

Original Paper

Visual Construction of Mainstream Media's Fusion Columns under the Perspective of Multimodal Discourse Analysis

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Abstract

In the era of profound media integration, mainstream media has continually innovated while upholding its foundational values and ideology. Leaders Talk, a hallmark of Chinese mainstream "Headline Project", exemplifies this innovation and embodies the development strategy to "Fill every screen with quality programs". This program leverages multimodal discourse to enhance visual construction, fostering a unique story dissemination field that aligns with mainstream aesthetics, thereby creating an equitable and approachable media image with significant international influence. Through the lens of multimodal discourse analysis, and by integrating systemic functional linguistics with a multimodal interaction framework, we can dissect the visual construction methods employed in Leaders Talk. This analysis not only elucidates the new communication pathways for mainstream media columns in the context of media integration and multimodality, but also offers novel solutions to elevate the positive value aesthetics of mainstream media. Furthermore, it provides a fresh perspective on enhancing positive value aesthetics and fortifies the theoretical underpinnings of multimodal discourse analysis within visual culture.

Keywords

multimodal discourse analysis, mainstream media, visual construction, leaders talk

1. Introduction

The swift emergence of all-media has increasingly challenged mainstream media's ability to shape public opinion and forge consensus. Promoting media convergence and developing all-media is an urgent imperative in the Era of All-Media and Media Convergence. The mainstream media has been making significant strides in creating numerous media integration brands and achieving notable success

in amplifying mainstream public opinion and permeating the global public opinion landscape with unique narratives.

Leaders Talk, an exemplary integrated media program, stands as the innovative cornerstone of Chinese mainstream “Headline Project” and the tangible result of the development strategy, “Fill every screen with quality programs”. Centered on the theme “Focus on International Focus, Insight into the World’s Changes”, the program engages heads of state, government leaders, and heads of international organizations in dialogues with hosts and reporters, delving into global hot topics and key issues that have garnered widespread attention and sparked vigorous debate within the international community. By the end of 2023, the program is projected to have reached over 10 billion people, with an all-media audience of 508 million, 57.37% of whom are young users. The program’s footage has been reproduced and broadcast by 549 TV stations and new media platforms across 91 countries and regions, with related reports published and cited tens of thousands of times by over 1,000 mainstream media outlets worldwide.

2. Literature Review

This 30-minute in-depth dialogue program, produced by mainstream media, featured simple settings and grand topics, has successfully navigated the short video era characterized by “entertainment-oriented, fragmented, diversified scenes and straightforward content”. It has garnered unanimous popularity among young audiences and international viewers, underscoring the reference value of the mainstream media production paradigm in constructing the communication field and media image, while also providing a valuable research subject for the study of “visual construction in the social field”(Mitchell, 2005).

Since its inception, *Leaders Talk* has captivated numerous scholars, most of whom have focused on text analysis and the efficacy of political communication. For instance, Zhou Jie analyzes the professional quality and expression strategies of foreign communication hosts within the context of international communication, examining text, discourse practice, and social practice. She argues that Zou Yun, one of the hosts of *Leaders Talk*, has transformed international communication into interpersonal communication through her exceptional international vision, thinking, and expression, enabling her to voice the country’s opinions on the world stage (Zhou, 2024). From the perspective of semio-narratology, Li Shu and others contend that *Leaders Talk* promotes equal exchange and co-prosperity, reflects grand narratives through individual stories, and effectively fosters international consensus (Li Shu & Li lei, 2023). Zhou Yong and others highlight the innovative presentation of “human community” in the media discourse of *Leaders Talk* and its pioneering construction of international communication discourse (Zhou, 2023). Zhang Taofu examines the program’s disclosure of the country’s development strategy within the international public opinion framework, considering

the high difficulty of interviewing dignitaries, the high concentration of intense and complex information, and the high strength of public opinion persuasion (Zhang, 2023).

