

RESEARCH REPORT

Multimodal practical argumentation and behavioral change: an analysis of the “Remember, the Metro is for everyone” campaign



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ABSTRACT

The aim of this paper is to discuss how the verbal and the pictorial modalities interact to construe argumentative meanings in a transport campaign promoted by Lisbon’s subway company in 2018. As an instance of multimodal practical argumentation aimed at behavioral change, the campaign constitutes a significant *corpus* for discussing a series of relevant issues in the field, such as the illative reconstruction of arguments, the affordances of each modality in schematization, and the operationalization of pictorial analysis in regard to its argumentative potential. By drawing on a dialogue between Social Semiotics and Argumentation Theory, we arrived at the following conclusions: (i) the campaign established verbal and pictorial sub-canvases specialized in construing certain parts of the main practical argumentation schemes; (ii) images were inherently tied to the construction of Circumstantial premises, thus exerting a direct role in argumentation, and tended to portray complex representational meanings, with three combined process types; (iii) the most productive argumentation schemes utilized were the instrumental practical reasoning scheme, the argument from values and the argument from consequences; (iv) there were two targeted

audiences – the readers/clients in general, usually identified with the affected depicted people, and the clients whose behavior was being targeted in the campaign, represented as transgressors in the pictorial subcanvas.

RESUMO

Nosso objetivo, neste artigo, é discutir como as modalidades verbal e imagética interagem para construir significados argumentativos em uma campanha de transporte promovida pela companhia de metrô de Lisboa em 2018. Como uma instância de argumentação multimodal prática voltada à mudança de comportamento, a campanha revelou-se um *corpus* produtivo para discutir um conjunto de questões relevantes aos estudos da argumentação, tais como a reconstrução ilativa dos argumentos, as potencialidades de cada modalidade na esquematização e a operacionalização da análise imagética em termos de potencial argumentativo. Partindo, então, de um diálogo entre a Semiótica Social e a Teoria da Argumentação, chegamos às seguintes conclusões: (i) a campanha estabeleceu subtelas verbais e imagéticas especializadas em construir certas partes dos principais esquemas argumentativos práticos; (ii) as imagens estavam inerentemente ligadas à construção de Premissas Circunstanciais, exercendo, portanto, um papel direto na argumentação, e tendiam a apresentar significados representacionais complexos, com três tipos de processo combinados; (iii) os esquemas argumentativos mais produtivos foram o esquema de raciocínio prático instrumental, o argumento por valor e o argumento por consequência; (iv) houve dois auditórios visados – os leitores/clientes em geral, usualmente identificados com as pessoas representadas imageticamente como afetadas, e os clientes cujo comportamento estava sendo focado pela campanha, representados como transgressores na subtela imagética.

KEYWORDS

Practical argumentation. Campaign. Multimodal argumentation. Argumentation scheme.

PALAVRAS-CHAVE

Argumentação prática. Campanha. Argumentação multimodal. Esquema argumentativo.

Introduction

Campaigns seem to be a constant in our daily public lives. Financed by the government or by private companies and grounded on health, political, transport, educational or environmental domains, among others, they are usually composed of a series of verbal, pictorial and/or multimodal productions, distributed in public spaces, in traditional and/or digital media. Prototypically, their goal is to provoke behavioral change, not by force or punishment, but by raising the target group awareness towards a present problem that requires attention and towards new forms of behavior that may address the issue. Generally, these behavioral changes aim at minimizing the negative impact of the current circumstances and at reaching an envisioned scenario in which the relation we build with ourselves and our bodies, with the others, with companies and the government, or even with the planet would bring about not only individual, but also collective benefits – at least, in theory and according to the set of discursive affiliations and values that structures the campaign as whole. In order to do so, campaigns tend to instantiate patterns of what is called, in argumentation studies, practical argument(ation) or even practical reasoning arguments (FAIRCLOUGH; FAIRCLOUGH, 2012; GÓMEZ, 2018; MACAGNO; WALTON, 2018).

The aim of this paper is to discuss one particular campaign, promoted by *Metropolitano de Lisboa E.P.E.* in 2018, the company that provides the subway service in the capital of Portugal, and to examine the role of multimodality in the construction of practical reasoning arguments. We are interested in understanding how argumentative meanings emerge in the interaction between verbal and pictorial modalities in the campaign posters and how they cue certain reasoning patterns, called argumentation schemes (WALTON; REED; MACAGNO, 2008). These schemes enable us to understand the lines of justification mobilized by the company to incite the subway clients to change their behavior, in order to guarantee the sustainability of the system and the offer of the best possible service.

In the first section, we discuss some important concepts regarding practical argumentation, drawing mainly on Fairclough and Fairclough's (2012) approach, which combines theoretical and methodological insights from both Critical Discourse Analysis and Argumentation Theory, as well as on Macagno and Walton's (2018) modular approach, grounded on Informal Logic. In the second section, we present a brief review of the multimodal argumentation literature, bringing to light recent discussions conducted in Informal Logic (GROARKE, 2019), Visual Rhetoric (KJELDSEN, 2015a; 2015b; 2018) and Pragma-dialectics (TSERONIS, 2018), followed by the presentation of an agenda of multimodal argumentation studies, initially proposed in Gonçalves-Segundo (2021), and by a short discussion of how this paper fits in this scenario. Then, in section 3, we analyze the *corpus* of the campaign. As a first step, we present the methodological procedures that guide the study and, as a second step, we analyze a set of campaign posters as tokens of more encompassing patterns of multimodal practical argumentation detected in the campaign as a whole – with emphasis on argumentation schemes and the representational and compositional choices that structure the pictorial meaning-making (KRESS; VAN LEEUWEN, 2006). Finally, we draw some concluding remarks about the findings discussed in the paper.

1 Practical Reasoning and Argumentation

1.1 Theoretical discussion

Different from epistemic reasoning, which is oriented towards the formation or revision of beliefs (GONÇALVES-SEGUNDO, 2020; NIÑO; MARRERO, 2015) and, thus, involves the support, the questioning and the critique of descriptive and evaluative claims about how the world is, practical reasoning is related to decision-making processes about what to do in a given problematic scenario (FAIRCLOUGH; FAIRCLOUGH, 2012; GÓMEZ, 2018; MACAGNO; WALTON, 2018). Ideally – although not necessarily –, these processes culminate in an intervention in reality, in which agents exert their power to provoke a change in the course of current events. For this reason, practical reasoning arguments are mobilized to support, to question and to refute prescriptive standpoints¹.

According to Macagno and Walton (2018, p. 520),

In argumentation theory, this type of reasoning becomes of crucial importance when it is expressed as an argument for justifying a decision. The reconstruction of the tacit premises of practical arguments and their assessment has fundamental practical implications in deliberative argumentation. In this framework, the focus is placed on the reasonableness of practical arguments and the grounds thereof, namely on the reasons advanced by speakers in support of a recommendation to act. On this perspective, practical arguments are regarded as grounded on argumentative inferences from goals and values to a choice and a recommendation to act, presupposing the determination of what is good or better, and what can be considered as instantiating a specific value or preference.

This complex weaving of goals, values, and preferences – as well as problems, as Fairclough and Fairclough (2012) highlight – requires a specific set of analytical categories and procedures and even distinct criteria for evaluation. For reasons of space and relevance to our objectives, we will focus on two different models to analyze practical arguments: Fairclough and Fairclough's (2012) layout, and Macagno and Walton's (2018) modular approach.

Similar to Toulmin's (2003[1958]) layout of arguments, Fairclough and Fairclough's (2012) model is composed of six components, considered to be nuclear for the support and critique of **Claims for Action** (or prescriptive standpoints), the first of these components.

Expressed through (direct or indirect) directive speech acts (SEARLE, 1979)², **Claims for Action** are considered a means to address the present state of affairs, framed as undesirable, unacceptable or improvable, according to the set of values and preferences with which the arguer commits himself in accordance with his discursive and ideological affiliations (GONÇALVES-SEGUNDO, 2019). In

¹ We are drawing from Pragma-dialectics (VAN EEMEREN, 2018) the difference between descriptive, evaluative, and prescriptive standpoints (or claims). Fairclough and Fairclough (2012) use the term **Claim for Action** instead of prescriptive standpoint. We will use both as synonyms in this paper.

