A multimodal analysis of the discursive representation of LGBT people in the World Outgames' social practice

By Gitte Lundgaard

Advisor:
Ass. Professor Carmen D. Maier, ASB

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Department of Language and Business Communication
Aarhus School of Business
Aarhus University

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Summary

A multimodal analysis of the discursive representation of LGBT people in the World Outgames' social practice

The present thesis takes its point of departure in a curiosity towards how LGBT people through the social practice the World Outgames become agents in (re)producing their own identity and in what way the emerging discourses display LGBT people. Through a multimodal analysis the thesis focuses on how these identity constructions manifest themselves through discursive practices. The analysis is empirically founded in that the pivotal point is made up of how these discursive practices transform the identity construction of LGBT people by relying on the discursive tools; inclusion, exclusion and addition. To explore these identity constructions the empirical data of the thesis consist of two multimodal 'texts' found at World Outgames’ website www.copenhagen2009.org. The World Outgames has been chosen as focal point as the event provides a representative example of an LGBT event and the empirical data because these offer illustrative and descriptive examples of some of the discourses revolving around LGBT identity construction.

Ronald Scollon’s mediated discourse analysis together with Theo van Leeuwen’s theory regarding discursive representations has formed the point of departure for the development of an analytical framework of which the relevance and validity will be assessed in the thesis. Mediated discourse analysis acknowledges the interplay between social practices, actions and discourses where van Leeuwen focuses on discourses and how these transform social practices and their constitutive elements such as social actions and social actors. Despite the difference in the unit of analysis both frameworks acknowledge that discursive representations can add something to actions and social practices. Using the theories together provide a framework where a social practice is looked upon through language without elevating language and thus discourses as the only elements constituting this social practice. Through a mediated discourse analysis discourses becomes means to investigate certain social phenomena and hence the thesis offer a small fraction of a full-fledged mediated discourse analysis.

Through the multimodal analysis four dominant identity constructions emerged. First, through a commercial discourse LGBT people were displayed as stereotyped generalizations based on the conventional notion of gays and lesbians. These generalizations were then represented ironically to fit the purpose of the commercial discourse: to get people to participate. Second, LGBT people were looked upon as a marginalized group. These marginalizations were based on legal, academic and political discourses. Legally, LGBT people were marginalized by not being offered the same rights as heterosexual people and academically and politically by not talking about these legal differences and discriminations. The marginalizations acted as purpose constructions for having an event like the World Outgames. Furthermore, the identity constructions revolving around marginalization functioned as driver for another identity construction; LGBT people as role models. The World Outgames as social institution (and hence LGBT people) was represented as role models for how the hegemonic sports institution the Olympic Games should act, by putting the old Olympic ideals in the center of the World Outgames. Last, LGBT people were represented as a talent reserve that could benefit society in general. This identity construction was based on the abilities of LGBT people and not on their sexual orientation.

Taken as a whole, the thesis helps the understanding of how peripheral social groups through a social practice and its mediational means (texts) could become agents in (re)producing and transforming the discursive representations and hence their own identity construction - acting themselves as drivers for social change.
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1. Introduction

'I am what I am
I am my own special creation
So come take a look
Give me the hook
Or the ovation
It’s my world
That I want to have a little pride
My world
And it’s not a place I have to hide in
Life’s not worth a dam
Till I can say
I am what I am’

Gloria Gaynor 1983

The idea of the homosexual as a distinct sexual type appeared sometime between 1890 and 1920, as the concepts ‘heterosexual’ and ‘homosexual’ began to appear in scientific literature (Seidman 2010: 46-7). Ever since World War II homosexuals have been fighting for the same rights as heterosexuals and fighting against societies depicting homosexuality as unnatural, abnormal, and dangerous (Seidman: 57-9). Beginning in the 1960s the approach towards homosexuality changed. Instead of viewing it as an individual sexual identity, gay movements now saw it as a social and political identity; ‘homosexual’ now became ‘gay’ (Seidman: 65). This new openness and self-assurance also meant the advent of gay gatherings. These social practices became sites where lesbian, gay, bisexual and transgendered (LGBT) people could celebrate their pride in, to put it as Gloria Gaynor: ‘I am what I am’.

1.1. Description of purpose and problem statement

The second line in Gaynor’s song ‘I am my own special creation’ underscores the purpose of the thesis which is to map out how LGBT people become agents in producing their own social identities via social practices. And precisely LGBT peoples’ identity construction is interesting because as a social group with a history of discrimination and marginalization LGBT people are very aware of how they see themselves and how they want to be seen. One of the ways that LGBT people do this is through social gatherings as mentioned above. In July 2009 Copenhagen hosted one of these events; the World Outgames. The event founded by the Gay and Lesbian International Sport Association (GLISA) aims to celebrate cultural diversity and elevate the life quality of LGBT people around the world. As Outgames 2009 has already taken place, what is left of it – besides the memories of the participants, are the various visual, written and spoken ‘texts’ about the event also called mediational means (Norris & Jones 2005: 12).

With these ‘texts’ as departure I set out to investigate how Outgames as a social institution (re)produce and transform the LGBT discourse through the mediational means of Outgames 2009 and in what way the emerging discourses display LGBT people?

1 Onward the World Outgames 2009 will be referred to as Outgames, the more commonly used term for the event
3 Whenever a word appears in bold the term is explained in the glossary (appendix A). This is done to provide a more fluent and reader-friendly thesis as well as to provide a scope where the terms could be explained satisfactorily
1.2. Theory & method considerations

The conceptual framework is founded in the work of Ronald Scollon (2001), Sigrid Norris & Rodney H. Jones (2005), Norman Fairclough (2003) and Theo van Leeuwen (1995, 1996, 2000, 2005, 2007 and 2009). Scollon introduces the concept of mediated discourse analysis (MDA) and focuses on the interplay between social practices, actions and discourses. Thus, the focus is not on discourses per se, but on the actions that people take with them (Norris & Jones: 4). Five concepts is central in MDA (Scollon: 3-6):

- **Mediated action(s):** the actions making up a social practice: opening ceremony, conference, exhibitions etc.
- **Sites of engagement:** July 2009, Copenhagen
- **Mediation:** empirical data (language, visuals, video mediates actions and practices)
- **Socio-practice:** Outgames 2009
- **Nexus of practice:** the order of discourse within the discourse community (LGBT discourse)

The analysis will acknowledge the interplay between the five concepts, but the focus will be on the mediational means and how these help to form LGBT’s identity. The choice of focal point is based on Fairclough and van Leeuwen’s notion that ‘texts’ transform the social practice itself by relying on various discursive tools which they refer to as types of transformation (van Leeuwen 2005b: 110-11). Van Leeuwen (1996, 2005) has developed a comprehensive systemic network for looking at the representation of social actors and social actions embedded in the social practice. The point is to map out how the ‘text’ realizes the representations of these and thus form reality accordingly. The work of both scholars is rooted in systemic functional linguistics (SFL), a branch within the broader social semiotic tradition and influenced by the theories and methods developed by Michael Halliday (1978). Furthermore, both extend Halliday’s systemic network approach and see it as point of reference and valuable resource for Critical Discourse Analysis (CDA) (Fairclough 2003: 5-6). Fairclough is mainly occupied with language, where van Leeuwen argues that the approach could be applied to all discursive modes (Jewitt 2009: 29).

