

EXPLORING GENRES RELATING TO TOURISM MARKETING

Part 1 – Wine glossaries and AR wine label videos as an integrated English language corpus-based resource

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Abstract – The chapter is concerned with the consolidation of links between the wine industry and tourism and their effects on the traditional genre set used to promote these enterprises to consumers. The chapter does so with regard to two interconnected research projects: the first relates to the use of online wine glossaries and their potential in a digital world to transcend glossaries' traditional functions; the second concerns the potential for cultural adaptation of wine labels in the light of AR-related data retrieval. Within the overarching framework of creating English language corpus-based CMDA (Critical Multimodal Discourse Analysis) resources and structured pathways, further discussed in the second part of this study (see Baldry, Taibi, *this volume*), the chapter reflects on genre-led innovations in the marketing in Italy of *enoturismo* (wine-related tourism), arising from EU wine marketing legislation, that may have consolidated the use of QR-code wine labels but which have left many questions about the possible future impact of digital technologies unanswered.

Keywords: genre ecology; genre evolution; glossaries; wine industry; wine labels.

1. Introduction

Adapting to the needs of the digital age is a concern affecting all walks of life but is of special interest to discourse analysts exploring the evolution of tourism-marketing genres as they relate to the wine industry (Hannan, Negro 2022; Hommerberg, Don 2015; Vrigkas *et al.* 2021, 2022; Wertime, Fenwick 2011). In its exploration of wine-related tourism, the chapter presents two interconnected projects concerned with consumers' engagement with the cultural aspects of wine promotion and consumption. The first project relates to the use of online glossaries in wine marketing, while the second relates to the affordances of smartphone-based Augmented Reality (henceforth AR) technologies that enhance the traditional functions of printed wine labels but do so in an age when website experiential marketing of wine is beginning to

downplay its reliance on wine labels. What ties the two projects together is the assumption that critical multimodal discourse analysis (hereafter CMDA; Vasta, Baldry 2020; Baldry, Kantz 2022) is well-placed to investigate the perception that:

genres matter for wine. In particular, genres affect how wines are interpreted and valued. They also serve as the building blocks of the collective market identities of producers. Producers are actively involved in these processes and in their communities, they have shaped the emergence of wine genres and their subsequent dynamics. (Hannan, Negro 2022, p. viii)

Those concerned with the analysis of genre (Bhatia 2014; de Oliveira 2002; Kress, van Leeuwen 2020; Ravelli, van Leeuwen 2018) may understandably balk at the use of ‘genre’ in the following examples to describe the names given to different types of wine and their production: however, they will also recognise that these descriptions (*our italics*) bypass the need to make finer distinctions (e.g. between ‘variety’ and ‘varietal’), the latter referring, in particular in non-European winery culture to a wine made from a single type of grape variety; discourse analysts will also immediately perceive the crucial role played by glossaries in this respect as an interpretative resource:

Thanks for the comments fellows. Barolo is a *genre* I have overlooked, at least in terms of popping corks, mostly because most of my bottles are still on the young side. (<https://www.wineberserkers.com/t/93-barolo-falsetto-di-seralunga-bruno-giacosa/21691/4>)

True, much of that production is pinot grigio and Prosecco. Both are largely generic, bland wines that are nonetheless highly popular. But just as the best-selling big-brand American wines do not suggest the potential for quality in the United States wine industry, these *genres* reveal little of how far Italian white wine has come in the last 30 years. From Sicily, south of the Italian mainland, to Alto Adige and Friuli-Venezia Giulia in the northeast and the Valle d’Aosta in the northwest, Italy is overflowing with fascinating, distinctive white wines. (<https://www.nytimes.com/2020/05/21/dining/drinks/italian-white-wine.html>)

While appreciating the time-tested role of glossaries in communicating wine culture, discourse analysts are, nevertheless, more likely to be intrigued by the marketing illustrated in Figure 1 that links wine ‘genres’ to more familiar narrative genres:

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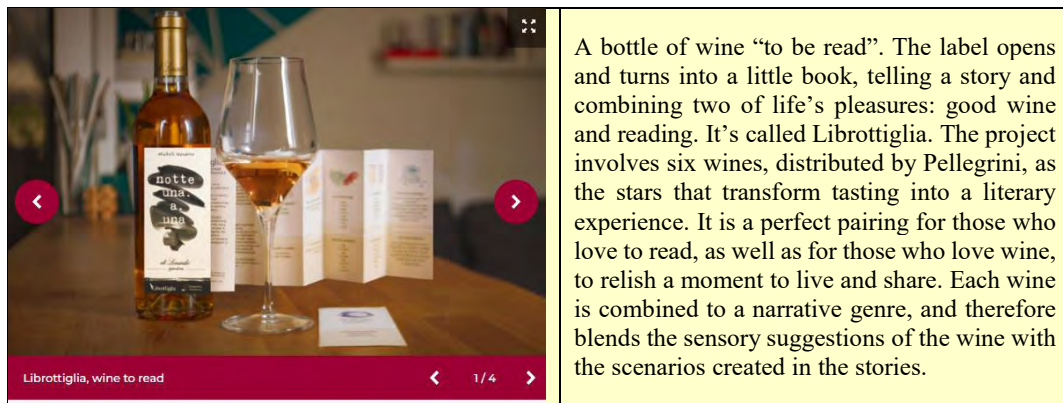


Figure 1

<https://winenews.it/en/librottiglia-signed-by-pellegrini-each-wine-has-its-own-literary-genre-441583/>

Such marketing complies with, and illustrates, the principle that:

a genre ecology includes an interrelated group of genres (artifact types and the interpretive habits that have developed around them) used to jointly mediate the activities that allow people to accomplish complex objectives. (Spinuzzi, Zachry 2000, p. 172)

What follows thus assumes that a CMDA-based awareness of the meaning-making potential of today’s digital genres justifies the claim that “genres matter for wine”, though not perhaps in the sense that Hannan and Negro (2022) originally intended. Such awareness goes hand in hand with understanding that the wine industry *can* and *does* respond to a wide range of legislative and marketing requirements that potentially modify its genre ecology. How and why adjustments are made needs to be accounted for. In this respect, December 8th 2023 marked a watershed moment as regards digitally-read wine labels. On this date the inclusion of an electronic wine label became obligatory on all bottles of newly-produced wine in the European Union’s twenty-seven member states.¹

This date is thus a landmark in the long-anticipated revolution in digital labelling in the EU (Vaqué 2018), with potential worldwide knock-on effects in consumer behaviour vis-à-vis beverage and foodstuff marketing (Cervantes 2023). To give just one example, wine producers and marketers must now meet the new requirement to present obligatory data in all EU languages, a requirement met through the use of QR codes but entailing higher costs (Vaqué 2018); such costs can, in theory, be offset by smartphone-based marketing strategies not limited to QR codes but embracing AR technologies that read back (or other additional) labels introduced with new types of packaging (Brabazon *et al.* 2014). The new textual ‘spaces’ that the digital era has created

¹ EU LAW: <https://eur-lex.europa.eu/eli/reg/2013/1306/oj>.

for wine labels and glossaries thus generates a meaning-making potential illustrated below in Sections 2, 3 and 4 that needs to be assessed by stakeholders – producers, marketers, journalists and consumers alike – against the backdrop of the real uptake of digital technologies on the part of consumers (Vrigkas *et al.* 2021, 2022) and against the real changes in the set of genres used in wine tourism marketing, as further assessed in the concluding sections of this chapter.

2. Adapting wine glossaries to the digital age

The need for realignments in marketing strategies goes hand in hand with realignments in genre ecology but also with the type of marketing being pursued. Thus the engagements of content marketing are intrinsically long-term in nature and dictate the need for stability within the set of genres used for marketing purposes, notwithstanding inevitable realignments (Wall, Spinuzzi 2018). As discussed below, wine marketing (Deng 2023; Gebru, Hazi 2011) with its relatively stable set of genres can potentially conflict with the shorter-term goals of tourism-oriented experiential marketing (Goldsmith, Tsiotsou 2012; Le *et al.* 2019; Rather 2020), where creating a fun and unique experience for customers is of paramount importance: more precisely, tourism entails:

a desire to experience as much as possible in the shortest period of time (chameleon-like behavior) [where], the role of experience can be noticed in all stages of the consumer behavior process beginning at the moment of making a decision to travel and choosing a place of destination as well as the offer components. It continues in the process of consumption (co-creation of service) until the holistic experience is received, which determines so-called post purchase behaviors and decisions to repurchase. Experience influences consumption habits and can determine other people's behaviors. (Niezgoda 2013, p. 105)