² Among the relevant linguistic cues of Claims for Action are the imperative mood, deontic and volitive modals, and appreciations of valuation (MARTIN; WHITE, 2005) which assess if a proposal is good or bad, right or wrong, pertinent or not.

Fairclough and Fairclough's (2012) layout, this present state of affairs is denominated **Circumstances** and is defined as “a *problem* to be resolved, [...] negatively evaluated from the point of view of the agent's goals” (FAIRCLOUGH; FAIRCLOUGH, 2012, p. 46).

The third component, the **Goal**, is defined as the future state of affairs envisaged as a result of the implementation of the **Claim for Action**. This future situation involves socially shared imaginaries about how the world may be: at the least, the problems of the present are reduced and the situation is improved, becoming tolerable or acceptable; ideally, the problems at the root of the discussion are eliminated and a new state of affairs is reached, which correspond to the preferences and commitments of the actors involved in the decision-making process that grounds the argumentation. That is why Fairclough and Fairclough (2012) conceives **Goals** as supported by **Values**, the fourth component.

It is important to stress that, due to their affiliation to a critical-discursive stance towards meaning-making, Fairclough and Fairclough (2012) understand that arguers are not free agents whose reasoning processes originate from their own creative intellect. They are social actors constrained by historic socio-semiotic coercions, who act in the tension between reproduction and resistance. Thus, **Values** are not to be understood as individual attitudes or desires; they encompass “the institutional and the normative concerns social actors are tied to in regard to their position in social practices” (GONÇALVES-SEGUNDO, 2019, p. 815-816). Thus, distinct positions, such as teacher and student, employer and employee, parent and child, exert influence on the **Values** arguers commit themselves to. This process has repercussions on how **Circumstances** are framed (the “same” present state of affairs may not be seen as problematic or not as equally problematic by different groups), how **Goals** are established (different imaginaries on how the world should be may emerge, leading to new foci of dissension), and how **Claims for Action** are evaluated (as their implementation may generate effects that are for or against a certain set of **Values**, which vary according to distinct group positions).

The fifth relevant component are the **Consequences**. Along with the **Values**, Fairclough and Fairclough (2012) conceive that the projection of side effects³ is also important for the evaluation of a **Claim for Action**, since the consideration of positive side effects, compatible with the **Values** and with the conditions and resources of the stakeholders, contribute to the management of the conflict of opinion, strengthening the *pro* position, whereas the projection of negative side effects tends to drive the decision-making process towards the *contra* position. For this reason, the authors understand practical reasoning as **conductive** in nature⁴.

³ We are concentrating the discussion on side effects because an obvious consequence projected from the implementation of a Claim for Action is the future state of affairs construed as the Goal. Thus, a Positive Consequence cannot be the Goal itself; it must be something else; hence, an effect of the intervention in reality that does not directly concern the focused Goal – in other terms, a side effect.

⁴ **Conductive** reasoning involves the consideration of pro and counter reasons to draw a conclusion. The concept and the term were originally proposed by Wellman (1971) and, from then on, the discussion inspired new lines of research in the field of argumentation. According to Fairclough and Fairclough (2012) and to Yu and Zenker (2019), conductive arguments must resist public scrutiny;

Finally, the sixth component, the **Means-End** premise, is akin to Toulmin’s (2003[1958]) concept of Warrant, as it is usually an implicit premise that enables understanding why the proposed action is effective to bring about the future state of affairs and reduce or eliminate the problems of the present situation. We understand it as a **presumption** that have the following abstract structure: “Carrying out action A will positively address the present situation C and lead to the future situation G”.

This leads us to the following formulation of the **(Instrumental) Practical Reasoning Scheme**, which could be further specified, as do Macagno and Walton (2018), in two subspecies: practical reasoning scheme with necessary conditions and practical reasoning scheme with sufficient conditions⁵.

<i>Circumstantial Premise (Problem)</i>	There is a present state of affairs C, considered unacceptable, undesirable, or improvable, which cannot or should not remain as it is.
<i>Goal Premise (End)</i>	The future situation G is an acceptable, desired, or improved state of affairs in relation to C.
<i>Means-End Premise (Presumption of Efficacy)</i>	(Presumably) carrying out action A will positively address the present state of affairs C and lead to the future state of affairs G.
<i>Claim for Action (Means)</i>	Action A should be carried out.

TABLE 1 - (Instrumental) Practical Reasoning Scheme

Source: Elaborated by the authors (based on a dialogue between Macagno and Walton (2018) and Fairclough and Fairclough (2012))

The modular approach proposed by Macagno and Walton (2018) consists of a group of three interrelated levels of analysis, each one with a set of argumentation schemes that can be deployed to

show the generic structure of arguments pro and contra a certain action, or unveil the deeper values or classifications underlying an argued for choice or a conflict of opinion. On this perspective, argumentation schemes can be conceived as modules that work as argument building blocks (MACAGNO; WALTON, 2018, p. 538).

The modular approach may be regarded as a development of the means-end characterization of argumentation schemes proposed by Macagno (2015) and Macagno and Walton (2015) in terms of the internal arguments that can be deployed to assess the desirability of a course of action. While in the initial proposition a set of schemes were proposed only as alternatives to ground the defense of a certain course of action, in the modular approach, the authors also consider the possible combination of alternative schemes and the hierarchies thereof.

The first level is composed of a set of three schemes: (1.1) **argument from (instrumental) practical reasoning**, further divided in a necessary condition and a sufficient condition variant; (1.2) **argument from (positive or negative) consequences**, the well-known pragmatic argument in the *New Rhetoric*’s terminology (PERELMAN; OLBRECHTS-TYTECA, 1969[1958]); and (1.3) **argument from rules**.

usually, the winning proposal is the one that resist criticism the most. In the case of our *corpus* of study, the Claims for Action are oriented towards behavioral change. Thus, the decision-making process must resist an internal, mental scrutiny, balancing pro and counter reasons for change, based on a hierarchy of Values, as we will discuss later.

⁵ We will not discuss these further specifications in this paper.

The (1.1) **schemes from practical reasoning** concern an evaluation of the **Claim for Action** in terms of (i) its efficacy in attaining the intended goals, and of (ii) choosing, among alternative course of actions, the best one to pursue the same goals. The (1.2) **schemes from consequence** deal with the possible outcomes of implementing a certain course of action by projecting its side effects, which can be positive or negative in relation to the arguer's values or other goals – a positive consequence strengthens the defense of a certain Claim for Action, whereas a negative one weakens the support to the current course of action under discussion. The (1.3) **scheme from rules** justifies a recommendation to act, by assuming that it must be implemented, for the current state of affairs is seen as an instance of a given situation type to which a rule must be applied. Consequently, as Macagno and Walton (2018) put it, it can only be defeated by another set of rules that supersede the current one or by arguing that the rule does not apply to the current state of affairs.

The second level of the modular approach is composed of two schemes: (2.1) **argument from consequences to evaluation**, which deals with the epistemic discussion about the positive/good or negative/bad character of the consequence of a course of action⁶; and (2.2) **argument from values**, which concerns the epistemic discussion about the (un)desirability of the projected outcomes of a course of action and of the action itself. Drawing on Perelman and Olbrechts-Tyteca (1969[1958]), Macagno and Walton (2018, p. 538) state: “Argument from values represents the assessment itself based on the reasons an agent has to consider a state of affairs as desirable or not, based on personal or cultural hierarchies of values”. By establishing a dialogue between Fairclough and Fairclough (2012) and Macagno and Walton (2018), we could say that these hierarchies of values draw on the distinct discourses that the arguer (agent) is affiliated to and the values they must or should uphold in face of the position they are tied to in an argumentative situation.