Current research indicates that although scholars have conducted thorough discourse analysis of the program, it remains challenging to summarize a more comprehensive and applicable communication paradigm at the level of “integrated media and multimodality”. Thus, this study aims to uncover the underlying logic behind the successful innovation of *Leaders Talk* from the perspective of visual construction aided by multimodal discourse. The goal is to assist integrated media work by providing a reference for the formation of a comprehensive visual discourse system and to shape the audience’s value cognition in content consumption.

3. Methodology

3.1 Origins and Popular Approaches to Multimodality

The term “modality” originated in biology, initially referring to the communicative and synergistic role of communication based on the interplay of visual, auditory, and tactile multisensory information. It has since been redefined within the social sciences to encompass a broad spectrum of socially constructed, culturally endowed meaning resources. Modality includes images, words, layouts, gestures, music, language, and moving visuals. Multimodality discourse analysis can be defined as the examination of ‘multimodality, which understands communication and representation to extend beyond language and encompasses the full range of communicational forms people use—image, gesture, gaze, posture, and so forth—and the interrelations among them’ as a synthesis of representations (Jewitt, 2011).

In the mid to late 1980s, Kress and Van Leeuwen were pioneers in extending discourse analysis methods beyond textual language to visual symbolic systems. Utilizing Halliday’s three fundamental “meta-functions” of language, they proposed the “representational meaning”, “interactional meaning”, and “compositional meaning” of images, thereby developing a “visual grammar” for the image domain. Theoretically, modalities are intended to function synergistically within a multimodal framework, with no single modality holding dominance. However, in practical communication, recipients tend to extract the maximum information with minimal cognitive effort (Yang, 2017), making the visual modality the most accessible and easily comprehensible. Consequently, the concept of “Visual Grammar” remains a pivotal core in the field of multimodal discourse analysis.

Following the shift from a singular critical discourse analysis to a social semiotics perspective, advancements in information technology have led to the emergence of diverse mainstream theoretical systems and research methodologies in multimodal discourse analysis in the twenty-first century.

The first approach is systemic functional linguistics, which integrates the metafunctional system of symbolic resources and their meanings within multimodal phenomena. This is exemplified by Delu

Zhang's comprehensive theory of multimodal discourse analysis, which explores issues at cultural, contextual, meaning, formal, and media levels.

The second approach is multimodal interaction theory, which employs the analytical framework of "modal density foreground-background continuum" to examine interactions through speech, proxemics, gestures, head movements, posture, hand movements, layout, print, music, and other modalities used in synergistic ways.

Beyond these popular frameworks, Forceville's multimodal metaphor theory is also widely utilized. Based on cognitive linguistics and conceptual metaphor theory, this approach posits that a multimodal metaphor involves source and target domains communicating metaphors through multiple modalities such as visuals, words, verbal symbols, gestures, and taste. Metaphors exist not only in the verbal domain but can also be represented by other communicative modalities, with various modalities serving as ontologies and metaphors for symbolic means-based symbolic activities with motivation. In terms of visual construction, motivations for modal metaphors include the development of power relationships and the shaping of public perception (Forceville, 2009).

Some overarching-themed works have intentionally employed multimodal metaphors in their construction, particularly for conveying highly condensed and abstract ideas. For instance, in the movie "Real Kung Fu in the country's Economy", Fuxing Road Studio uses cartoons to map the core of Chinese kung fu onto the concept of the "new economic normal". However, the entrenched symbol of Chinese Kung Fu often surpasses other modalities (e.g., music, charts, and words) ideologically, leading to the failure and understating of the constructive function (Yang, 2017).

On the positive side, this suggests that symbolic images "have a more powerful and profound constructive function on the subject in many cases" (Zhou, 2017), with other modalities often serving to assist or enhance the visual. Therefore, multimodal discourse analysis should prioritize understanding how the discursive practices of other modalities can complement the richness of visual communication and construction to achieve the constructive effect of influencing the cognitive subject's thoughts, feelings, and behaviors.

