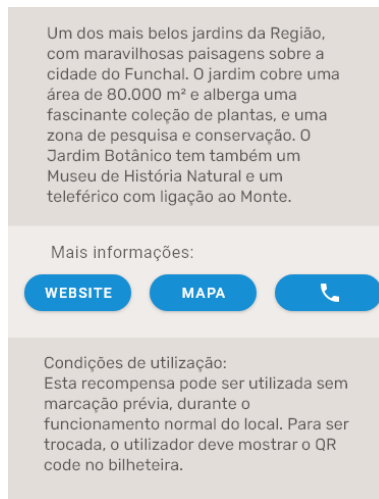

Image 59—Madeira Safe to Discover "Untitled" screenshot, [Photo credit: APM].

However, the application does utilize the logo's color to highlight numbers associated with points and accentuate specific words correlated with the CTAs to compel a viewer to act upon what is written, for example, some CTAs are meant for the reader to seek more information using words like "map" or website", others for specifying the looked after action of the application user, utilizing sentences instead of words, namely, "Use this experience" or "Trade 10 points for this experience" (see Image 60).

Image 60—Madeira Safe to Discover "Untitled" screenshot, [Photo credit: APM].

Most space is filled with information, be it verbal or nonverbal language, preferring a "separation form" relationship; in all 22 pages of the application, 20 had topics separated from one another, by using rectangles, the silhouettes used are specific to each topic, such as a bell for notifications or a knife and a fork for restaurants. The silhouettes are quite simplistic, opting for a "separation form" relationship. When coming into contact or overlapping, they tend to not touch each other, following a similar design as the logo, which is a shield with the upper part separated from the lower part by the present space and color (see Image 61).
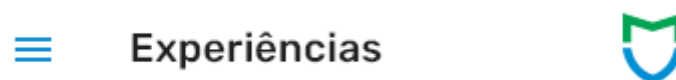

Image 61—Madeira Safe to Discover "Untitled" screenshot, [Photo credit: APM].

In other words, most images are self-contained to their respective verbal language related to the topic at hand, showing a bigger focus on organizing and cataloging the application's content and structure (see Image 62).
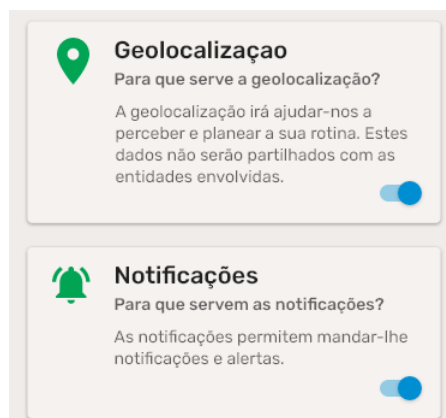
Image 62—Madeira Safe to Discover "Untitled" screenshot, [Photo credit: APM].

Lastly, the application favors iconicity degree 5, figurative unrealistic representation with a predominance of plastic signs, i.e., preferring to use extremely simplistic nonverbal language more as a complement and accentuation for the verbal language, specifically for each description and title found in the application. There is the use of a colored photograph, but that is to give an example of the type of rewards you can win by collecting the specified number of points (see Graph 39). Normally, the silhouettes focus on cutlery and shopping carts as the main iconic signs. In the GPS, the cutlery is used to show the restaurants and the shopping cart

represents the shops near the user. Some images can be used as a reminder, namely a phone in the CTA, instead of a phone number, to redirect the user toward the number of the application's organizations in case of any doubt or technically difficulties.
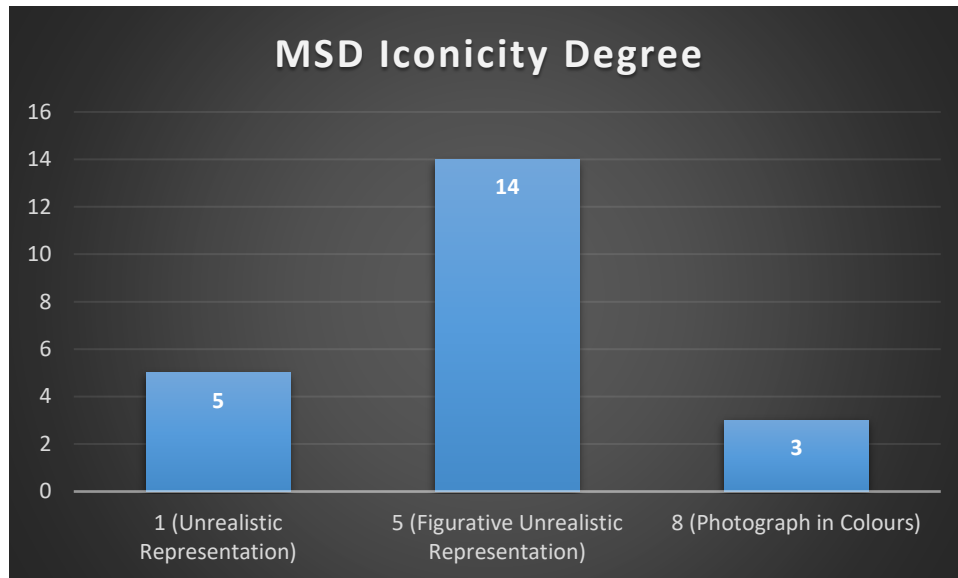
Graph 39—Iconicity degree classification for Madeira Safe to Discover.