It should be noted, however, that Fairclough and Fairclough (2012) proposed that Values support the Goal Premise. Gonçalves-Segundo (2019) argues that it may also ground the Circumstantial Premise, i.e., the way the present state of affairs is framed as unacceptable, undesired or improvable. This broader view of the function of argument from values, though, does not seem to fit the modular approach proposed by Macagno and Walton (2018), as they seem to presuppose an agreement between the sides of an instance of practical argumentation on the negative framing of the present state of affairs and, especially, on the Goals. The relation between the levels culminates at the discussion about a certain course of action or about the choice of a certain course of action among a set; the model does not discuss whether the sides agree on the motivation for action, an aspect that is relevant for the discourse-oriented approach developed by Fairclough and Fairclough (2012).

Finally, the third level is composed of only one scheme: (3.1) **argument from classification**. According to Macagno and Walton (2018), arguments from consequences, from rules and from values are dependent on the way a certain state of affairs is classified, since this classification will become

⁶ 1.2 and 2.1 may be conceived as variants of the same scheme, as Macagno and Walton (2018) point out. The main difference, however, is that the first one is oriented towards a directive speech act, i.e, the defense of a Claim for Action grounded on the evaluation of a side effect as good or bad, whereas the last one is oriented towards showing that the outcome itself is good or bad. That is why 2.1 is on a deeper level. Structurally speaking, 2.1 may serially (or subordinatively) support 1.2.

(or be an integral part of) a premise in one of the aforementioned schemes. In the case of argument from consequences, the way the outcomes are classified as states of affairs will enable the arguer to attribute them a positive or negative status; in the argument from rules, a classification of the state of affairs will support its characterization as a situation in which the rule can be applied; and in the argument from values, it will ground the arguer's view on whether the resulting states of affairs will be desirable or not.

Having said that, the next section discusses how the *corpus* we selected for analysis represents an instance of practical argumentation.

1.2 Practical Argumentation in Lisbon's subway campaign

Lisbon's subway company – *Metropolitano de Lisboa E.P.E. (Metro)* – launched the campaign entitled *Lembre-se, o Metro é de todos (Remember, the Metro is for everyone)*⁷ as an initiative to promote behavioral change in the use of the transport system. The campaign was developed in consonance with the European Mobility Week (2018), whose slogan was *Combine and Move*. The goal of the movement as a whole was to raise awareness on the European citizens about the negative impacts of the irrational use of individual transportation, such as cars, and encourage the use of more sustainable means, such as bicycles, buses, and subways.

Metro's campaign focuses on a particular issue regarding its own system: a set of (improvable) behavioral patterns in the use of the (subway) cars that could be, at the present, framed as collectively unfriendly, discomforting, or even disturbing. The main idea of the campaign was, as we can see in its website⁸, to persuade citizens to review their behavior and change them according to a less individualistic stance and to a more collective one, as the slogan itself clearly points out – *Lembre-se, o Metro é de todos (Remember, the Metro is for everyone)*:

⁷ *Remember, the Metro is for everyone* is the official translation of the campaign slogan.

⁸ The campaign is still active in 2021, but with different posters. This paper only analyzes the original set of eleven verbo-pictorial compositions that were produced and distributed through the subway stations, the company's website and Facebook page in 2018. Company's website: <https://www.metrolisboa.pt/viajar/como-utilizar-o-metro/>

Lembre-se, o Metro é de todos

No Metro acreditamos que a atitude e o comportamento diários de todos nós se relacionam diretamente com a eficiência e a eficácia do serviço prestado pela Empresa.

A campanha “Lembre-se, o Metro é de todos” tem por objetivo partilhar um conjunto de comportamentos e atitudes que promovem o bom funcionamento dos serviços e dos equipamentos do Metro, contribuindo para uma adequada oferta aos clientes e para a sustentabilidade do sistema de transportes.

Remember, the Metro is for everyone

In the Metro we believe that our daily attitude and behavior are directly related to the efficiency and efficacy of the service provided by the company.

The campaign “Remember, the Metro is for everyone” aims at sharing a set of behaviors and attitudes that promotes the proper functioning of the Metro’s services and equipment, contributing to an adequate offer to the clients and to the sustainability of the transport system.

TABLE 2 - Campaign’s introductory text

Source: <https://www.metrolisboa.pt/viajar/como-utilizar-o-metro/>

As we discussed before, practical argumentation, differently from epistemic argumentation, is an activity oriented to decision-making. The literature usually ties it to deliberative activities, where people exchange turns and assume different positions regarding the best ways to solve a certain problem and, therefore, to achieve a common goal, a process that culminates in a decision about the best way to act (WALTON; KRABBE, 1995; FAIRCLOUGH; FAIRCLOUGH, 2012; VAN EEMEREN, 2018; WALTON, 2019).

Unlike its prototypical scenario, practical argumentation in the Lisbon’s subway campaign is characterized as an attempt to promote an individual decision-making process: one should reflect on their own behavior in different situations and choose to keep acting as one already does or to change it according to a more collectively friendly stance. Thus, the **Claims for Action** (or **prescriptive theses**) proposed by the campaign are not contradictory among themselves – one may change their own behavior according to one, some or all of the argued for proposals – and they are not open to public scrutiny or for an evaluation of their pertinence, viability or even efficacy. As we will show on section 3.2, the success of the campaign lies in the agreement with the user that, in a hierarchy of values, collectivity is more important than individuality and that they can relate to the situations visually construed in the campaign and empathetically put themselves into that position in order to change their own potential “negative” behavior. Thus, if we frame the process through rhetorical lenses, we could say that *pathos* and *logos* are both fundamental, and images will play a central role in both these dimensions, allowing us to discuss their potential in terms of **emotional** and **rational condensation** (KJELDSSEN, 2018).

Having said that, the next section presents a brief discussion of the key concepts and categories from the multimodal argumentation literature that ground our analysis.

2 Multimodal argumentation: arguing with language and images

2.1 An overview of the current perspectives

The debate over the possibility of multimodal arguments have been heated over the last three decades with strong positions on both sides of the spectrum: from Fleming (1996) and Johnson (2003) notorious resistances to Groarke's (1996; 2002; 2019), Kjeldsen's (1999; 2003; 2015a; 2015b; 2018) and Tseronis' (2018; 2021) stark defenses⁹. In this paper, we acknowledge, along with the latter researchers, that multimodal arguments are possible and, furthermore, that they are productive in different genres, such as advertisements, educational and scientific dissemination videos, campaigns, among many others.

In his ART approach, Groarke (2019) develops an analytical model that brings to the foreground the reasoning processes that link premises to conclusions in terms of both pictorial and verbal modalities. The author draws on traditional informal logic parameters of analysis, such as argument structure and argumentation schemes, to reconstruct the illative component of verbo-visual arguments. An important aspect of the model is that Groarke (2019) tries to minimize the impact of "translating" visual meanings into verbal meanings, by drawing attention to both the parts and the whole of images in building premises or conclusions. In doing so, he draws attention to the fact that the image as a whole can be further analyzed in constituent parts that *may* have different roles and impacts on the argument.

In our analysis, we will follow Groarke (2019) in terms of his concern in reconstructing the reasoning process that grounds a practical argument, by drawing both on Fairclough and Fairclough (2012) and on Macagno and Walton (2018). Moreover, we will highlight the role of both the image as a whole and its parts in the production of argumentative meanings, taking into account how they interact with the verbal in order to construe support to a given Claim for Action as a means to achieve the Goals of the campaigns as a whole, i.e., to provide the best possible service to the users and to guarantee the sustainability of the subway system.

Kjeldsen's (2015a; 2015b; 2018) work has, in turn, another focus. Drawing on the rhetorical tradition, his Visual Rhetoric stresses the importance of context, cognition, and image composition (the qualitative aspect of visuals) for the interpretation of multimodal arguments. He argues that, since images do not have a clear syntax, it is fundamental to grasp the argumentative context, as it is the situation that will enable the audience to reconstruct and interpret argumentative acts.