Thus, on the one hand, content marketing, with its long-term goals, is expected to build consumer confidence and trust in wine-related tourism, sometimes consolidating an entire nation's image:

Due to the increasing development of wine tourism offerings (e.g., wine cellars, wine routes, wine events, etc.), wine tourism has great potential for branding Croatia on the tourism market [...]. In recent years, digital content marketing (DCM) has become the fastest growing content marketing strategy. This is supported by the fact that 90% of marketers actively used content marketing as part of their overall marketing strategy in 2022, an increase of 20% compared to 2019. [...]. Most recent research on DCM has focused on driving customer engagement, trust, and value, by emphasizing the importance of branded content

marketing and loyalty [...]. In designing an innovative wine product in a digital environment, the study and application of an attractive content marketing strategy is crucial for both the academic community and the wine industry. (Perišić Prodan *et al.* 2024, p. 34)

However, at the very same time, as the ‘bottle of wine to be read’ example in Figure 1 suggests:

Immersive brand experiences add value to the consumer, and give something back, paving the way for innovating, market-leading brands to create longer-lasting and deeper connections with customers. (Smilansky 2017, p.15)

Just how immersive they are and what (at least potentially) is given back is briefly explored and exemplified in what follows in terms of the genre set actually used in wine tourism marketing in Italy. In this respect, let us accept, at least for the moment the premise that new digital labelling wants to move with the times:

The wine industry has evolved thanks to the introduction of digital technologies in every aspect of the wine production chain [...], which exploits multi-dimensional and multi-sourced data for creating engaging and interactive stories around wine labels. (Papadakos *et al.* 2023, p. 43)

This claim thus begs the question: what changes in the genre set are actually involved? Despite the example shown in Figure 1, the evidence gathered in the current research project points to a rather more cautious approach being at work: the Italian wine vineyard websites we have so far analysed lean heavily on terminology found in glossaries. Glossaries such as *CeRTem Sito Enologico* or the one shown in Figure 2, used to train sommeliers, are repurposed in consumer-directed winery websites such as the one analysed in Figure 3. Their lexis is designed to impress and to generate the feeling that the consumer is being invited to share the wine expert’s register, or as one wine glossary put it to master basic wine terms you need to know “to sound like a pro.”²

² <https://discoverokanagantours.com/winery-blog/basic-wine-terms/>.