In order to map out these discursive practices, I rely on multimodal social semiotic analysis. Multimodality operates on the notion that all modes each have their own semiotic resources and potentials and that people draw on different modes in different contexts based on these properties (Jewitt: 2). To explore the multimodal landscape various scholars within social semiotics and multimodality will be used. Common to all are the adherence to Halliday’s SFL and three metafunctions named ideational, interpersonal and textual. Glenn F. Stillar (1998) has developed a framework, acknowledging that linguistic meaning-making is based on choice and the interplay between the functions of linguistics and the social world of which it is embedded in. Likewise, Gunther Kress & Theo van Leeuwen (1996) extends these thoughts when analyzing visuals. Rich ledema (2001) has developed a useful semiotic approach mixing six levels of film analysis with the three metafunctions extending the Hallidayan thought to filmic text.

Selected mediational means retrieved from www.copenhagen2009.org will function as the empirical basis. The empirical data consists of the poster ‘Get Your Ass to Copenhagen’ and the video ‘Recapping World Outgames 2009’. The data has been chosen as illustrative and descriptive examples of the emerging discourses and because they display the complexity of multimodal representation.
The following model explains the tight interplay between theory and method:

1.3. Delimitations
A CDA analysis of the mediational means is only part of conducting a full-fledged MDA analysis. To really grasp the interplay between the five concepts introduced, the CDA analysis should be part of a larger social research study; however the scope of the thesis precludes a full-fledged MDA analysis. To provide a comprehensive account the micro analysis should be linked to a macro analysis; e.g. a CDA analysis should be applied in cooperation with other non-discursive studies, e.g. an ethnographic study of the social practice itself. Scholars within MDA see the approach as interdisciplinary, so it would be natural to apply theory and approaches from a range of social disciplines besides CDA and social semiotics such as sociolinguistics (Kress in Norris & Jones: 207).

1.4. Structure
The thesis is divided into four sections; Description, Conceptualization, Analysis and Conclusion. The descriptive part will provide details about Outgames and the empirical data. The second part introduces the conceptual framework for the analysis; as CDA and social semiotics are both used as theory and method these two sections will be highly interconnected. The third part will center on the multimodal analysis and sum up the findings of discursive transformations and hereby the LGBT identity construction. The last part will conclude upon the thesis as a whole; the interplay between frameworks, findings and future research avenues.
2. World Outgames 2009

The 2nd Outgames took place between July 25 and August 2 last year. The event was founded by GLISA, an international association of LGBT sports organizations, federations and continental associations from around the world. The organization acts as a liaison between a broad spectrum of partners to grow, sustain and celebrate the LGBT culture through sports. In the prospect of Outgames 2009 the mission is:

‘An International sports, culture and human rights event aimed at making visible and honoring the life forces of the global LGBT community and focusing on the freedom of all people.’ (Prospect: 7).

Through three equally important program pillars; Sports, Culture & Arts and Human Rights the event addressed the body, mind and heart (Prospect: 13). The Sports program pillar consisted of 34 sports disciplines ranging from wrestling to synchronized swimming. The Culture & Arts program pillar included performances, exhibitions and parties. Among the initiatives could be mentioned Queer Tango Festival and Party Against Hate Crime. The Human Rights conference gathered 800 delegates from 85 countries, and consisted of a three days program featuring 23 keynote speakers among those EU commissioner for Human Rights Thomas Hammarberg (Conference program: 12, 14). The event’s core ambition was to create an organic project that would leave traces. And to create more tolerant conditions for LGBT people benefitting global society by releasing the talent reserves within the LGBT community. A talent reserve as the prospect described it: ‘is sadly locked up behind walls of prejudice, laws and religious and cultural oppression’ (Prospect: 13).

2.1. Empirical data

The official material of Outgames 2009 consists of a plethora of press photos, campaigns, brochures, logos, press releases and videos all available at the official website. Below, I will present the chosen empirical data.

2.1.1. ‘Get Your Ass to Copenhagen’

The poster is a part of Outgames’ spring ad campaign of 2009 developed by World Outgames’ advertising agency Reputation in cooperation with the We Love People Group. The poster displays different people standing at gate 69 in an airport, ready to board the airplane to Copenhagen to participate in Outgames 2009.

2.1.2. ‘Recapping World Outgames 2009’

The video is 04.06 minutes long and is about Outgames’ three program pillars. In the video we meet Uffe Elbæk, CEO of Outgames, Jane Rowley, Cultural Manager of Outgames and keynote speaker and former professional basketball player John Amaechi; the first NBA player to publically come out as gay.

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4 http://www.glisa.org/about.php
6 http://www.copenhagen2009.org/Culture.aspx
3. Theory
In this section I will present the theoretical background applied in the thesis. First, I will briefly introduce the key premises for carrying out a multimodal analysis with CDA and social semiotics as both theory and method. As departure the theory chapter will start at the ontological level; how we need to understand the social world and then move on to the epistemological level; how we are able to gain knowledge about it. Figure 2 elaborates on figure 1; how theory and method is connected and how the various theories will be presented:

3.1. Social constructionism
First of all the use of social semiotics and CDA is based on social constructionism, an umbrella term for contemporary theories concerning the social construction of (social) phenomena (Jørgensen & Phillips 2002: 4). Social constructionist research is particularly interested in how identities and attitudes are socially constructed e.g. the social construction of LGBT people. At the ontological level social constructionists believe that knowledge about the world – and especially knowledge about social phenomena, are constructed through interactions between people and that language mediates these constructions (Burr 2001: 6-7). Thus, language and other modes of interaction are pivotal to the social constructionist as the construction process is rooted in language e.g. before World War II you could not be ‘gay’ as no such linguistic category existed (Burr: 35). A discursive analytical approach towards social research implies a stance towards acknowledging that our access to reality is through language (Jørgensen & Phillips: 8-9). It does not entail that reality does not exist without language, but it means that language and hereby discourses not only represent the world and thus social practices as they are, but discourses recontextualize these by relying on discursive tools of transformation (van Leeuwen 2009: 143). The dialectical relationship between the concepts: the social world and language shows how the philosophical principles are intertwined and this is also what makes it very difficult to distinguish between theory and method in the thesis.

3.2. Mediated discourse analysis
MDA is also rooted within the above paradigm as the theory investigates how social interactions utilize ‘texts’ as means to impute certain social identities. Additionally, MDA has previously addressed social issues such as immigration, gender identity and AIDS prevention (Norris & Jones: preface-3). Scollon introduced the concept of MDA in 1998 and is a fairly new branch within discourse analysis (DA). Rodney Jones is one of the frontrunners within MDA. Jones’ area of interest is health education communication and discourses of sexuality. His work has centered on how the display of gay men, through AIDS pamphlets, internet dating sites and even billboard displays, sustain social practices. As he addresses the same topic using the same framework it would be natural to take in his perspectives. However, Jones takes a more macro perspective regarding MDA, interested in the social practices (actions) and how these are being
reproduced through our historical body (our habits, goals, experiences, mental dispositions) (Jones 2008: 245-47).