One of the key concepts discussed in his approach is **symbolic condensation**. "By *symbolic condensation* I mean the condensing of many different ideas into one, so that the effect and meaning of a picture is grasped in one single instant" (KJELDSEN, 2018, p. 85). This process can, according to the

⁹ For a detailed discussion of the mentioned perspectives, see Gonçalves-Segundo (2021).

author, evoke emotions – **emotional condensation** – and reasoning – **rational condensation**. Thus, it is possible to say that Kjeldsen (2018) discuss the meaning potential of images in argumentation in regard to two of the Aristotelian rhetorical proofs – *pathos* and *logos*.

The concept of **symbolic condensation** occupies a privileged role in our analytical procedure, since, as we will see, both types of condensation seem to be at work in order to elicit the behavioral change aimed by the company. Besides that, we will also discuss how the campaign seems to construct two different audiences: one whose behavior it aims at changing, and one whose recognition it aims at gaining, by showing that the company is making every effort to offer a better service and to guarantee the sustainability of the system.

Drawing from the pragma-dialectical approach, Tseronis (2018) also defends the possibility and productivity of multimodal arguments for resolving a difference of opinion. Going beyond Kjeldsen (2015a, 2015b, 2018), he argues for a closer dialogue between Argumentation Theory and Social Semiotics. In doing so, he defends, we would be able to better grasp how multimodal argumentative meanings are produced and interpreted in terms of their contextual, discursive, and socio-historical grounding, a point that we endorse in this paper and in previous works (GONÇALVES-SEGUNDO, 2021; GONÇALVES-SEGUNDO; ISOLA-LANZONI, 2019). The reasoning behind this idea is as follows: by drawing on theories that describe and discern the grammatical features of images, we would be able to systematically understand the role of pictorial properties, such as color, vectors, shapes, spatial arrangement, and salience, in construing different kinds of meaning, including argumentative meanings. This would, hypothetically, enable us to discern if there are patterns behind the way images are construed and in the way they interact with the verbal modality that may cue us about their role as premises/reasons or conclusions/theses, or even about any possible correlation between the pictorial composition and some type of argumentation scheme.

Besides this relevant reflection, Tseronis (2018) also discusses three possible roles images can play in a multimodal argument. An image performs a **direct** role when it construes a central component in the illative structure of an argument, such as being a minor or major premise or conclusion, or when it is instrumental to enact an argumentative act, such as doubting, questioning, or criticizing. An **indirect** role can be observed when an image is auxiliary to the verbal modality in construing a component of the illative structure or an argumentative act. Finally, it performs a **peripheral** role when it contributes only to understanding the context of the difference of opinion (or its framing) or when it draws the audience's attention to the argument.

Tseronis' (2018) ideas will also have significant impact on our analysis, since we will not only draw on his typology of roles, but also ground the verbal and the pictorial description of the campaign posters on linguistic and semiotic categories. Thus, we will draw on the Grammar of Visual Design (KRESS; VAN LEEUWEN, 2006) to support both the rhetorical and the logical-dialectical dimensions of our analysis.

Finally, we should situate this study in regard to the agenda of multimodal argumentation studies discussed in Gonçalves-Segundo (2021).

2.2 An agenda for multimodal argumentation studies

In a recent paper, Gonçalves-Segundo (2021) discusses a research agenda regarding multimodal argumentation which primarily focuses on the illative dimension and, secondarily, on the dialectical dimension, especially in terms of argumentative acts, such as supporting, questioning, criticizing, doubting, and conceding. This agenda considered the interplay between verbal modality, in its written or oral manifestation, and pictorial modality, in static or dynamic form. Moreover, it intended to cover polylogues, dialogues and monologues.

In broad terms, the agenda encompasses five problems with distinct research questions: (1) the problem of the illative reconstruction of arguments; (2) the problem of the affordances of each modality in schematization; (3) the problem of evaluation; (4) the problem of the operationalization of verbo-pictorial and pictorial arguments; (5) the problem of argumentative acts.

With respect to the first problem, the **illative reconstruction of arguments**, the main question to be posed is the following: which verbo-pictorial relations are possible in building an argument? If our starting point is, for example, Toulmin's (2003) or Fairclough and Fairclough's (2012) layout of arguments, (i) can image and text occupy any of the possible functional roles (such as Datum, Warrant, Backing, Circumstantial or Value premise, among others?); (ii) can an image alone cue a Warrant, a defeasible major premise, or a means-end premise?; (iii) what types of argumentative structure can be instantiated in multimodal arguments?; (iv) do genres restrict the possible functional roles an image may exert in argumentation?

The central question pertaining to the second item of the agenda, the **problem of the affordances of each modality in schematization**, concerns the pertinence of the current argumentation schemes theories to accurately describe the reasoning process involved in the combination of verbal and pictorial modalities. And if they are, indeed, pertinent, (i) are there restrictions in the composition of images and on the interaction between the verbal and the pictorial modes in terms of instantiating given schemes?; (ii) are there schemes that are, in principle, exclusive to pictorial or multimodal arguments?

The third problem, the **evaluation of arguments**, can be summarized as follows: can the normative criteria for argument assessment, such as those proposed by Informal Logic (JOHNSON; BLAIR, 1994; JOHNSON, 2000) and Pragma-dialectics (VAN EEMEREN, 2018), be readily applied to multimodal arguments or should they be reexamined, rethought, and revised to give a better picture of the specificities of this kind of argumentation?

The problem of **operationalization** harks back to Tseronis' (2018) discussion on analytical methods. The main question is: what is the place of semiotic and socio-semiotic theories, methods, and categories (BATEMAN, 2014; KRESS; VAN LEEUWEN, 2006; BATEMAN; WILDFEUER; HIIPPALA, 2017; TSERONIS; FORCEVILLE, 2017) in the analysis of multimodal argumentation? Can a more systematic analysis of images enable us to describe the logical-dialectical and rhetorical potential of multimodal arguments more accurately? Is it possible to discern if an image has more potential to be a reason/premise or a thesis/conclusion by considering their qualitative compositional and stylistic properties?

Finally, the fifth problem involves the **argumentative acts** that can be produced with images in the process of justifying or criticizing a standpoint. Some axes of research seem to be relevant to mention, since this is the problem – to the extent of our knowledge – that most lacks investigation: (i) can images realize a diversity of argumentative acts, such as defend, concede, refute, and question?; (ii) does the pictorial composition coerce these possibilities?; (iii) what are the argumentative roles images play in dialogues or polylogues, when they are produced as an answer to another argumentative act?

Considering the nature of our *corpus* of analysis, this paper discusses issues concerning the first, the second and the fourth problems and, in this sense, aims at contributing to the growing research body on multimodal argumentation and its similarities and differences in relation to verbal argumentation.

3 The Lisbon's subway campaign: practical argumentation and behavioral change

3.1 Methodology

3.1.1 Data collection

Our *corpus* of analysis consists of 11 verbo-pictorial campaign posters, distributed by Lisbon's subway company *Metropolitano de Lisboa E.P.E. (Metro)* in 2018 both on social media and in the subway stations. The posters were either collected from the company's Facebook and Instagram profiles or from their website.

3.1.2 Data analysis

The analysis followed the steps below:

1. Every single verbo-pictorial poster was analyzed according to Fairclough and Fairclough's (2012) layout of practical arguments. Thus, both the images and the verbal utterances were categorized according to the pertinent parameters: Circumstantial premise, Goal premise, Value premise, Means-End premise, Negative or Positive Consequences, and Claim for Action.
2. Afterwards, we applied the relevant argumentation schemes proposed in Macagno and Walton's (2018) modular approach, in order to reconstruct the reasoning behind each poster. It is important to stress that we reconfigured some of the schemes to make presumptions more explicit or to establish a closer dialogue with Fairclough and Fairclough's (2012) proposal.