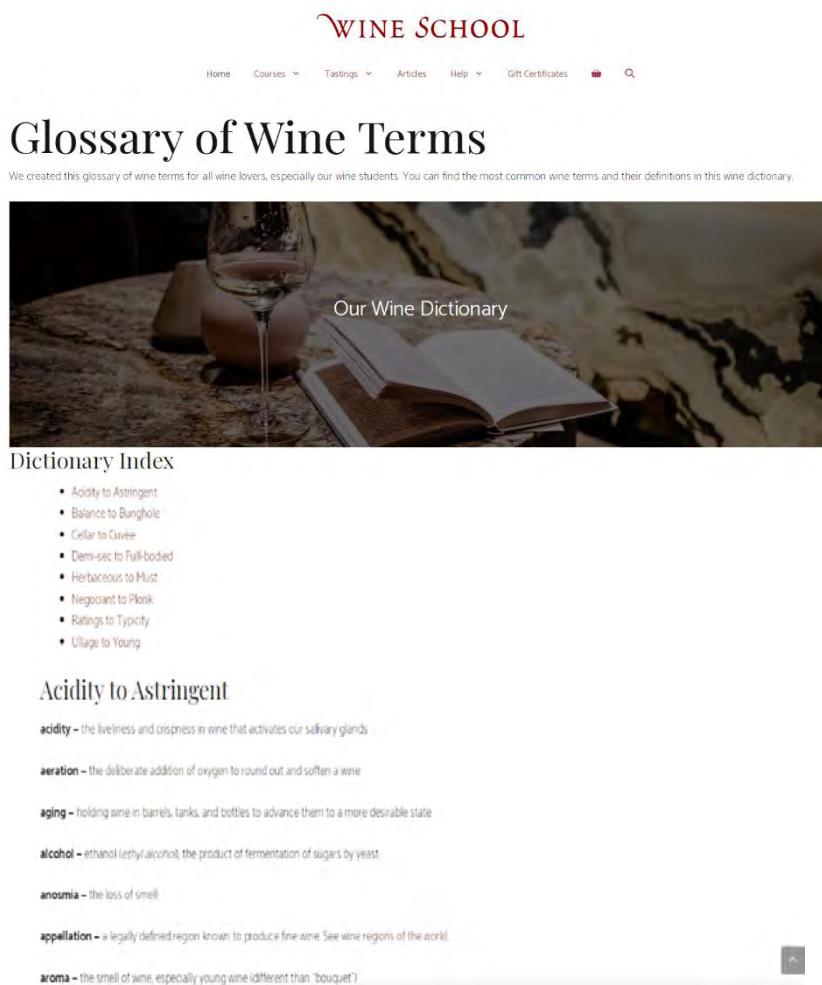


Figure 2

A typical wine culture glossary - <https://www.vinology.com/wine-terms/>

Figure 3 exemplifies the typical structured pathway found in Italian winery sites;³ by integrating experiential marketing and content marketing these sites also merge wine sales with wine tourism. The menu of this particular site – the Malina estate lying a few miles to the east of Udine in the Friuli-Venezia-Giulia

³ Typical sites in the Friuli-Venezia-Giulia region, for example, include, those listed in <https://www.wineturism.com/wineries-in-friuli-wine-region/>.

Italiano English

VIGNE DEL MALINA

HOME
PHILOSOPHY
WINES
WINE SHOP
EXPERIENCES
E-SHOP

The greatest innovation in winemaking is going back to the beauty of wine's origins

A very special land

The vineyards "Vigne del Malina" are cultivated where two streams, the Malina and the Ellero – certainly not by chance – drew the shape of a wine glass. An alluvial soil whose unique characteristics and particular microclimate are ideal for small quantities of superior quality grapes. The right place to produce wine, the way we like. Our wines grow in 150 hectares of land, where the vineyards breathe and occupy only a limited part: low environmental impact management, frequent manual operations and no chemical weeding. Soil composed of alluvial gravels, particular microclimate with high thermal excursions, constantly ventilated by the wind channelled by the pre-alpine valleys.

Our love for nature is enshrined in each single bottle

Whites

For the first time, in 2018, we decided to produce a rose wine, we called it Rosad and it is an organic wine. Made only of Merlot grapes, its colour is of a very pale coral pink. The *aroma* is light and delicate, with fresh floral tones. According to the *winecellar philosophy*, this wine is dry, persistent and so well-structured to reveal that soul of Merlot which is inside. *Suitable for* to be served very chill.

Rosad

Vertical tasting of Merlot 🕒 1.5 HOURS

📍 Orzano

Experience a vertical tasting of 3 Merlot vintages – 2011, 2009, and 2007 – paired with selected appetizers. This journey into the past will delight you with these exceptionally structured and surprisingly fresh wines. The event also includes an exclusive visit to the cellar.

- Three consecutive vintages to explore the wine's evolution
- Tour the barrel rooms & cellars
- 10th Anniversary Vintage

Booking From €35.00

✓ Book
Gift

Choose your preferred appointment and book.

Option

Select an option

Vertical tasting of Merlot €0.00 incl. VAT.

Add to Shopping Cart

Figure 3

A structured pathway merging wine sales and tourism
<https://www.vignedelmalina.com/esperienze?lang=en>

region – is organized in a way that takes the consumer along a pathway from the PHILOSOPHY menu bar option (with its presentation of slogans) to WINES and their description and subsequently to the menu bar’s WINE SHOP option.

Steps 1 to 6 in Figure 3 reconstruct this part of the consumer’s journey through the website. Besides illustrating products and their pricing, such sites, presented in Italian for domestic consumers and in English for international consumers, give details about wine characteristics and production methods based on terminology which repurposes the lexis of wine glossaries with the typical claim that they come from “wine cellar philosophy”: thus *aroma*, closely identified with a young wine in Figure 2, is likewise so qualified in the relevant section of the Malina site as:

The *aroma* is light and delicate, with *fresh floral tones*. According to the *winecellar philosophy*, this wine is dry, *suitable for aging* (our italics).