6. Final Considerations

My time during the internship was one of learning new skills and improving the ones learned during my master's degree, specifically working on translations, fixing grammatical errors, performing transcriptions, and correcting texts for the institution's websites, confidential laws, or other shorter documents. APM's marketing department was thoughtful in giving me a course in Crowdriff (file and image organization, plus social media interactions and communication for the use of certain images), *SharePoint* (file organization), *IDOK* (creating purchase orders for associates) and *Google Analytics* (analyzing one's website traffic, demographic, and actions). Mr. André Gouveia was extremely helpful and patient in teaching me the ropes and dealing with a stressful environment; any question I had or information I needed about *Madeira Safe to Discover* was given without much trouble. Additionally, APM has taught me how to portray oneself through writing structure and communication when dealing with clients and associates, by understanding business management, i.e., market analysis, the most sought out products and looked up associates. On top of that, my coordinator has tutored me in warehouse stock management and program preparation for a distinguished individual, whose role is to promote Madeira Island and big events like MIUT.

Concerning the data analysis, it shows a small but clear difference in multimodality use by each country during the pandemic. Portuguese instructions seem to be direct, preferring imperative verbs and words that invoke an order (e.g., *obrigatório* or "mandatory"), without an exemption. Equally, nonverbal language either has the same function as the verbal language or it serves as a reminder/highlight for the instruction. Additionally, they choose to use multiple languages, the most preferred one being English, with some translation errors. While more than half of the PRLI utilizes adjectives, e.g., *férias **seguras*** [**safe** holidays] or *testes **rápidos*** [**quick** tests]. Alternatively, the online Portuguese safety guidelines tend to favor colored photographs instead of an unrealistic figurative representation of its counterpart (e.g., silhouettes), to

represent a more familiar, relatable, warm, and friendly visual narrative composition, using sentences like the previously mentioned *Proteja os teus* [protect yours] to emphasize the next word and prompt the reader to do the required action. Moreover, the real-life norms are more likely to go for hygienic guidelines and the semantic field around it, while the online ones seem to focus on the instructions on face coverings and small health tips (e.g., regular antigen tests), on the pretext of protecting each other.

English norms also appear to favor imperative verbs but are more indirect, focusing on politeness strategies or humor, shying away from words such as "mandatory", or "mask", always maintaining communicative strategies characteristic of British English (valuing non-imposition and personal autonomy). Even so, when transmitting an order, normally, they use "must" while providing a list of exempt cases. ERLI, has more imperative verbs than is the case in online regulations, mostly associated with politeness (e.g., the frequent use of words such as "respect" and "please"). However, online instructions do sometimes use sentences as contradictions for humor, thanks to a campaign developed to stop tourists from visiting the UK, during the height of the pandemic. Opposing real-life instructions, through the employment of explicit and colloquial language (e.g., "has the shittiest beaches"). In addition, they tend to use a three-word format, where three words are associated with three images, creating a cognitive response through assumption. Being more specific than some Portuguese health instructions, that have one image and one word, depending on the nonverbal representation and how well it communicates the message.

The analysis suggests that the Italian instructions are as direct as the Portuguese, favoring imperative verbs like *indossa* [wear], but in the second-person singular, presenting a more informal and familiar message while describing and adding context to a problem, later providing the solution. The instructions almost always have an initial sentence or question, sometimes beneath the title, which adds context and factors prompt to incentivize the reader to

following the safety guidelines. They rarely use the 3-word format, except in the first sentence, when they do use it. However, that sentence refers to a different health tip from what is being presented by the format. Italian nonverbal language functions as a reminder, but it depicts a more cartoonish and childlike figurative representation of human figures, landscapes, and objects, trying to communicate a more familiar and relatable message, while conveying indoor and outdoor activities (e.g., exercise or breastfeeding).

The *Madeira Safe to Discover* application can be read in two languages, English and Portuguese. MSDP utilizes fewer common nouns and personal and demonstrative pronouns, while having longer sentences and descriptive texts, favoring infinitive verbs, like *planear* [planning] and *perceber* [understand], normally referring how you can do something and its benefits. In addition, they use a lot of adjectives to encourage the reader to get the rewards mentioned and to present a lighthearted appeal that reassures the user about the safety of visiting Madeira. Adversely, MSDE prefers imperative verbs, such as "use" or "authenticate". Unfortunately, the English translation makes use of words that do not make sense for the context that it is in or simply does not translate certain parts of the page, leaving them in Portuguese.

Both MSDE and MSDP have the same nonverbal language structure, i.e., silhouettes that complement the descriptions and highlight them. Using the "separation form" relationship, the structure utilizes color to separate the verbal and nonverbal within rectangles, organizing each topic. Sometimes, the nonverbal language is used to substitute the verbal language, (e.g.) utilizing a phone silhouette for the phone number of the institution responsible for the application.

In conclusion, differences do exist on how multimodality is used throughout the pandemic. However, this project could have been more in-depth by analyzing other countries' regulations, such as German, Russian, or Spanish. Initially, the intention was to also analyze

Spanish and previous pandemics/epidemics' instructions, but due to time constraints, it was cut from the final project. In general, this topic can be further deepened by comparing previous pandemics' multimodal regulations with COVID's or modern product's marketing regulations, as well as by analyzing other European and non-European languages. Lastly, APM's help was necessary to understand how a marketing department works during such troubled times, and how multimodality is employed.

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