3. The verbal utterances were then analyzed according to linguistic criteria, such as mood, modality, polarity, lexical selection, and process type, in order to draw attention to the rhetorical dimension of the arguments. We mainly drew on Systemic Functional Linguistics (HALLIDAY; MATTHIESSEN, 2014), a theory that underpins many socio-semiotic perspectives, such as the Grammar of Visual Design (KRESS; VAN LEEUWEN, 2006). For reasons of space, though, we will not discuss the findings regarding to this step.
4. Afterwards, images were analyzed according to the three metafunctions proposed in the Grammar of Visual Design: the representational, the interactive and the compositional metafunctions. We will offer the relevant explanations during the analytical procedure. For reasons of space and relevance, we will only discuss aspects concerning the representational and the compositional metafunctions.
5. In this step, we sought for linguistic, pictorial, and argumentative patterns in the whole set of campaign posters and drew the relevant correlations.
6. Finally, we interpreted the findings in terms of the goal of the campaign as a whole and analyzed the selected strategies in terms of the two different audiences the company seemed to target.

3.2 Findings

3.2.1 Initial considerations: the campaign's canvas

Each campaign poster follows a very strict pattern of verbo-pictorial arrangement. As we shall see below, this pattern contributes to the cohesion of the campaign as a whole, since each locus of semiotic activity has specialized argumentative functions. To provide a more theoretically grounded discussion about these matters, we draw on Bateman, Wildfeuer and Hippala's (2017) notion of **canvas**¹⁰:

Canvases are the locus of semiotic activity: they present the interface that a medium provides for the interpreters of the 'messages' that the medium carries. Canvases may be complex and articulated in subcanvases of various kinds. One of the most complex is that formed by the world and face-to-face conversational participants. The bodies, sounds and postures of those involved in the interaction and situated in space each constitute a subcanvas for the others and for the situation as a whole. This shows how important it is to break down larger complex communicative situations into smaller, component parts. Each of these parts may be described in terms of a medium/canvas with its own materiality and affordances for communication, which may then in turn involve different forms of expression (semiotic modes) (BATEMAN; WILDFEUER; HIIPALA, 2017, p. 101).

¹⁰ For a detailed theoretical and methodological discussion about this concept and a debate about its application for the analysis of multimodal texts, especially in social media, see Farhat and Gonçalves-Segundo (*submitted*).

Thus, in the case of the Metro campaign, we are dealing with a bidimensional, static, non-transient canvas, divided into a primary canvas and a secondary canvas. The first one is central to our analysis, as it instantiates the practical argument; that is why we will focus on it¹¹. Inside the primary canvas, we can distinguish a verbal and a pictorial subcanvas. This distinction is relevant, since each subcanvas will have a specialized role in the construal of different components of the practical argument, according to Fairclough and Fairclough's (2012) proposal. The figure below shows the decomposition we propose:

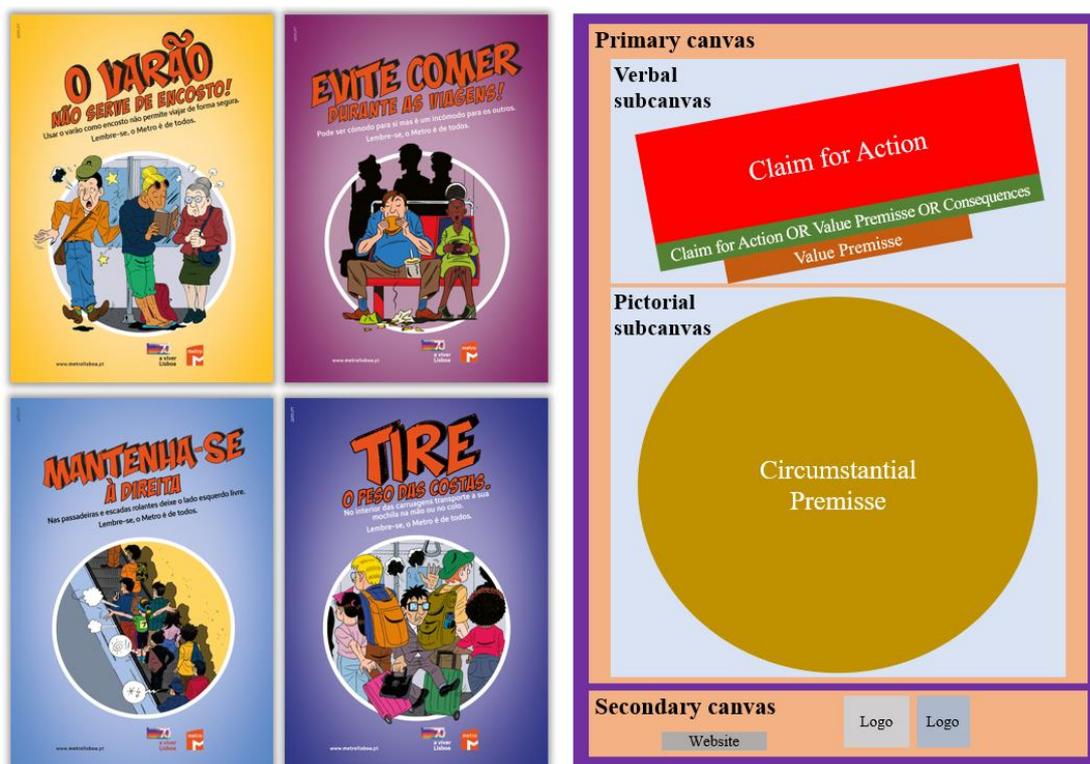


FIGURE 1 - The campaign canvas
Source: Elaborated by the authors

3.2.1 The Circumstantial premise: framing through images

Every single one of the eleven campaign posters construes the **Circumstantial premise** as an image. For its position in the center of the canvas, its white framing and the coloring, this subcanvas seems

¹¹ The secondary canvas is located at the bottom part of the composition. We consider it a different canvas for it is less salient and only indexes the campaign to the subway company, by showing its logos and its website. It is, thus, not a central element in the practical argumentation developed, although it is, of course, relevant in indexing the authorship of the campaign. In Tseronis' terms (2018), the logos would then play a peripheral role in the argumentation.

to be the most salient, although it certainly competes with the **Claim for Action**, part of the verbal subcanvas, due to its larger font, orange color and shadowing.

These images are composed to represent, in a cartoonish way, a supposedly common experience in the use of the service and, thus, to be interpreted as a fact. According to Perelman and Olbrechts-Tyteca (1969[1958], p. 68), “a fact serving premise is an uncontroverted fact”. Thus, it assumes the existence of an agreement between the company, as the authorial voice responsible for the text, and the audience, its users, about the frequency of these occurrences and about the discomfort they cause.

The example below shows us how this situation is depicted:



FIGURE 2 - *Guarde as conversas para si (Keep the conversations to yourself)*

Source: <http://www.facebook.com/MetroLisboa/posts/10156852131131554>; https://www.metrolisboa.pt/viajar/como-utilizar-o-metro/web_cartaz_guarde_conversas/

This poster shows the most common pattern of pictorial construction in the campaign. In the center of the pictorial canvas, we see the depiction of a man – and it is always a man; never a woman – whose behavior (in this case, talking loudly on the cell phone) annoys or discomforts the other passengers (feelings cued by their facial expressions and the balloons over their heads), who direct their gaze towards him (indicating that they recognize the source of the problem).

Much can be said about this depiction by drawing on Kress and van Leeuwen’s (2006) Grammar of Visual Design. In terms of the representational metafunction, we can say that the image portrays

three relevant processes: a Verbal Process, a Reactive Process and a Mental Process¹², whose combination in the construal of the **Circumstantial premise** serves as an excellent example of how **symbolic condensation** operates in images.

Verbal Processes are those that depict the experience of using language, such as talking, ordering, or promising. In pictures, it is commonly construed through speech balloons, as we can see in the image above. The size of the balloons and the capital letters serve as a cue to interpret the loud volume of the “transgressor’s” voice (obviously, this interpretation is also elicited by the Claim for Action, which incites the passengers to moderate the volume of their voices in the subway system). The agent of a Verbal Process is referred to as a Sayer and the content of his utterances as a Verbiage. In the above example, the expression *Blá!*, typically deployed in Portuguese to indicate that a depicted person is just saying something and that the actual propositional content of the Verbiage is irrelevant, is used to portray a generic situation with which the readers may identify themselves (either as the transgressor or the “victims”).