Returning to the underpinnings of the theory Scollon’s work has been seen as controversial and groundbreaking as he, a Professor of Linguistics, made ‘the action’ the unit of analysis and ‘language’ one of the means to carry out the particular action (Norris 2009: 1). Scollon differs in his theoretical assumptions regarding language, seeing it as part of a whole, which should be looked upon in order to understand the language used in the particular action or practice. From a MDA perspective discourses becomes meaningful only when linked to the specific social practice and actions of which they are embedded (Scollon: 3). Thus, meaning should be reached at the interplay between MDA’s five main concepts.

Scollon & Scollon (2004) also mention that social practices could become frozen or resemiotized to use Rick Ledema’s term (2001, 2003 in Norris & Jones: 8). The former term refers to the fact, that through mediational means actions and practices can become frozen by being entailed in material objects, i.e. a website or a video (Norris & Jones: 17). Furthermore, through these mediational means actions and nevertheless actors could become resemiotized by moving from one semiotic cycle to another, i.e. Outgames participants being resemiotized into advocates for LGBT rights (Scollon & Scollon 2004: 16). Scollon & Scollon also refer to the latter concept as transformation, the same term that we find in Fairclough and van Leeuwen’s theories:

‘discourses not only represent the world as it is (or rather is seen to be), they are also projective, imaginaries, representing possible worlds which are different from the actual world, and tied in to projects to change the world in particular directions’ (Fairclough 2003: 124).

‘discourses not only constitute (selective and transformed) versions of social practices, they also legitimate (or de-legitimate, critique) the practices which they recontextualise’ (van Leeuwen & Machin, 2007:61).

Fairclough (2003: 5) and van Leeuwen (2005) draw on SFL, the social semiotic approach developed by Halliday. Social semiotics explores how meaning-making takes place in a social context, whereas critical discourse analysis (CDA) is concerned with what meanings are produced (van Leeuwen 2005: 93-4). Both frameworks will be presented below as ‘what’ and ‘how’ are intrinsically connected.

### 3.3. Critical discourse analysis

Fairclough is interested in mapping out how discourses and thus language are ideologically shaped by power relations in social institutions and society in general. Moreover, he argues that language contributes in both maintaining and changing these social structures (Fairclough 1989: 17). He takes a strong critical approach towards CDA, rooted in the Marxist tradition concerned with the struggle between social classes, groups, power and ideology (Fairclough: 33). Van Leeuwen is more interested in mapping out the possible ways that discourses can represent a social practice. Hence, van Leeuwen takes a more broad and exploratory approach, interested in all the emerging representations and not only on the struggle between opposites. Nevertheless, van Leeuwen acknowledges that discourses transform the doings of social actors, serving the interests of those involved (van Leeuwen 2009: 145). The two scholars supplement each other well, as van Leeuwen extends Fairclough’s approach using more or less the same terminology. In
Introducing Social Semiotics van Leeuwen (2005: 98-108) writes that ‘a given discourse can be realized in different ways’, and that this is carried out by representing various elements of the social practice. Below I will briefly present these three types of discursive transformation in relation to the two elements; social actions and social actors.

3.3.1. Types of transformation

Exclusion
Discourses can exclude elements of the social practice, which can be used socially and politically, e.g. negatively by leaving out the offenders in a hate-crime discourse (Fairclough 2003: 135, 149). Exclusion can be realized by making no reference to the elements or by not mentioning the elements in relation to the given activity they belong, but elsewhere in the ‘text’ (van Leeuwen 2005: 110). Moreover, abstraction is also a way of excluding elements e.g. representing social actors as generalizations rather than as specific individuals (van Leeuwen 2009: 150).

Inclusion
Elements can also be included. Actors can be presented as active or passive through different participant roles and actions by reaction or action verbs (van Leeuwen 2009: 159). Social actors can be substituted by representing these through narrative or conceptual patterns, e.g. individuals can be substituted into groups or a person could be turned into a certain social type (van Leeuwen 2000b: 341).

Additions
Discourses can also add something to the social practice. Discourses provide legitimations to legitimate the actions, reactions and actors. Legimations can also function as evaluations, where evaluative adjectives are used to legitimate (van Leeuwen 2007: 98). Closely connected to legitimations are purposes which deal with how discourses construct social practices as purposeful (van Leeuwen 2000a: 66).

3.4. Social semiotics and Halliday
In order to map out these transformations we need to look at the resources provided by the English language that is the lexico-grammatical criteria for constructing these semantic relations (van Leeuwen 2007: 67). Halliday (1996) takes a social semiotic approach towards linguistics and sees language as a system and a mode for realizing the three purposes of which he names metafunctions. His two (now three) metafunctions are based on the notion that language has two aspects; ‘language as a means of reflecting on things and language as a means of acting on things’ (Halliday: 89). The ideational metafunction deals with the representation of people, things and places, or simply ‘what goes on in the world’. The relationship between social actors in the discourse in Hallidayan terms ‘participants’ and the relationship between the participants and the person who engages with the discourse are investigated through the interpersonal metafunction. The last metafunction called the textual metafunction investigates how ‘text’ is organized through cohesive and thematic structures (Jewitt: 24). The metafunction enables the meaning potential of the former two because of language’s ability to organize meanings; linking the text and linking it to context (Stillar 1998: 45).
In *Analyzing Everyday Texts* Stillar proposes a schematic framework for applying Halliday’s thoughts towards text analysis. He provides a vocabulary for exploring the functional structures (grammar) which the social functions of texts build on (semantics) (Stillar: 20-21, 56). As my empirical data consists of other modes besides language, I will introduce an approach that does not center on this particular mode, but extends social semiotics to include a whole range of modes (Jewitt: 1).

### 3.5. Multimodality

Kress & van Leeuwen define multimodality as ‘the use of several semiotic modes in the design of a semiotic product or event’ (Jewitt: 1). Multimodality assumes that language is only a part of a multimodal ensemble and that meanings are made through many communicative modes and the interrelationship between them (Jewitt: 14-6). Stöckl (2004) is particularly interested in how the inter-modal connections of all modes constituting a ‘text’ contributes to a higher gestalt. Like Kress & van Leewuen, Stöckl is immersed in mapping out common semiotic principles across modes. Stöckl has made ‘a network of modes’, illustrating the interplay between *senses*, modes, *medial variants*, *sub-modes* and *features* (Stöckl: 9-12). Additionally, he argues that in order to look at each mode’s contribution, we have to disperse what he calls: *‘the apparently homogeneous and holistic impression [of multimodal communication]’* (Stöckl: 16-18). The next sub-sections will present the core modes found in the empirical material – besides language as already introduced, and widen the scope of Halliday’s systemic network.