3.2 Divergent Origins and Homogeneous Streams: A Conceptual Analysis of Iconography

The burgeoning interest in visual modalities and image discourse has serendipitously paralleled developments in another discipline. Coincidentally, in the 1990s, W.J.T. Mitchell, building on Richard Rorty's philosophical concept of the "Linguistic turn" (Rorty, 1979), introduced the notion of an "Iconical turn" (Mitchell, 1995). Mitchell advocated for a "re-discovery" of paintings, asserting that visual experiences or "visual literacy" cannot be fully explicated using textual modes alone. In his work "Picture Theory: Essays on verbal and visual representation" (Mitchell, 1995), Mitchell posited that paintings and texts lack inherent differences; all constructed modes of difference are related to certain ideologies, power, or interests.

A review of Mitchell's research on "images and visual culture" reveals that while the "Iconical turn" emerged independently from linguistic models, it initially opposed the trend towards a generalized and symbolic approach in the field of images. However, it fundamentally emphasizes the "discursiveness" of images, integrating them as fundamental means to coexist and interact with language in reproducing and constructing reality. This perspective shares significant common ground with multimodal discourse analysis. Mitchell's theory has evolved through continual self-critique, refinement, and development, converging gradually with multimodal practices in socially grounded visual semiotics.

This study commences with multimodal discourse analysis, aiming to address Mitchell's issues by distinguishing textual discourse from the research and focusing on other modalities (apart from text). Specifically, it seeks to answer: How do these modalities aid in portraying images to create a visual construction? Is this integrated representation synergistic with textual representation?

Before delving into these questions, it is crucial to establish the validity of the chosen research object. Firstly, in Dijk's study on discourse analysis as ideology analysis, discourse analysis was found to be a robust explanation of how ideology is expressed through various structures of texts and talk, demonstrating its applicability in Western contexts. Secondly, Mitchell's concept emphasizes that representational techniques in the visual domain are social, enabling the development of cognitive, affective, and ideological interpretations.

These two theories brilliantly converge in ideological representation and construction, particularly in the context of current technological advancements, consumer society, and mass media integration. Consequently, for research subjects such as the *Leaders Talk* series, which pertain to the theme of persuasive communication of ideology and national diplomatic propositions, utilizing discourse analysis to study the effect of visual construction is both appropriate and effective.

This study scrutinizes the 84 complete video episodes (in Chinese) of the *Leaders Talk* series from its inception to the present (as of July 11, 2024), employing several frameworks of multimodal discourse analysis. Drawing on Lim's visual usage of hierarchical linguistic structures, the program is decomposed into **Work, Episode, Figure, and Member** (O'halloran, 2004).

Each hierarchical unit ascends in level, much like the various structural functions performed by different grammatical components (clauses, phrases, chunks, words) within a sentence (Figure 1).

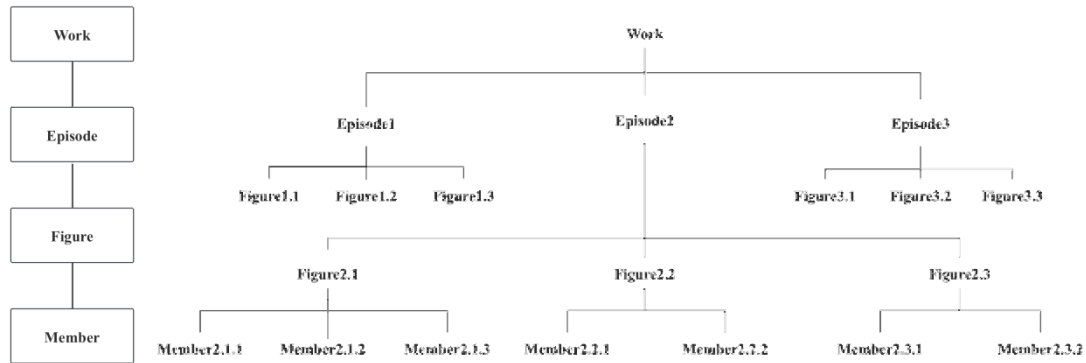


Figure 1. The Composition Based on Lim's Visual Structures

Taking a singular piece of *Leaders Talk* as the primary unit of **Work**, it can be segmented into three distinct **Episodes**: E1. on-site introduction; E2. the interview; and E3. newsreels and packaging. The E2. the interview constitutes the focal point, comprising approximately 86%-90.8% in audio-visual format, while the E3. news reels and packaging make up about 16.5%. The E1. on-site introduction constitute less than 10%.