However, crucially, the consumer does not go directly from the WINE SHOP menu option to the sales cart (or E-SHOP); instead, at this point, the consumer is, taken to wine tourist EXPERIENCES, (Step 7) where “vertical tasting” is further described immediately below the image shown in Step 7 in Figure 3 in experiential marketing terms as:

sampling different vintages of the same wine from a single producer in sequence. This method serves two purposes: assessing quality and observing the wine’s evolution over time. There are two approaches to a vertical tasting: starting with the oldest vintage and progressing to the youngest, or vice versa. Typically, starting with the younger vintages allows for an appreciation of their simplicity before delving into the complexity of the older ones.

Compared with the same website 10 years earlier, this is a new departure, highly indicative of the growth of *enoturismo*: no mention is made of the “experiences” of wine tourism in the earlier site which instead focused on wine purchases explaining that the *wineshopmalina* point of sale was first opened on July 4 2011 and that “today, May 20 2014, online purchases are possible, although restricted to Italy.”⁴ Comparison of other sites suggests a similar pattern of development, to be viewed in the Italian context as a result of EU and Italian government investment since 1985 in *agriturismo*, where providing farms with the financial wherewithal to receive guests for meals and overnight stays has ‘turned the tide’ vis-à-vis the abandonment of rural communities.⁵

⁴ Wayback Machine: <https://web.archive.org/web/20141027070421/>; <http://venditavinomalina.it/>, “Il 4 luglio del 2011 Vigne del Malina ha inaugurato il punto vendita wineshopmalina e oggi 20 maggio 2014 è possibile acquistare online, esclusivamente per l’Italia”.

⁵ Legge 5 dicembre 1985, n. 730: *Disciplina dell’agriturismo*. (Pubblicata nella G.U. n. 295 del 16 dicembre. 1985); see also https://www.tuttocamere.it/files/agricol/1985_730.pdf; https://agriculture.ec.europa.eu/common-agricultural-policy/rural-development_en; <https://italylawfirms.com/en/real-estate/agriturismo-italy/>.

Figure 4 gives some clue as to the role that a regional tourism body plays in this respect.