#### 3.5.1. Kress & van Leeuwen and visual text

Kress & van Leeuwen (1996) have created a visual social semiotic approach extending Halliday’s three metafunctions to include still and dynamic images. The table below illustrates the refinement to visuals:

<table>
<thead>
<tr>
<th>Text</th>
<th>Visuals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ideational</td>
<td>Representational</td>
</tr>
<tr>
<td>- Description of participants based on grammar and semantics</td>
<td>- Depiction of participants (people, places or things) based on syntactic patterns (Jewitt &amp; Oyama 2001: 141)</td>
</tr>
<tr>
<td>Interpersonal</td>
<td>Interactional</td>
</tr>
<tr>
<td>- The relationship of participants based on participant roles and sentence types</td>
<td>- The relationship between depicted participants and between depicted participants and the viewer based on distance, perspective and angle ((Jewitt &amp; Oyama: 145)</td>
</tr>
<tr>
<td>Textual</td>
<td>Compositional</td>
</tr>
<tr>
<td>- Structures and links are looked upon through thematic, cohesive devices and lexis</td>
<td>- Structures and links are looked upon through placement, salience and framing of the various elements (Jewitt &amp; Oyama: 147).</td>
</tr>
</tbody>
</table>

Besides ‘representing what just goes on in the world’ visuals can transform discourses as well. As images are thought of as ‘imprints of reality’ these transformations work on a tacit level, suggesting connotations and interpretations (van Leeuwen 2000: 334). The focus of analysis is also based on filmic text which *multiplies* semiotic potentials by integrating moving images, written and spoken language, sound and music (Stöckl 2004: 10). Iedema has developed a social semiotic approach when analyzing filmic text and will be presented in the next section as well as other scholars interested in this field.
3.5.2. Iedema, van Leeuwen, Stigel and filmic text

Iedema wishes to question the represented ‘social reality’ presented by powerful mediums such as film and television (Iedema: 187). He highlights editing as one of the most important tools in constructing social reality as it has the ability to create times and spaces as well as continuity or discontinuity (Iedema: 188). Thus, editing becomes a tool of transformation. In order to analyze a filmic text Iedema proposes six levels of analysis based on film terminology; frame, shot, scene, sequence, generic stage and work as whole. Firstly, this allows a shared vocabulary when talking about filmic text and provides a framework for looking at the editing strategies applied (Iedema 188-90). Iedema pairs these six levels of analysis with Halliday’s three metafunctions naming these representation, orientation and organization. Hence, he acknowledges that meaning-making fulfills three ‘functions’ simultaneously and that each of the six levels of a filmic text contributes to how the filmic text unfolds (Iedema: 191-92, 201).

The last metafunction is important to Iedema as he argues that editorial rhythm (linking) drives meaning in filmic text (Iedema: 193). Van Leeuwen (2005) has developed a framework that explores how linking could take place textually as well as visually. First of all he notes that linking could be temporal or logical. Additionally, linking can either elaborate or extend what has just been said or shown in the filmic text by using various editing devices to realize these links (van Leeuwen: 220-24). Linking could also be realized in between modes; images could extend or elaborate on text and vice versa. Van Leeuwen thus extends Roland Barthes (1977) two terms anchorage and relay and differ from the notion that images always supplement text. Moreover, he adds four types of image-text linking called specification, explanation, similarity and contrast (van Leeuwen: 229-30).

Jørgen Stigel (2001), whose work is grounded in TV genre theory, is interested in how voice-over narration just like images and visuals can elaborate on what is just shown or said and in how voice-over narration act as a mediator between filmic text and viewer (Stigel: 322-23). He distinguishes between two types of voice-over narration and two types of representation of these. A diegetic narrator is part of the ‘filmic world’ and actions taking place whereas a non-diegetic narrator is not part of the ‘filmic world’ or the actions represented. Both types can be represented either synchronously or asynchronously (Stigel: 327). Depending on the types and representations the purpose and properties of voice-over narration differ. Direct address together with direct speech work on the interpersonal level, where off-screen narration often anchors the meaning of the visuals and hence contributes more to the representational level (Stigel: 330).
4. Method
In this part I will present my methodological considerations on how to access the knowledge in regards to the problem statement and how to compose a method that taps into and integrates some of the theories and concepts presented. The previous chapter concretized the theories of the field, whereas this chapter will concretize the methods of the field and thesis (Rienecker & Jørgensen 2000: 218-19). Figure 3 maps out this interrelationship and takes off where figure 2 ends:

4.1. The interdisciplinary theoretical approach
The figure visualizes the interdisciplinary approach I will apply in the analysis, where MDA is seen as the overall framework and CDA, social semiotics, multimodality are the main theories applied within my research field; the discursive mediational means. In the theory chapter I accounted for the key premises conducting this kind of analysis, discussing the ontological principles. In this section I will go more into depth with the epistemological and methodological principles. The access to (social) reality is through language, as pinpointed when introducing social constructionism viz. language as it unfolds in a social context. This is acknowledged by interpreting the empirical data base on CDA with a social semiotic approach.

In the previous chapter I introduced CDA, below here two complimentary approaches by Fairclough and van Leeuwen and accounted for their differences and similarities. In the analysis I will take a soft critical perspective towards discourse analysis as I believe that the emerging discourse found in the analysis regarding LGBT identity construction is articulated to `educate´ the world about, as pointed out in the introduction, how LGBT people see themselves and want to be seen. With soft I also refer to another feature in the analysis. As mentioned, Fairclough is particularly interested in the struggle and tensions embedded in discourse and how discourse maintains power and domination (Fairclough 2003: 8-9). The main purpose of the analysis is not to map out these struggles, but to take a critical (I hereby mean investigative as van Leeuwen) stance towards the emerging discourses and how these display LGBT people.

To fully investigate the emerging discourses, I need to widen the scope of interpretation within CDA. As the mediational means do not only consist of language, but include various semiotic modes, the analysis moves...
away from being monomodal to multimodal. To map out the inter-modal connections and how all the modes contribute to a higher gestalt I need to look at each mode utilized and the interplay between modes. In order to accomplish this I rely on the social semiotic scholars presented in the theory chapter.

4.1. Multimodal social semiotics
The approach is developed by Kress and van Leeuwen (1996) for analyzing images, but lays the groundwork for extending social semiotics to a range of modes. The approach is rooted in Halliday’s three metafunctions, but is not as strictly focused on grammar. Kress and van Leeuwen developed their own schemes and called it the systemic network approach (Jewitt: 29-31). I have enclosed these systemic networks in Appendix D.

The analysis will seek to map out how discourses represent LGBT people by looking at the three kinds of discursive transformations in cooperation with how the two elements social actions and social actors are represented textually, visually and verbally. With filmic text as material, I will apply Iedema’s terms regarding the three metafunctions; representation, orientation and organization. Further, his framework provides a scope for looking at each mode individually as well as the interplay between them. The inter-modal relations and how the filmic text is organized will be examined by applying van Leeuwen’s approach regarding information linking. Van Leeuwen and Kress’ extended systemic network will be employed when analyzing still images as well as dynamic images. Stigel’s notion concerning the role of voice-over narration will be utilized concerning the verbal mode. Lastly, van Leeuwen’s systemic network concerning representations (and transformations) will be applied when looking at the multimodal level of representation.