Within the E2 Figure 2. the interview segment, the **Figure** includes symmetrical composition of the double shot, single shot of hosts or the Leader and other basic **Figures**; within the basic figure, there are character **Members** (human members) such as hosts and the Leader, other object **Members** (unhuman members) such as layouts, scenes and other spatial **Members**, and so on.

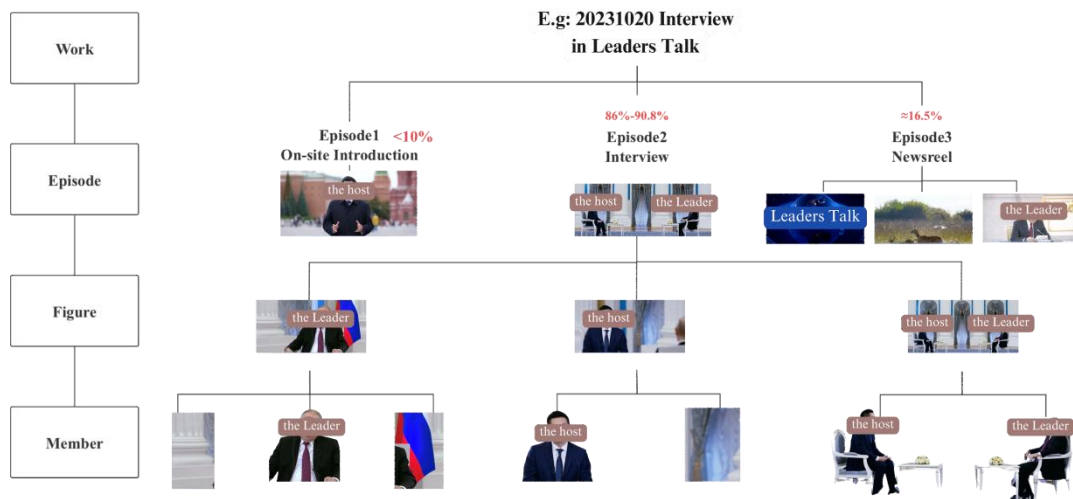


Figure 2. The Composition of *Leaders Talk* Based on Lim's Visual Structures

Since the multimodal interaction theory is mainly applied to the interpersonal communication interaction level, that is, it only appears in the **Member**-level segments of **Episode 2**, this study analyzes the interpersonal interaction in Interview by applying the multimodal interaction theory to this level of segments alone, to investigate how our mainstream media can realize interpersonal diplomacy under the sense of “community”. As for the other unhuman **Member** in this level of segments, the personification and anthropomorphic theory is implemented into multimodal metaphors to show how unique aesthetic discourses are used to achieve cross-cultural empathy.

Beyond this, the study employs Visual Grammar theory to examine the compositional significance of the program image, comprising information value, salience, and framing (Kress & Leeuwen, 1996). It concludes by proposing a framework (Figure 3) that advances multimodal visual production in mainstream media, integrating ideographic textual comparisons as necessary.

In conclusion, this study endeavors to develop the framework depicted in Figure 3, delineating an advanced paradigm of multimodal visual production in mainstream media through the incorporation of ideographic comparisons of textual discourses as needed.