Reactive Processes are those that depict the experience of sensorially attending to something; more specifically, the experience of seeing things. This is realized by the implicit presence of a vector that connects the eye of the portrayed entities to an entity inside the visual world or to the reader, outside the depicted visual world. This implicit vector shows, then, the direction of the gaze. In the composition under analysis, the Reactors, technical term used to refer to the agents that are sensorially attending to something, are the other passengers, who are situated on the margins of the image. The Phenomenon, the thing or event that attracts the gaze, is the agent in the center of the image, who is engaged in the event of talking loudly on the subway car.

Finally, Mental Processes are those that depict the experience of thinking, desiring or feeling; in the above case, the feeling of annoyance or discomfort. This is indicated by the facial expression of the other users and by the balloons over their heads. They are, then, to be understood as Experiencers of these sensations, term used to classify the participants who are going through mental experiences. The participants or events that cause these emotive experiences are also called Phenomena. Thus, we can say that the Phenomenon is the event of talking loudly on the phone, enacted by the central participant, the transgressor.

In seven of the eleven compositions of the campaign, we can see an interaction between Emotive Mental Processes and Reactive Processes. The Experiencers/Reactors are the passengers, and the Phenomenon is the event enacted by the man who represents the behavior targeted by the campaign. The main difference lies in the depiction of the transgressor and of the act of transgression,

¹² We should stress that we are extending Kress and van Leeuwen’s (2006) notion of Mental Processes regarding images by drawing on a more direct dialogue with Halliday’s Systemic Functional Linguistics (HALLIDAY; MATTHIESSEN, 2014). Consequently, we are interpreting that the facial expression of the victims and their gaze towards the transgressor cue an Emotive Mental Process, something that is not predicted by the Grammar of Visual Design – which restricts Mental Process to the experience of thinking (realized by the presence of thought balloons) – but is coherent with the grammar of transitivity in languages, such as English or Portuguese, as shown in Systemic Functional Linguistics framework. Details will be given below.

although usually he is an Actor in an Action Process¹³ – such as lying still in front of the subway doors or in the left side of treadmills and escalators, or even eating during the travel.

Representationally speaking, we can say, then, that scenes depicted in the pictorial subcanvas portray recurring situations in the subway system, framed through negative lenses as events that should be avoided and that only contribute to the discomfort of the other passengers. Thus, there would be room for improvement if the passengers changed their behavior.

When we dive into the compositional metafunction, which is oriented towards the analysis of the spatial disposition and the salience of the pictorial elements in a canvas, the main pattern is as follows: the transgressor, drawn with more contrasting colors, tend to occupy the central position of the circle, whereas the affected passengers, many of them drawn in black, are depicted in the margins. This pattern points us to an interpretation that the campaign aims at drawing more attention to the “wrong” behavior than to how it affects the people around the transgressor, which may be connected to an emphasis at inciting the reader to reevaluate his or her own behavior.

In terms of practical arguments, we could say that this subcanvas is specialized in the construal of the **Circumstantial premise**. Each poster shows a distinct situation that requires intervention in order to achieve one of the Goals of the campaign, as we could infer from the campaign’s official website text, shown in section 1.2: *to provide an adequate service to the clients*, enhancing, thereby, the user’s experience in the transport system.

The second pattern of pictorial construction can be seen in three of the eleven posters. In these cases, the campaign seems to direct attention to its second Goal – *guaranteeing the sustainability of the transport system*¹⁴, as we can see in section 1.2. The example below will allow us to scrutinize how the **Circumstantial premise** is construed in these cases:

¹³ Action Processes represent the experience of doing things in the physical world (in images, the depicted physical world). The Actor is the participant responsible for these events.

¹⁴ Obviously, in doing so, *the user’s experience in the transport system will also be enhanced*.

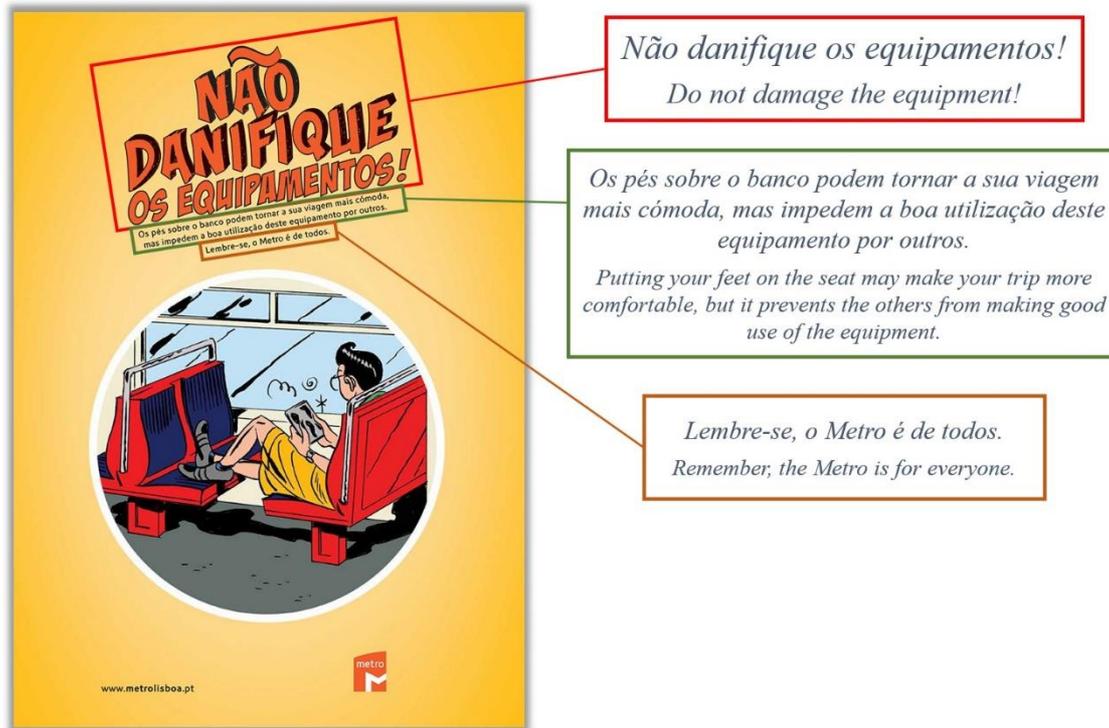


FIGURE 3 - Não danifique os equipamentos! (Do not damage the equipment!)
 Source: <https://www.metrolisboa.pt/viajar/como-utilizar-o-metro/cartazes/>

The pictorial subcanvas in the above poster is compositionally different as it is not construed around a center-periphery disposition¹⁵. There is a left-right disposition: the right side is occupied by the transgressor, while the left side shows the potential focus of equipment damage. Representationally speaking, the pictorial subcanvas portrays an Action Process, whose Actor affects the subway seats, the Goal of his action. In the systemic functional terminology, the Goal¹⁶ is the participant affected by the action of another one, the Actor. We could even interpret that the feet are the Means/Instrument whereby the damage is made. The other two posters are construed in an analogous way – the main affected elements are always spatial: the seat, the floor and the subway doors. That is why we can say that it is the *sustainability of the system* that is specifically targeted in this set of posters.

Thus, we can conclude that the way the pictorial scene construes the **Circumstantial premise** coerces the selection of the relevant **Goal premise**, which may be geared towards the preservation

¹⁵ The same happens in another poster, whose transgressor is a man who throws garbage on the floor; the other one, though, retains the center-periphery disposition and shows a man who tries to keep the subway doors open by force. Thus, there is less compositional systematicity in the posters associated with the Goal of guaranteeing the sustainability of the system.

¹⁶ One should not mistake, then, the Goal of an Action Process, the participant affected by the force of an Actor, for the Goal Premise of an argumentation scheme or layout.

of the equipment (and, indirectly, to the comfort of the users) or directly to the comfort and well-being of the users in their travels.