4.1.1. Limitations
The above mentioned theorists are all rooted – besides Stigel – in social semiotics and SFL, providing a coherent framework for the analysis. Nevertheless, one way of seeing also becomes a way of not seeing. I could have applied theories within for instance semiotic film theory, but limited page numbers and the chosen focus on discourses – treating the material as ‘texts’, justifies the choice of theories. Besides, film theory consists of a plethora of theories and research fields interested in large societal structures as well as the specific features and production of film. Applying some of these approaches would provide a macro analysis of the empirical data, but not a detailed micro analysis needed to answer the research question. In regards to modes, I have chosen to exclude the aural mode besides voice-over narration as I assessed that the investigation of this particular mode did not contribute substantially in mapping out LGBT identity construction.

4.1.2. Discussion of pros and cons of theory and method
One of the strengths using CDA in cooperation with SFL is that the discourses and structures found in the analysis are founded on theory and not on subjective interpretation only. Thus, the systemic network approach becomes important when considering reliability and validity in my findings as the social semiotic methods applied function as evidence for the discursive claims made in the analysis (Paltridge 2006: 195-96). What is pivotal is not to quantify or produce one right answer, but to obtain an understanding – albeit a valid and reliable understanding of why and in what way the empirical data displays certain social
phenomena. As I am conducting a qualitative study the quantitative concepts for evaluation; reliability and validity should here refer to the notion of a what a good quality study is; a study founded in appropriate theories with a strong link between theory and method (Golafshani 2003: 601). The fact that the field of CDA is particularly interested in how identities are discursively represented and that Jones, one of the strong advocates of MDA has conducted similar research exploring gay sexuality, means that theory (and methods) is highly compatible with my research topic. Because theory and method are intertwined, the preconditions for a good qualitative study are deemed present. Moreover, using this approach assures that replication could take place. The schematic approach allows for subsequent studies to be conducted within the same or similar topics and enables comparative and contrasting work (Paltridge: 205). As stated in the theory chapter, investigating the meanings derived from the mediational means are only part of a full-fledged mediated discourse analysis. This means that CDA should be utilized together with other qualitative non-discursive methods (Paltridge: 209). Thus, MDA in itself becomes a frame for triangulation and hence a strong, valid and reliable tool for investigating social phenomena.

However, that CDA should be paired with other approaches becomes a shortcoming of the approach itself. Likewise, many scholars have criticized CDA for relying only on the analyst’s interpretation of “texts”. One of the arguments is that analysis concerning social interaction should also be interpreted using an interactive approach (Paltridge: 195). In addition, the role of the analyst will always be subjective and will not always represent how senders intended the message to be or how the recipients actually understood the message. However, investigating a social phenomenon always implies that the analyst will be embedded in the process somehow; nevertheless, awareness of the preconditions could help to offset the negative aspects of this. Moreover, co-construction is also important to acknowledge as the findings produced shed light on dominant discourses and how they display LGBT identity. Thus, the co-construction of the analyst illuminates certain social structures and could therefore work as a driver for social change – which is also the purpose of CDA and MDA (Norris & Jones: 201). Lastly, some scholars within CDA and linguistics have been criticized for arguing that discourses and hence language is action, a form of doing something that constructs things, knowledges and identities (Norris & Jones: 6). Furthermore, there has been a strong focus on language as the primary mode within CDA. Using MDA as overall frame offsets these assumptions by seeing language as a mean to understand and explain social reality and as one mode of representation out of many possible.

4.2. Transcription of data

The video is downloaded using the software tool ‘Free Video Zilla’, and is enclosed on a CD. The transcriptions of the video can be found in appendices D1 and D2. The table used for analysis comprises five columns where the vertical rows are grouped depending on how the frames belong together. A thick line parts the different groupings based on the level of analysis. The first column represents the most salient frame(s) of the unit of analysis. The next two columns belong together and are called ‘Metafunctional structures’. These two columns are coded based on the mode distinctions ‘Language’ and ‘Visuals’. I have chosen to place the medial variants within language in the same column as these will be looked upon using the same tools and frameworks. Furthermore, these two columns are coded vertically into M1 (the representational metafunction), M2 (the interpersonal metafunction) and M3 (the organizational metafunction). This coding allows me to group and interpret the empirical data in regards to the (meta)functions that the particular data realizes. The last two columns called ‘Discursive transformations’
do also belong together and are interlaced vertically to illustrate that I look at all three metafunctions on a suprasegmental level; how does all three metafunctions contribute to the discursive transformations of social actors and social actions. Regarding the analysis of the poster the same approach is used. The verbal text in the video is transcribed using numbered lines. All references to numbers refer to the particular lines of transcription which can be found in appendix D₂. Furthermore, I have included some explanations in the appendix which can be helpful when reading the transcription.
5. Analysis

In appendix D I have included the system networks used for analyzing the data. The tables are edited by Carmen D. Maier and schematize and exemplify Kress & van Leeuwen’s (1996) work regarding visual representations and van Leeuwen’s work (1995, 1996) regarding discursive transformations. Thus, terms that are not explained in the glossary but used in the analysis are explained in these tables.

5.1. ‘Get Your Ass to Copenhagen!’

The poster can be found in appendix C.

5.1.1. Metafunctional structures

M1

There are a lot of both narrative and conceptual processes taking place. I will argue that the conceptual processes dominate the image due the very organization of elements (social actors). The airplane and the gangway placed in the background serve as locative circumstances also called setting (a narrative process). These means set up a stark contrast being more muted in colors and far less detailed. These secondary participants set up the scene of which the image as well as the text’s punch line is based on. Thus, it becomes natural that the depicted participants are lined up as, according to the setting, there are waiting to board the airplane going to Copenhagen.

Two conceptual processes are present; classificational and symbolic. Depending on the frame of reference the conceptual processes thus realize different processes. All of the depicted participants are part of a classificational:covert taxonomy. All are more or less placed at equal distance from each other and are equal in size. They are depicted as ‘future participants’ of Outgames 2009, realizing ‘different kinds’ of Outgames participants. The arrangement of participants also realizes other conceptual processes. I will argue that the participants are also part of symbolic processes revolving around identity either as an athlete, an artist or as a LGBT person. I see the processes as symbolic:attributive as the symbolic attributes of each of the participants identifies the depicted participants e.g. ‘I am a runner and I am gay’. This way of representation is coherent which the writings in Outgames’ prospect (13): ‘the program consists of equally important pillars that both individually and together represent the different parts of all of us’. The symbolic processes realize a new covert taxonomy revolving around Outgames’ three pillars. And the superordinates in this taxonomy are all represented through their subordinates, realized through a meronomic structure. The depicted participants only represent a small fraction of the programs. Four athletes represent (parts) the Sports pillar (whole), the musician represents the Culture & Arts pillar, the S/M guys, the gay daddy, the ‘butch’ girl and the drag represents the LGBT Human Rights pillar.