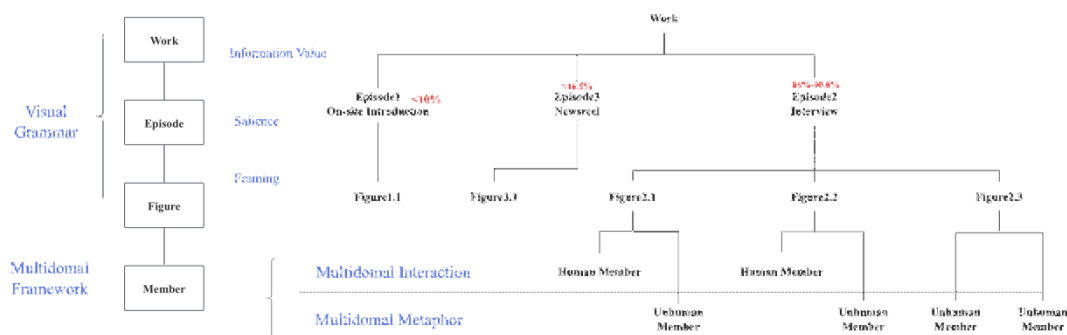


Figure 3. The Framework of Visual Construction of Chinese Mainstream Media’s Fusion Columns under the Perspective of Multimodal Discourse Analysis—*Leaders Talk* as a Subject

4. Case Study

4.1 Visual Grammar Builds a Unique Story Dissemination Field

Some scholars posit that *Leaders Talk* establishes a unique narrative-sharing field, transitioning from mere information dissemination to encompass aesthetics and storytelling.

The concept of “field”, drawn from Bourdieu’s sociological framework, aptly applies to the media landscape, analyzing the production, dissemination, and reception of works across diverse social contexts through visual and auditory artistic practices. These processes are influenced by capital distribution and the dynamics of social forces within the field.

Through meticulous **Work** structure, **Episode** cross-editing, and **Figure** repetition, *Leaders Talk* conveys the nuanced aesthetics of mainstream Chinese style—subtlety, symmetry, and precision—thus shaping international relations and constructing the idea of a global human community visually. It also cultivates a media figure characterized by diplomatic and news fairness.

4.1.1 Structure of Each “Work”

As previously stated, Each *Leaders Talk* piece of **Work** comprises three essential **Episodes**. E1. on-site introduction provides background information, introducing the theme, the leader, and the focal issue through the host’s on-site introduction. This practice aligns with the strategy of engaging viewers early, typical of short-form video production. Cross-editing enhances coherence between E2. the interview and E3. news reels and packaging, validating interview content and enhancing credibility. The program’s video discourse blends seamlessly with statements from foreign heads, enhancing the informational value of video material. E3. news reels and packaging incorporates a greater amount of information through medium-paced cuts and applies the techniques of screen dividing and camera motion to make a subtle impact on the public’s attitudes and perceptions in the media arena.

In summary, the synthesis of 84 works of *Leaders Talk* reveals its meticulously structured aesthetic, reminiscent of the distinctive style of mainstream productions. It boasts rich content, seamlessly interweaving multiple scenarios to provide more comprehensive information. Its design is masterful, adeptly blending multimodal discourse with textual representation to construct viewer perceptions of the country’s diplomatic image, key policy concepts, and public awareness.

4.1.2 Pluralistic and Realistic “Episodes” With a Sense of Presence

Insights gleaned from *Leaders Talk*’s social media engagements, campus presentations, media analysis reports, and extensive dissemination efforts underscore the team’s endeavor to foster “an emotional-resonance-evoking dialogue field”. Rigorous organization of focused, detailed material crafts immersive, international-to-personal dialogues in E2. the interview and realistic reporting in E3. news reels and packaging.

For instance, in the 20221014 interview, the host covered the Jakarta-Bandung High Speed Railway construction site following a discussion on Indonesia’s infrastructure with the Leader. The railway’s visual representation—from the lower left corner to the upper right corner—symbolizes the project’s scope and significance—from known to unknown areas, from real to the ideal areas. This visual narrative complements textual assertions of the country’s comprehensive involvement in the project, paired with statements that “the Jakarta-Bandung High Speed Railway is the first overseas project in which the country builds the whole system, provides full elements, and maintains a whole industrial chain”, reflecting the leader’s expectations. Such synergies engender emotional resonance and a shared vision between audiences and interviewees, enriching the dialogue.

In instances where on-site reports are impractical, as in 20230414 interview, dubbed vignettes replace on-site reports. Adjusted versions effectively elucidate the Leader's background and highlight interactions between two countries. Visual juxtapositions—crowd scenes and close-ups of the Leader—underscore his leadership and aspirations to alleviate poverty, fostering audience empathy and maintaining engagement despite logistical challenges (See Figure 4).