Before starting the discussion on the Value premise, we show below how we can analyze both posters in terms of the **Instrumental Practical Reasoning scheme**, discussed in section 1.1:

Circumstantial Premise (Problem)		At present, there are people who speak loudly on their cell phones while traveling, annoying other passengers and preventing the company from offering an adequate service ¹⁷
Goal Premise (End)	It is desirable that the passengers do not feel uncomfortable while traveling and that the company is able to offer them an adequate service	
Means-End Premise (Presumption of Efficacy)	(Presumably) in keeping conversations to oneself by moderating the volume of one's voice on the cell phone, the other passengers will not feel uncomfortable, and the company will be able to offer them an adequate service	
Claim for Action (Means)	One should keep one's conversations to oneself by moderating the volume of one's voice on the cell phone	

TABLE 3 - Instrumental Practical Reasoning scheme (regarding argument from Figure 2)
Source: Elaborated by the authors

Circumstantial Premise (Problem)		At present, there are people who put their feet on the subway seats, damaging them and, thus, affecting the sustainability of the system and making the other passengers' travels less comfortable
Goal Premise (End)	It is desirable to guarantee the sustainability of the subway system and, in doing so, to avoid causing discomfort to the passengers in their travels	
Means-End Premise (Presumption of Efficacy)	(Presumably) in not putting one's feet on the seat, one will contribute to guaranteeing the sustainability of the system and to not causing discomfort to the passengers in their travels	
Claim for Action (Means)	One should not put one's feet on the seat	

TABLE 4 - Instrumental Practical Reasoning scheme (regarding argument from Figure 3)
Source: Elaborated by the authors

3.2.2 The Value premise: hierarchies of preference and behavioral change

The negative framing of the recurrent state of affairs and the projection of objectives are intrinsically connected to (hierarchies of) values and preferences, which, in turn, derive from the arguer's discursive and ideological affiliations, as discussed in section 1.1. The slogan clearly states the hierarchy the company proposes: *Lembre-se, o Metro é de todos* (Remember, the Metro is for everyone).

¹⁷ In this column, we represent, as an instrument of analysis, the verbal reconstruction of the pictorial Circumstantial Premise. We acknowledge that this reconstruction does not do justice to the symbolic condensation of the image, as we discussed before. The sole purpose of the reconstruction is didactic.

By uttering the directive *Remember*, the authorial voice implies that the readers do not always act according to a collective perspective, even though they know that this stance is preferable. The depictions of the **Circumstantial premise** are, in this sense, instances of “forgetting”, episodes in which the users prioritize what could be seen as better for themselves as individuals than what could be considered more collectively beneficial.

Consequently, the slogan *the Metro is for everyone* can be considered the **Value premise** of the argument and may be understood as a reason for the behavioral change and, thus, for the implementation of the suggested course of action. In the New Rhetoric framework (PERELMAN; OLBRECHTS-TYTECA, 1969[1958]), we could say that this **Value premise** is grounded on the *locus of quantity*, since it is grounded on an agreement that an action that benefit the many should be preferred over an action that benefit only one individual. In two of the posters, the **Value premise** is further elaborated in the verbal subcanvas, just below the space reserved for the **Claim for Action**. Let us examine an example closely:

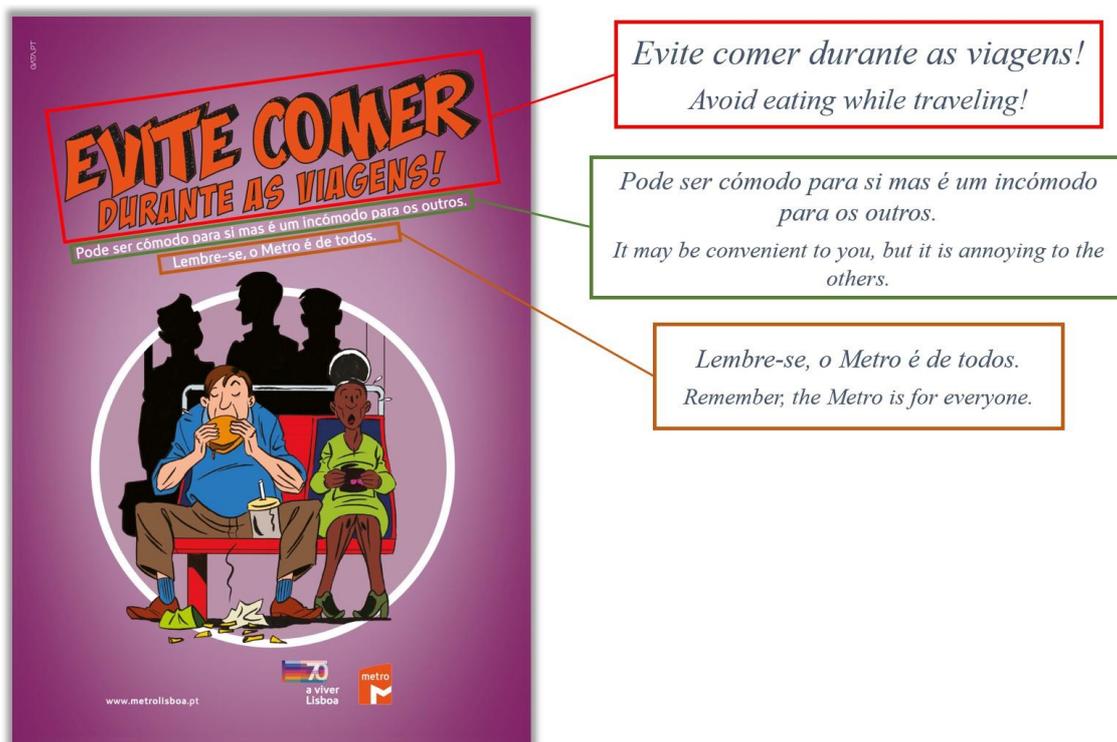


FIGURE 4 - *Evite comer durante as viagens! (Avoid eating while traveling!)*
 Source: https://www.metrolisboa.pt/viajar/como-utilizar-o-metro/comportamento_11_cartaz_web/

We can see that, in the above poster, the **Circumstantial premise** is composed of an Action Process whose Actor is the man who eats fast food and is sitting with his legs spread. This man is the transgressor, whose behavior negatively impacts the woman on the right, who is in an uncomfortable position not only due to the lack of space, but also due to the unclean surroundings.

The proposed course of action – *Evite comer durante as viagens!* (Avoid eating while traveling!) – is construed as a means to avoid this uncomfortable situation, contributing both to the offering of an adequate service to the users, represented by the woman on the right, and to the preservation of the subway cars, an aspect of the sustainability of the system.

The clause complex *Pode ser cómodo para si mas é um incómodo para os outros* (It may be comfortable for you, but it is uncomfortable for the others) explicitly states the hierarchy of values, by recognizing that eating in the subway may be an advantageous behavior in the individual perspective, a behavior that is *convenient* (*cómodo*) to the Actor, but it is certainly detrimental to the comfort of other users while traveling, an evaluation that is cued by the adjective *incómodo* (*annoying*). By reminding in the sequence that *the Metro is for everyone*, the company seems to aim at persuading the clients of the need to observe how their actions impact the collectivity and, thus, to act in accordance with this perspective. Thus, it presumes that the reader/client will also adhere to this same hierarchy of values and place collectivity above individuality.