Lastly, I will briefly mention some of the other circumstances; however, I believe that their function is more interpersonal as they function as ‘means’ to create a closer distance to the viewer via comic relief. There is a locative circumstance ‘Gate 69’ in the upper right corner which has references to the sex position sixty-nine. Further, the S/M guy in leather is reading the lifestyle magazine ‘House & Garden’. If softens the image of the guy and provides a funny contrast to his display.
Almost half of the depicted participants are addressing the viewer directly through their gaze. They wish to establish contact to the viewer; inviting the viewer to come to Copenhagen and participate in the event. The invitation is enhanced by the imperative in the form of the command ‘Get Your Ass to Copenhagen!’ which anchors the meaning of the gazes. However, the image also allows the viewer to scrutinize it as some of the participants’ gaze is either directed towards other depicted participants or to something outside the frame. The social distance is impersonal, but this distance provides the scope for the conceptual processes and hence its function is more representational than interpersonal. The perspective and eye-level angle are closely related in realizing these conceptual processes as well. However, they also function interpersonally by involving the viewer in the scene as an equal. The frontal angle also increases viewer identification with the depicted participants.

The only things I will comment on in regards to the last metafunction are placement and salience. The human participants are placed in the center of the image (realizing a horizontal triptych) and made salient by the toned down and hazy background. The very organization of the image enhances and makes room for the conceptual processes taking place.

5.1.2. Discursive transformations

Exclusions
The poster obviously excludes a lot of the participants of the Outgames, but the ones that are included are supposed to provide an identifiable part of the various Outgames participants. The ones that are excluded are the more ‘bland’ participants – the ones that cannot readily be categorized as gay, lesbian, bisexual or transgender.

Inclusions
The roles that Outgames has chosen to depict are based on cultural notions of LGBT people. As this is an advertisement for an LGBT event, the choice to do so is not to demean, but to illustrate in a ‘quick’ way what the ad is about and as a ‘quick’ way of identifying with the LGBT culture. Even though the social actors are differentiated and represent various participants they are still represented stereotypically or somehow as caricatures. This means that the social actors are represented in between as specific (a ‘butch’ girl, a ‘femme’ girl, a drag-queen and two S/M males) but between them and the viewer as generic.

The very organization of the social actors provides the impression of a group (of individuals nevertheless), the manifestation of the LGBT community and the celebration of diversity. All of the social actors are either categorized based on functionalizations (a tennis player, runner etc.) or as cultural stereotypes of LGBT people (e.g. a ‘butch’). However, again through the conceptual processes these functionalizations and caricatures are supposed to connote inherent identities i.e. the Outgames wishes to merge the LGBT identity with the athletic and artistic identities.

The written mode includes people through overdetermination where ‘Your Ass’ connotes two possible meanings; you as a whole person have to come to Outgames and a classificational connotation; the sexual
classification of gay men having anal intercourse. Thus, the punch line excludes within the LGBT discourse – (in a subtle way) the female participants of Outgames by playing on the cultural perception of ‘the gay man’. Through the means mentioned in M1, the poster is being ironical about the generalizations about being gay. In fact most of the symbolic attributions portray LGBT people through this ironic generalization.

5.2. ‘Recapping World Outgames 2009’
The transcription of the verbal utterances can be found in appendix C₁, and the multimodal transcription of the video in appendix C₂.

5.2.1. Metafunctional structures

M1
The video is divided into six thematic sequences; 1) introduction, 2) Sports pillar, 3) keynote speaker linking sports and the discourse of homophobia, 4) Culture & Arts pillar, 5) Human Rights pillar and 6) keynote speaker comparing Outgames with the Olympic. The video contains three kinds of visual expression; images from Outgames 2009, images of the speaker(s) in each sequence and images placing the speaker in the Outgames 2009. The images from Outgames show happy and joyful people ‘participating’ in the event either as on-lookers, athletes, artists or activists. In all sequences these images are disconnected by ‘meta-images’ of the main participant in that specific sequence. Each sequence is connected by the main participant’s voice-over which then becomes an on/off-screen voice-over narrator. By ‘meta-images’ I mean that these images display main participants talking about Outgames, the three pillars; Sports, Culture and Human Rights and the purpose of Outgames itself. The linking between the Outgames images and the ‘meta-images’ occurs when the main participants are showed participating in the event; John Amaechi (JA) speaking at the conference, Uffe Elbæk (UE) onstage at an open-air event, Jane Rowley (JR) at one of the art exhibitions. In the ‘meta-images’ reaction: non-transactional processes take place establishing the traditional interview genre. By convention, the viewer knows that the types of shots in relation to the verbal utterances realize an interview. This way of representation does not offer anything new to the sport event genre as this is similar to other major sport events videos e.g. the Olympics. In sequence 3, frame 1 a symbolic:attributive process establishes together with the imposed text the credentials of JA where the glasses and the suit connotes intellect and professionalism; functioning as legitimation for JA commenting on the topic.

Two speech tracks are present throughout the video; the diegetic speech track from the event and the ‘non-diegetic’ speech track of the main participants. Moreover, language is also mediated through the medial variant: animated writing in the form of superimposed text introducing either main participants or the topic of the sequence. The ‘non-diegetic’ speech track consists of declarative statements where main participants through mental and relational processes understand and describe the event. Moreover, circumstantial roles: ‘to…’, ‘because’, ‘about’ are present to provide reasons for these statements and to describe the purpose of the event. Time and perspective changes depending on the various sequences; in sequence 3, JA talks about the homophobic sports discourse in a permanent manner ‘it teaches all kinds of awfulness’ and then he changes the perspective to (simple) future when he talks about what the discourse can actually achieve ‘It can teach…’. In sequence 4, JR talks about the reasons behind having the Culture part in Outgames and this is realized through a progressive aspect ‘we are fighting for the rights’ and then
she switches to simple future `we wanna celebrate’, `we wanna show’. This first of all established Outgames as a temporary event and what she as the Cultural Manager of Outgames wishes to accomplish with the art program.

M2
The video consists of mainly offer pictures, which supports the declarative statements of the main participants; the video is about explanation and understanding and the images act as visual manifestations. The `meta-images` are frontal, eye-level close-up shots which establishes an imaginary close relationship between viewer and depicted participants; they are sharing their thoughts and opinions. In the last sequence, JA ends line 37 with `Outgames embraces it` and the viewer then see Anders Astrup Jensen opening his arms (show from the Opening Ceremony). Thus, the image has a positional function in the form of a `symbolic` extension together with the Clair Obscure lighting which elevates Outgames and sets a ceremonious mood.

As already mentioned under M1, the speech functions consist of declarative statements. These have a positional function as they are used to assign speech roles i.e. speaker. Additionally, the declarative statements position the main participants and hence Outgames in relation to what the statements and utterances are about. The use of modal auxiliary verbs positions JA’s orientation towards the topic. In sequence 3 JA emphasizes the abilities of `sportsmanship` taught with mindfulness and in sequence 6 he underlines that the Olympics has a strong obligation `should` (line 32) towards dealing with the issue of Human Rights as well as its educational responsibilities. The heavy use of attitudinal lexis likewise positions the main participants’ attitude towards the topic; JR through cognitive verbs, JA through manner and degree adverbs. At one point in the video the viewer is addressed through what you could call a `rhetorical tag question`: the colloquial phrase `you know`. It functions interpersonally as it contrasts the highly academic language used by JA, decreasing the distance between viewer and speaker.