Figure 4. Two Shots before the Close up: The Collaging of Crowd Scenes in 20230414 Interview

4.1.3 Standard and Repeated “Figure” in reinforcement

In contrast to traditional interview norms where both host and interviewee typically angle themselves about 45 degrees towards each other with the interviewee facing the camera more, the *Leaders Talk* program employs a distinct two-person camera **Figure**. This **Figure** features a highly symmetrical composition where the host and the Leader are positioned on opposite sides of the screen, facing each other directly in a side view.



Figure 5. AI Generated Picture with Prompt of “Chinese TV Interview”, “Host and Guest Seating”

An AI-generated image (Figure 5), prompted with keywords like “Chinese TV Interview” “Chinese TV Talk Show” and “host and guest seating”, demonstrating that the computer learned interview seating arrangement differs significantly from the actual practice in *Leaders Talk*. This intentional visual design has been highlighted in special reports by the country Television News.

While the eye-level side view diminishes the image’s depth and interactivity, it embodies the aesthetic symmetry and mainstream Chinese aesthetics, symbolizing equality between subjects and imparting a sense of order and stability (Figure 6).

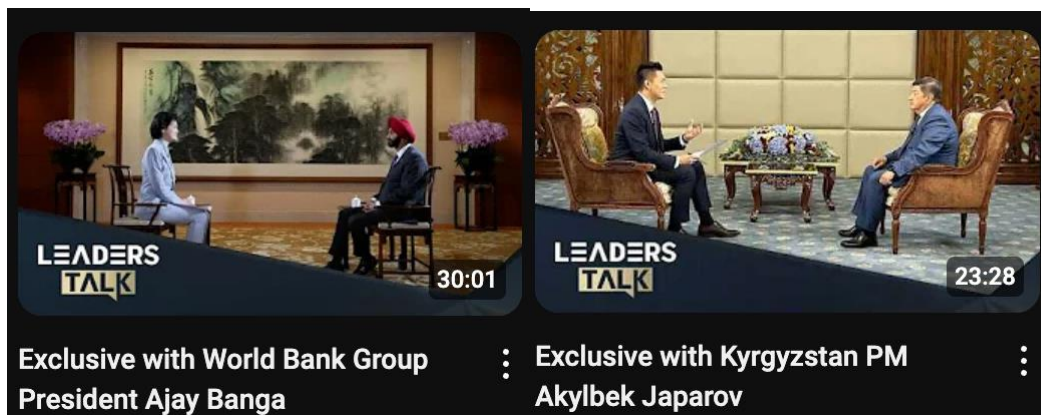


Figure 6. The Screenshots from <https://www.youtube.com/@cgtn/videos>

Aside from these innovations, *Leaders Talk* also incorporates more conventional compositions such as single shots of hosts or leaders, often using over-the-shoulder shots (OTS) to maintain conversational

dynamics. Speakers are typically positioned at the screen's 2/3 mark, which is the point easier for human visual-capture, to enhance viewer engagement. Whether for the host or the leader, the close-up shots are both extremely symmetrical in beauty, constructing a field with fairness once again seeing the host as a representative of the country.

Background elements like wall lines, green props, windows, and paintings further enhance or subtly connect the visual narrative without distracting viewers. This sacrifice of three-dimensional picture depth and interactive visual effects aims to clarify the visual framework, emphasizing the attitude of fairness and constructing a story dissemination field in visual.

Beyond their compositional framing, these figures hold metaphorical significance themselves, which can be abstractedly transformed into symbols akin to political cartoons. Echoing Marshall McLuhan's maxim that "the medium is the message", these potent visuals resonate emotionally and conceptually with audiences.

4.2 Personification Achieves Cross-cultural Empathy

4.2.1 Character Members: multimodal interactions in building approachable images

In the format of *Leaders Talk*, hosts and the Leader serve as discourse representatives of various countries and organizations, collaboratively constructing a dialogue field. This facilitates the integration of multiple discourse subjects, fostering a multidirectional and organized flow of information where diverse semantic contexts overlay harmoniously. However, beyond the structural format and agenda, this field predominantly encompasses bilateral communication, typically viewed as interpersonal.