The argument can be analyzed as follows:

Premise 1	Value V is considered positive (<i>negative</i>) as judged by the agent
Premise 2	The course of action A promotes (<i>demotes</i>) value V
Premise 3	If value V is positive (<i>negative</i>) as judged by the agent, then the course of action A should (<i>not</i>) be implemented
Conclusion	The course of action A should (<i>not</i>) be implemented

TABLE 5 - Argument from values (abstract scheme)
Source: Abstract scheme adapted from Macagno and Walton (2018)¹⁸

Premise 1	The respect for collectivity is a positive value to the subway company and to the client
Premise 2	Avoiding eating (or not eating) during travels show respect for collectivity
Premise 3	If respect for collectivity is a positive value to the client (as it is to the subway company), then one should avoid eating (or not eat) during subway travels
Conclusion	The client should avoid eating (<i>not eat</i>) during subway travels

TABLE 6 - Argument from values (regarding argument from Figure 4)
Source: Elaborated by the authors

3.2.3 The projection of Positive and Negative Consequences: evaluating side effects

In five of the eleven campaign posters, there is some projection of **Consequences** as a resource for inducing change of behavior. Although most of the posters focus on the **Negative Consequences** of maintaining current behavior, there is one example that draws attention to the **Positive Consequences** of doing the “right thing” – for reasons of space, however, this poster will not be discussed. Moreover, the **Negative Consequences** tend to appeal to the safety of the

¹⁸ Our version of the scheme connects the values directly to the course of action. In doing so, we propose that there is a variant of the **argument from values** that belongs to the first level of their modular approach.

reader and of the other passengers, as we can see below in Figure 5, or to the discomfort of others, as we can infer from Figure 3:



FIGURE 5 - *O varão não serve de encosto!* (Poles are not backrests!)

Source: https://www.metrolisboa.pt/viajar/como-utilizar-o-metro/comportamento_12_cartaz_web/

The appeal to safety works as follows: by stating that it is unsafe to lean against the pole while traveling, the campaign construes this behavior as potentially harmful, as it may lead to negative effects in terms of the users’ physical integrity. As we presume that, reasonably – although defeasibly –, no one desires being physically harmed, the appeal seems strategic from a rhetorical point of view.

The scheme below shows its functioning in relation to the precedent poster:

Premise 1	If agent @ brings about action A, then effect B will occur
Premise 2	B is considered a bad outcome (from the point of view of the agent’s Goals or Values)
Premise 3	If doing A leads to the bad outcome B, then A should not be brought about
Conclusion	The action A should not be brought about

TABLE 7 - Argument from negative consequences (abstract scheme)

Source: Abstract scheme adapted from Macagno and Walton (2018)

Premise 1	If the user leans against the pole while traveling on the subway, then harm may come to the user and to the other passengers
Premise 2	Physical harm is considered a bad outcome (from the point of view of the company and of the intended audience, the reader)
Premise 3	If leaning against the pole while traveling leads to physical harm, then one should not lean against the pole
Conclusion	One should not lean against the pole while traveling on the subway

TABLE 8 - Argument from negative consequences (regarding argument from Figure 5)
Source: Elaborated by the authors

3.2.4 Claim for Action: suggesting behavioral change

Practical arguments are centered around a **Claim for Action** (or a prescriptive thesis). In the campaign under analysis, these theses invite the readers to rethink their behavior in the subway system and change it, if pertinent, by adopting a stance that prioritizes the benefit of the many over the benefit of oneself, as the analysis of the **Value premise** allowed us to see.

Claims for Action are construed in the verbal subcanvas in salient capital letters, drawing the reader's attention towards them. Among the posters of the campaign, we found two patterns: in the first one, there is only one general claim, as we can see in Figures 3 and 4; in the second one, verified in five of the eleven posters, the general claim, construed in capital letters, is followed by a more specific claim, which explicitly instructs the reader on what exactly should be done to achieve any of the two Goals, as we can see in Figure 2. Typically, they are uttered as directives realized as imperative clauses – there is only one exception to this pattern. In doing so, the company both simulates a direct dialogue with the reader and construes itself as a sort of instructor who is showing what needs to be done to minimize or solve the (supposedly) agreed upon problems that everyone sees happening on subway cars and stations.

In the analysis of the reasoning process, the general and the specific claims can be both integrated in a single conclusion of an argumentation scheme, as we have shown in Table 3: *One should keep one's conversations to oneself by moderating the volume of one's voice on the cell phone.* The solution involved considering the more specific event as a subordinate clause expressing manner and the more general one as the main clause.

3.2.5 Summary of the findings

As we were able to show, the practical argumentation surrounding the Lisbon's subway company campaign was structured multimodally: on the one hand, the verbal subcanvas was responsible for conveying the **Claim for Action**, the **Value Premise**, the **Negative Consequences** of the current behavior and the **Positive Consequences** of the new behavior¹⁹; the pictorial subcanvas, on the other hand, portrayed the

¹⁹ As we have said before, the **argument from positive consequences** was instantiated only once.

Circumstantial Premise, whose composition heavily weighted on the filtering of the relevant **Goal premise**, explicitly displayed on the Metro website, as shown in section 1.2. Therefore, there were three relevant argumentation schemes structuring the campaign as a whole: the **instrumental practical reasoning scheme**, the **argument from values** and the **argument from consequences**.

As an instance of practical argumentation aiming at behavioral change, distributed both in the stations and on social media, the campaign seemed to dialogue with two distinct audiences.

The first one is composed of the subway clients, to whom the company shows its commitment to offering the best possible service by attempting to solve the problems that may negatively impact their travels. These readers are, then, identified with the Experiencers of the pictorial subcanvas. Thus, in promoting the campaign, Metro seems to be aiming at construing an *ethos* of reliability.

The second audience, in turn, is to be identified with the transgressors of the pictorial subcanvas. It is this audience that the campaign is specifically targeting, as it is their behavior that ought to be changed. By verbally construing a presumed agreement with the audience that the respect for collectivity is preferable over individual desires and needs, the company minimizes authoritativeness and highlights an attitude of care and instruction. The persuasive strategy also seems to lie (i) in the identification of the real-world transgressor with the depicted-world source of discomfort and (ii) in an empathetic connection with the affected passengers (the “victims”), a strategy enabled by the **emotional condensation** (KJELDSEN, 2018) supported by the pictorial affordances.

4 Final remarks

Both multimodal arguments and practical reasoning arguments are objects of recent systematic research. It is even more so when we drive our attention to multimodal practical arguments, the focus of this paper. By drawing on a dialogue between Fairclough and Fairclough’s (2012) and Macagno and Walton’s (2018) approaches, we were able to examine how argumentative meanings emerged in the campaign, how the affordances of each modality were drawn on in order to construe different premises in an argument, and how they both interacted in order to generate presumptions in favor of a course of action inherently tied to a change of behavior. Every single **Claim for Action** was a possible instance of a more general Claim – *we should act according to the principles of collectivity and sustainability*. This shows the central importance of values and hierarchies of preference in this kind of argumentation and indicates how the company associates behavioral change to ethics, suggesting several ways of improving the collective experience in the system by focusing on the reader’s potential identification with both the transgressors and the affected.

In terms of the agenda proposed by Gonçalves-Segundo (2021), we were able to discuss:

- aspects related to the **illative reconstruction** and to the **affordances of each modality in the schematization** of practical arguments. In particular, we showed that, in the Lisbon’s subway company campaign, images played a **direct** role (TSERONIS, 2018) in construing the

Circumstantial premise of an **(Instrumental) Practical Reasoning Scheme**, an argument type we redesigned by establishing a dialogue between Fairclough and Fairclough's (2012) and Macagno and Walton's (2018) proposals. Moreover, we also hypothesized that the problem depicted in the images was instrumental to the establishment of the **Goal premise** as more focused on the sustainability of the system or on the adequate offer of a service to the clients in terms of minimizing discomfort;

- aspects related to the **operationalization** of pictorial and verbo-pictorial analysis in an argumentative study. First, we showed the potential of decomposing the multimodal composition in canvases, following Bateman, Wildfeuer and Hippala (2017) and Farhat and Gonçalves-Segundo (*submitted*). Second, we discussed how categories from the Grammar of Visual Design (KRESS; VAN LEEUWEN, 2006) and from Systemic Functional Theory (HALLIDAY; MATTHIESEN, 2014) could enable the analyst to describe how images make meaning and, thus, how their constituent parts interact to construe a particular perspective about an event and, thus, favor its interpretation as a certain type of premise in a given argumentation scheme; more specifically, a **Circumstantial premise** in a(n) **(Instrumental) Practical Reasoning scheme**.

In doing so, we hope to have contributed to the growing research body on multimodal (and) practical argumentation, especially towards a deeper dialogue between Social Semiotics and Argumentation Studies.

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