M3
The video is build around an explicit meronomic structure where three sequences make up the three pillars of Outgames. The coherence is linked either via logical (thematic) relations or through conjunctive relations; `and` or `but`. Cohesion is realized implicitly via multimodal or monomodal cataphoric reference e.g. `that is what the Olympic should be about`. The `two-image` montages have two functions. Firstly, through displaying an event e.g. the Opening Ceremony from different angles they provide spatial extension. Secondly, the `two-image` montages extend through similarity. This happens whenever the main participants becomes diegetic; where the voice-over deals with a certain topic, this topic is then displayed in the montage together with the now diegetic participant. Lastly the voice-over narration acts as a consistent linking device throughout all sequences.
5.2.2. Discursive transformations

Exclusions
The social actors doing the ‘awfulness’ to LGBT people are backgrounded in the video. When these social actors become the agent in sentences, they are referred to in impersonalized ways such as ‘sportsman left on its own’ and through objectification and aggregation; ‘one third of all countries’, ‘seven countries’. In line 27, UE refers to the actions done to LGBT people as ‘what is happening to LGBT people’. Using the present progressive with a demonstrative as subject takes focus away from the social actor focusing on that this ‘what’ is taking place right now and the actions are on-going. Visually, ‘sportsman’ is presented in two ways; in masculine ways (wrestling) when JA’s talks about the ‘awfulness’ and in feminine ways (naked men doing Yoga) when he talks about ‘mindfulness’. These representations are the closest the social actor ‘sportsman lefts on its own’ comes to inclusion.

Inclusions and additions
If we look at the social actors included in video three main participants appears; UE, JA and JR. All of them, especially JA is represented as personal authorities based on their role within Outgames or their role within sport. Thus, their relation towards the topic becomes professional. These kinds of personal authority are realized through interplay between modes and sub-modes; visually through conceptual processes and textually through superimposed text indicating name and ‘profession’. The three main participants talk about different topics related to Outgames e.g. the Culture & Art program, Human Rights, and the responsibilities Outgames has as social institution. What the main participants have in common is the adherence to a political discourse, a discourse that is present in all sequences.

UE talks about various aspects of Outgames, focusing mainly on ‘done to’ actions; ‘criminalize’, ‘still have death penalty’, ‘legal rights’, ‘see ugly things coming out of the closet’ and that these actions are done to ‘LGBT people’ and the ‘LGBT community’, representing these as a collectivized and homogenous group based on sexual orientation – the very thing that causes the social practice of marginalization. In line 28/29 LGBT people are referred to as ‘love relationships between people of the same gender’. This relational identification functions as a stark contrast to the verb ‘criminalize’ which stems from the political discourse. Thus, by not using a political term e.g. ‘homosexual conduct’ but the term ‘love’ he naturalizes ‘homosexual relationships’. He uses the evaluative adverbs ‘still’ and ‘even’ to stress his opinion regarding the lack of LGBT human rights around the world. The latter he uses in relation to western countries to signal that these countries only provide ‘pseudo rights’. In line 31 he uses the figurative phrase: ‘You can see ugly things coming out of the closet’. ‘Ugly things’ is an abstraction from the social practice of marginalizing LGBT people and is probably used because this is not the focus of the statement. UE wishes to stress the fact that ‘ugly things’ are taken place in countries which are supposed to have legal rights for LGBT people. By using the figurative phrase ‘coming out of the closet’ he refers to these ‘ugly things’ as something these countries are actually trying to hide.

JR is more focused on ‘doing’. She refers to the LGBT community in terms of functionalization; ‘athletes, activists, but also of artists’. Moreover, she focuses on what Outgames as a social institution is doing and wishes to accomplish and expresses this through a ‘gay pride discourse’; ‘We are fighting for the rights’, ‘we wanna celebrate’, ‘we wanna show’. She also focuses on the beneficiaries of the Culture & Art program
which she refers to through aggregation: ‘the people of Copenhagen’ and ‘everybody visiting’. She then talks about the art which is referred to as ‘those strengths’ and ‘how strong that art is’, when the latter is said frame 6 in sequence 4 appears displaying a close-up shot of a man’s penis giving the viewer an idea of what strong art is: honest, natural, free and provocative.

JA focuses on the future, on what the ‘mindful sportsman’ can teach people and what the Olympics should be about. Moreover, he merges the academic discourse with both the political and medical discourse; ‘homophobic languages de jure – is part of er...inocula’. ‘De jure’ provides legitimation in form of impersonal authority and tradition i.e. it has always been like this. The phrase: ‘is part of inocula’ is borrowed from the medical discourse, where inocula are the material used in inoculation (vaccine). This overdetermination connotes that it is the ‘unmindful, underequipped sportsman’ that reproduces the homophobic language in sports discourse, marginalizing in this case gay men. In line 9 he uses the phrase ‘when you do something bad’, this indetermination in relation to the sports discourse are supposed to refer to encompass ‘when you lose’, ‘when you show signs of weakness’ etc. These ‘bad things’ are then linked to the homosexual discourse by using the evaluative and degrading noun ‘fag’. This sentence functions as an example of how ‘homophobic languages is part of inocula’ and the argument is strengthened by the definite quantifier aggregating ‘all men, all boys who play sport knows’.

Throughout sequence 3 JA make use of a lot of evaluative words e.g. ‘biggest’, ‘strongest’, ‘the greatest’, ‘the underequipped’, ‘very best’, ‘truly amazing’, ‘brilliant’. The former three are moral evaluations in relation to both the dominant sports discourse but also Western scientific thinking; it connotes Darwin’s philosophy regarding evolution and survival of the fittest. However, in this context the moral evaluation is negative as this kind of philosophy reproduces homophobic languages. The agent of this reproduction is hinted at in line 10 through the negative appraisement: ‘sportsman left on its own, in the hands of the underequipped’. ‘Underequipped’ is used as moral evaluation as the term connotes someone who has a lot of power, but do not have the abilities to handle it.

JA uses the academic discourse as ‘a way in’ to talk about the political and Human Rights discourse of both Outgames and the Olympics. He talks about ‘language’ and how it can ‘teach’. By this he refers to how the formal discourse of academia e.g. research projects, publications, books etc. can change the way people talk about things. In western society secondary (written) sources have a lot of power and by changing the way academia presents LGBT people would inevitably result in a different perception of LGBT people, e.g. the medical books in Denmark referred to homosexuals as a disease until 1980, thus, until then the only words to describe homosexuals stemmed from that specific discourse. He stresses his argument by using the evaluative adverb ‘unashamedly’.