According to multimodal interaction theory, even within interpersonal communication, the audience perceives more than a simple dialogue between individuals. It involves a complex discourse communicated synergistically through various modalities—characters, multimodal paralanguage, settings, and other elements interacting collectively.

As guides in the interview, hosts must swiftly organize information while employ diverse multimodal paralanguage techniques. These strategies effectively bridge psychological distances between participants, diminishing social identity barriers and also facilitate the transformation of national policies and international politics into personal narratives, thereby enhancing international communication through personalized engagement.

During *Leaders Talk*, hosts often initiate interactions by adjusting their posture and movement—sitting attentively, tilting their heads, and maintaining sincere eye contact. Such gestures convey respect and emotional support to interviewees, thus bridging psychological distances. These multimodal paralanguage techniques also serve for visual construction.

Table 1. Paralinguistic Expression Statistics for the 20221014 Interview

Character	nods	smiles	raise eyebrows	lean forward	frow	Shake head	shrug shoulders
host	31	11	31	18	3	2	1
Leader	9	14	26	0	4	5	1
total	40	25	57	18	7	7	2

As can be seen, the host used significantly more paralinguistic during the interview, raising eyebrows and nodding all the time, as well as maintaining a smile while listening. The leader, although being the more objective and calm party, is also influenced by the host, smiling and raising his eyebrows a great deal; it is worth noting that the leader actually smiles more than the host in this interview, which is rare, and the timing of the guest's smiles is very implying. Paired with textual discourse that mentions "Our two countries", the leader's smile appeared more than five times, using simple multimodal discourse to indicate the relationship between the two countries and the attitude of their leaders towards each other ().

Secondly, at various points during the conversation, the host supplemented the verbal and emotional epithets with additional modal paralinguistic. For example, during the 20221014 interview, when discussing the cultures of two countries, the host used the familiarity of Indonesian folk songs in the hearts of the nation as an entry point, humming snippets of "Sing Sing Sok" and "Ai Yo Mama".

This music-modal paralinguistic aid is not just a more novel display for the presenter, but it also works very well in terms of communication, as can be seen in the signs of greater relaxation in the smile and body posture of the leader when the camera backfires on him (Figure 9), which can facilitate interactions within the conversational field and lessen the audience's sense of detachment from the scene.

4.2.2 Layout Members: Multimodal Metaphors of Traditional Aesthetics

As previously stated, wall lines, green plants, windows, and paintings in the background all contribute to the overall composition of the image. Furthermore, these layout **Members** present the symbols and metaphors of traditional aesthetics, assisting interpersonal communication and achieving personification communication.

Personification communication is a content presentation strategy that focuses on shaping the image of the media subject using personified verbal and nonverbal symbols. The goal of this communication method is to emphasize "personality characteristics" during the communication process in order to establish an emotional connection and interaction with the audience. It has been proved that personalized communication has excellent results in the construction of cross-cultural identity and empathy (Lin, 2022).

For example, if the interview is held in the host's country, consider using more orchids, bamboo, and other vases and potted plants with positive symbolism, to express our country's high praise to visiting guests and also imply the friendly relations between two countries. Also, different ornaments are chosen adjusted to the different status of foreign guests, such as for the leader who loves of traditional culture and painting and calligraphy, the ink bamboo vase was placed to symbolize his interest of elegance, indifferent to fame and fortune. The fine selection of set graphics in these types of political dialogues reflects our mainstream media's evaluation and expectation of the Leader, as well as the traditional aesthetics of subtlety and depth.

If the interview takes place in the visiting country, the scene and arrangement of local characteristics are mostly chosen. Even the start of the conversation in 20230210 interview is centered on the locally-produced longan, and trade exchanges between the two countries, which not only embodied respect for the local culture, but also built a more relaxed atmosphere of conversation through familiar scenery. It also created a more relaxed dialog atmosphere by constructing familiar scenes, which improves the emotional communication between the Leader and our host.

Paralinguistic symbols have proved to be consensual and understandable by social groups through the lens of social semiotics, while traditional cultural symbols of our country (ornaments and paintings) as well as scenes and props with the color of the visiting country (special fruits, peacock models etc.) also contribute as important iconography to cross-cultural communication and cross-cultural consensus building.

The personalized dissemination of paralinguistic and cross-cultural symbols reflects the country's development strategy shift from cultural "soft power" to "warm power" (Shen, 2023), in which storytelling is about images and emotions as well as facts. Among them, expressing emotion is to fully exploit the efficacy of "warm power", as well as to provide emotional support for bridging individual differences and achieving successful cross-cultural empathy.

As a result, the channel's overall efforts to develop competitive programs that increase the influence of international communication, the appeal of the country's culture, and the affinity of the country's image have been realized. *Leaders Talk* has also established the image of the mainstream media as a medium that provides warmth, height, and depth to dignitaries and the general public.

5. Conclusion

Till now, the relevant data of the program *Leaders Talk* has strongly proven that the mainstream media have achieved excellent results in the integration of communication in "ideology + art + technology" and in the "all-media, multi-modal and cross-linguistic" dimensions of integrity and innovation. The program is positioned to "make the country's voice loud and clear" by creating a unique

communication field for the country's stories and tapping into the emotional resonance among cross-cultural groups.

The program also fully exploits the multilingual, multi-channel, wide-coverage, and full-platform communication advantages of the channel's 68 languages, 191 overseas stations around the world, as well as TV, radio, and new media, and has been highly evaluated on the Internet and described as "No biting teeth, no sarcastic questions, no conflict question pitting one nation against another.... No biting teeth, no sarcastic questions, no conflict question pitting one nation again. There will be no biting teeth, sarcastic questions, or conflict questions pitting one nation against another. Pure interview". This fully demonstrates the advantages of mainstream media in program producing strategy, as well as the fact that *Leaders Talk* has succeeded in visually constructing public perception and sorting out an impartial and three-dimensional image of the country to some extent.

However, as the first paragraph of this paper shows when introducing the statistics on *Leaders Talk*, the program also has a large target group, namely, the young group. In other words, the innovative columns represented by *Leaders Talk*, which are characterized by the dissemination of ideas with the country's characteristics, also have the important goals of ideological education for young people.

In this sphere, the "IP on Campus" campaign has been launched in many universities in Beijing, Shanghai and other cities since the beginning of 2024, aiming to deepen the link between the channel and the youth groups through colorful and relatable ways. Through the series of dissemination activities, the well-known mainstream IPs of such as *Spring Festival Gala*, *Anchor Talks Broadcast*, *Leaders Talk*, etc., went into RUC, FDU, TJU and many others to give lectures and interact with teachers and students of colleges and universities, which not only combines the production with the study, but also is a major practice of expanding the audience of young people and doing a good job in the ideological education.

In the future, we hope to see more attempts especially in multimodal discourse. For example, in the **Member** dimension, choose more program hosts who are more welcomed by young people; in the **Episode** dimension, through a more complete matrix construction, to produce more shortcuts suitable for lightweight, fast-paced and no-burden dissemination. Otherwise, it can learn from "*News Broadcast*" and "*Anchor Talks Broadcast*", producing more **Works** in the form of vertical and short video, commenting on the official version of the program or backstage storytelling, to draw closer to the young audience and form a richer media linkage and a new pattern of convergence and dissemination.

Leaders Talk is an excellent practice for the country's mainstream media to make the country's voice heard in the arena of international public opinion. The ideological dimension of the dissemination field of the country's story, as well as the emotional dimension of the resonance effect among cross-cultural groups, are the result of mainstream's traditional and solid program production

experience, as well as its attitude of constantly observing the right, innovating, and seeking a higher quality media discourse.

The framework in this study possesses interdisciplinary characteristics and can be applied to the study of more multimodal, media-convergent artworks. Meanwhile, other versions of mainstream's presentation on the all-media side are also worthy of further exploration, providing reference and support for the visual construction in new media products.

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