Sequence 6 is about conveying meaning; what JA believes the Olympics should be about: ‘changing perspectives’, ‘improving, uplifting, and unifying people’. To signal that this takes place (in the Outgames) and hopefully in the future (the Olympics) the present progressive is used as these future actions also have present reality. The sequence functions as an explicit purpose construction: ‘to celebrate LGBT community’ and then he links this to the sports discourse ‘to allow people who have been disenfranchised and pushed out of the paths of sports...to feel...embraced’, which is visually extended by frame 3. Here LGBT people are referred to in terms of appraisement both verbally and visually. Lastly, he refers to the political and
academic responsibilities by contrasting/comparing Outgames and the Olympics as social institutions. He does this by using the evaluative interactive verbs ‘embraces’ and ‘shies’. The positive verb ‘embrace’ relates to all three discourse mentioned; gay pride, and academic and political responsibility whereas the negative ‘shies’ connotes that the Olympics (a powerful institution in dominant sports discourse) acts cowardly and do not wish to challenge hegemonic discourses.

5.3. Concluding remarks
The Outgames as a social institution has chosen to base the poster ‘Get Your Ass to Copenhagen!’ on the cultural stereotyped discourse of LGBT people, not to demean, but to provide the viewer with a readily way of figuring out the ad as well as a broad scope of identification. The poster realizes three main identities:

- LGBT people as cultural caricatures
- LGBT people as a group of individuals
- LGBT people as athletes, activists and artists.

‘Recapping World Outgames´ is legitimized through the multimodal structure; images, ‘meta-images’ and imposed text. All three ensures the viewer that the main participants have a relationship to Outgames, where the imposed text ‘places’ this relationship in a professional context; either as part of management or part of ‘the academic and political part of the games’. This provides the legimations for speaking on behalf of Outgames as a social institution or on behalf of LGBT people as a coherent group (e.g. activists, LGBT community):

- LGBT people as a marginalized group
  Uffe Elbæk as CEO addresses the games from a strategic perspective. He focuses on the purpose and legimation of the games by applying the political discourse of marginalized groups focusing in legal discrimination. Additionally, he backgrounds the ‘doers’ of this as he wishes to highlight the actuality of these actions. The use of moral evaluations makes this marginalization outdated and unreasonable. John Amaechi adheres to the social constructionist thought regarding language. He focuses on how through academia that LGBT identity could be re-contextualized. Thus, instead of blaming ‘the underequipped’ and ‘the sportsman lefts on its own’ for being the sole responsible for homophobic languages, he blames marginalization due to lack of academic and political attendance.

- LGBT people as talent reserves
  Jane Rowley, Cultural Manager addresses the Outgames from a more tactical level. She talks about the identity of LGBT through functionalization i.e. categorizing LGBT people based on abilities and not on sexual orientation – in the same way as one of the identity discourses emerging from the poster. By this she acknowledges the diversity within the LGBT community again based on something else than sexual preferences and fuses the gay pride discourse with the mission of Outgames; ‘we wanna show the (straight) world that we are a talent reserve’. 
**Outgames (LGBT people) as rolemodel(s)**

John Amaechi addresses the Outgames from a philosophical standpoint. He utilizes western scientific discourses to talk about the marginalization of LGBT people and then he elevates (through multimodal representation) Outgames as an event that re-interprets the original ideals of the Olympics. He uses the evaluative verb ‘shies away’ in relation to the responsibilities of the Olympics e.g. non-discrimination, understanding, friendship, solidarity and fair-play. Thus, Outgames and hereby the LGBT community is displayed as role models for the hegemonic sports institution.

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8 [http://www.olympic.org/en/content/Olympism-in-Action/]
6. Conclusion
The thesis sat out to investigate how the notion of ‘I am what I am’ is replaced by notion of ‘I am my own special creation’. My main assumption has been that when this takes place through an event like Outgames it becomes inherently social and to look at these interactions we have to look at the various modes that help to construct these social interactions. I have considered that MDA could provide tools for looking at the social practice through the mediational means; a poster and a video. Through these means Outgames becomes ‘frozen’, meaning that these ‘frozen’ mediational means exists even though the social practice ‘in real time’ disappears, becoming an important communicative tool. Applying MDA as framework acknowledges that mediational means are only part of a social practice. However, I have chosen to select the mediational means as the unit of analysis because these contribute to the social constructions of the practice through their own resources and properties; discursive transformations. I have shown that because Scollon (Norris & Jones: 101) acknowledges that the mediational means contribute to the construction of the social practice, his approach goes hand in hand with van Leeuwen and Fairclough’s notion that ‘texts’ transform. The word transform implies a critical stance towards these discursive representations and CDA enabled me to critically investigate these representations in order to map out how the ‘frozen’ mediational means display LGBT people. The methodological choice of applying theories within social semiotics and multimodality ensured that the critical discourse analysis was based on meaning-making as a social practice. The above interplay between theories and method provided me with an eclectic interdisciplinary approach for investigating the problem statement.

In the analysis I found four dominant identity constructions based on the purpose behind the mediational means. These are compounded based on the conclusive remarks in the analysis:

- LGBT people as **queer stereotypes** spiced with ironic generalizations realizing the commercial interest of Outgames.
- LGBT people as a **talent reserve** for society by focusing on abilities and not sexual orientation.
- Outgames as **role model** for the Olympic Games by adhering to the old Olympic ideals; the celebration of community and diversity
- LGBT people as a **marginalized group** due to the legal system and lack of political and academic attendance.

The latter three identity constructions are based on the mission behind Outgames; ‘to celebrate diversity by showing the world that we are proud of whom we are and that marginalization takes place around the world, even in the western world and we need to make people aware of this problem’. Thus, the mediational means transformed social actors and social actions to suit the purpose of the centre pillar; Human Rights and the commercial purpose; get people to participate.
The images reproduces the visual discourse within sport event videos, contributing with nothing new regarding this genre viz. that of logical argumentation and visual elaboration of discussed topics. The verbal mode backgrounds the ‘doers’ of marginalization and focuses on what the marginalized group can do both as actions and through discourses – empowering LGBT people – laying the ground for how the group itself can transform identities. Thus, the identity construction as talent reserves and role models contributes with a new way of representing the LGBT community without the focus on sexual orientation and discrimination.

The research topic has always interested social constructionists such as Rodney Jones and Judith Butler. Nevertheless, both approach the topic from a broad and societal perspective. A micro analysis of the discourses revolving around a peripheral social group such as LGBT people illuminates the tools that these marginalized groups can take towards social change. In the video, John Amaechi discusses how academic discourse has a central position in changing people’s perspectives by illuminating that the inclusion (and hereby discursive transformations) in this discourse is pivotal for the understanding and representation of social groups. Nevertheless, how social groups represent themselves can help to change perspectives as well e.g. the notion of talent reserves and role models. Thus, the proposed analytical framework of this thesis can be used when investigating any marginalized social group’s identity construction through ‘frozen’ multimodal mediational means. Such knowledge can act as driver for change by pinpointing how these discursive representations either reproduce existing discourses or help to contribute to a new and more contemporary discourse around a certain social group.
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