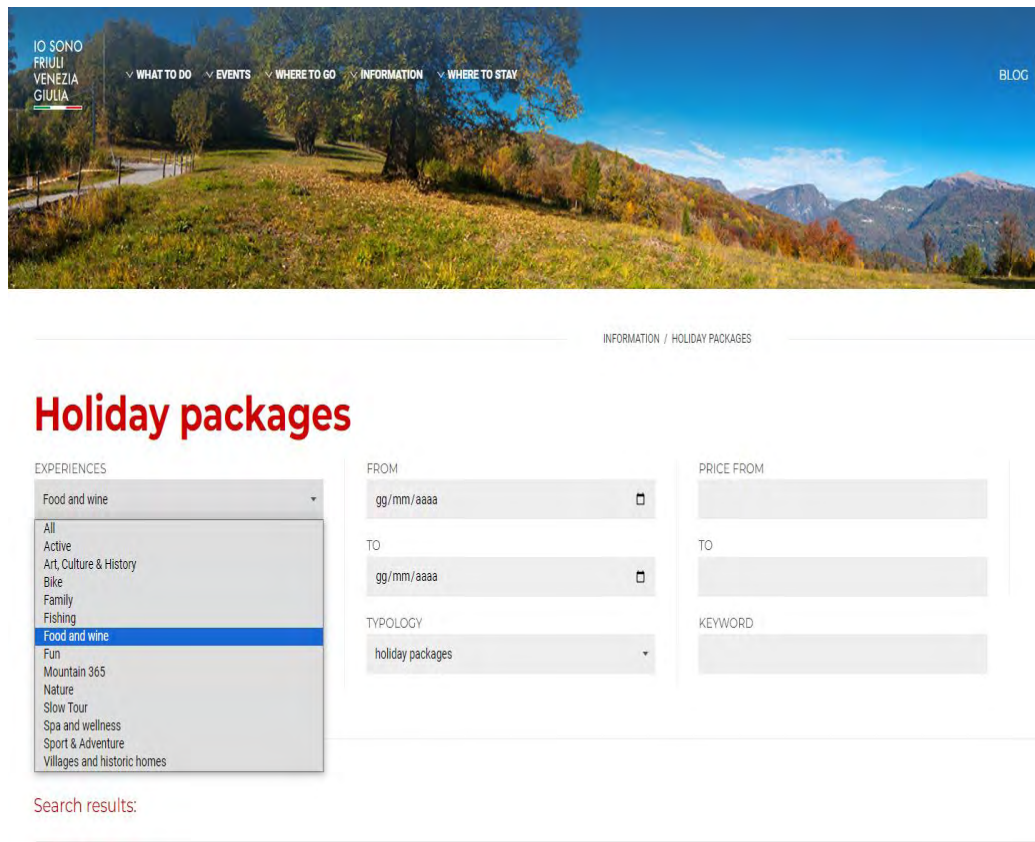


Figure 4

The Friuli-Venezia-Giulia's holiday package site includes Food and Wine experiences <https://www.turismofvg.it/special-offers/holiday-packages?Filter=2177&cat=1>

3. Changes in digital labelling: corpus-based assessment

For those developing digitally-read wine label software, AR is often assumed to be a gamechanger: the set of genres introduced into marketing through such apps can:

offer wineries a fantastic new way to capture audiences at that crucial decision-making point during sales, and it also offers engagement at the point of consumption. Wineries therefore have multiple opportunities to start conversations about their brand in a memorable way. The possibilities in which these stories can be conveyed are also endless: brands can use multimedia like video and sound to get consumers to interact with their wine labels while guiding them to the winery's website or social media channels. Alternatively, the whole brand experience can live on the label only, offering a fully immersive experience without distractions. (<https://top500.co.za/news/disrupting-traditional-wine-marketing-one-augmented-reality-label-at-a-time/>).

A system specialized in wine-related information can help consumers make informed decisions about which wine to buy. Its users should be able to navigate through the available labels and wine characteristics, and finally find the wine that satisfies their needs. This kind of awareness can create a new relationship between the wine producer and the consumer, which will benefit both parties. Additionally, instead of exposing in a sterile manner the available information, the concept of creating a story from the available wine data (i.e., storytelling) can maximize the level of engagement and awareness of users to a specific wine brand. Storytelling can communicate the core values of the wine enterprise, by associating them with the product and its area of origin in a fascinating and memorable way that can emerge [*sic*], emotions. Also, it has been applied successfully in the wine industry as a strong marketing and communication technique, especially in the wine tourism domain. (Chrysakis 2022, pp. 1-2)

The reality, however, is rather different.⁶ AR technologies have not yet provided a way of blending the various requirements in wine tourism marketing – at least in the Italian context. The process of constant adaptation and restructuring of wine bottle labelling is fraught in many parts of the world with controversies over the best way to achieve good solutions and best practices in the limited space available for example, on a printed back wine label. The added value of colour, for instance, has led some stakeholders in Australia’s alcohol industry to advocate pregnancy warning labels on products that use red to enhance warnings, but others to express concerns about additional costs. Figure 5, an extract from an online news report, illustrates this particular controversy.

As the previous sections have explained, expectations for further development of wine labels linked to technologies other than QR codes abound, not merely as a way of abating increased costs of the labels that printed QR code labels certainly entail, but also as a way of expanding and exploiting labels in the linkage with tourism. Figure 6 represents a mock-up of the model that might have been expected to emerge. It takes as an example prestigious Friuli-Venezia-Giulia branding that appears both on the winery’s bottle labels and on its website (<https://liviofelluga.it/>); the mock-up suggests how a bottom-right hand marker on the wine label in the form of an outline map of the Friuli-Venezia-Giulia region might be read by a smartphone or tablet. Such a reading might be linked to a different set of genres concerned, for example, with an exploration of special places and buildings (Weston, 2003) in towns and cities in the region such as museums, churches and squares in contrast to the more rural contexts presented in Figures 3 and 4. The structured pathway presented in Figure 6 involves a step-by-step passage from one genre to

⁶ Both these claims are accompanied with reference to specific wineries. In the first case, a brief mention is made by the winery in question <https://kwv.co.za/cathedral-cellar-comes-to-life-with-augmented-reality-labels/> but with no visual illustration; in the second case, no reference was found on the English website of the named winery.

another, cementing user engagement through the transition from a historical map to a modern one.



Figure 5

Old and new wine label warnings on drinking during pregnancy

<https://theshout.com.au/industry-backs-pregnancy-warnings-but-concerns-grow-on-colours-cost/>

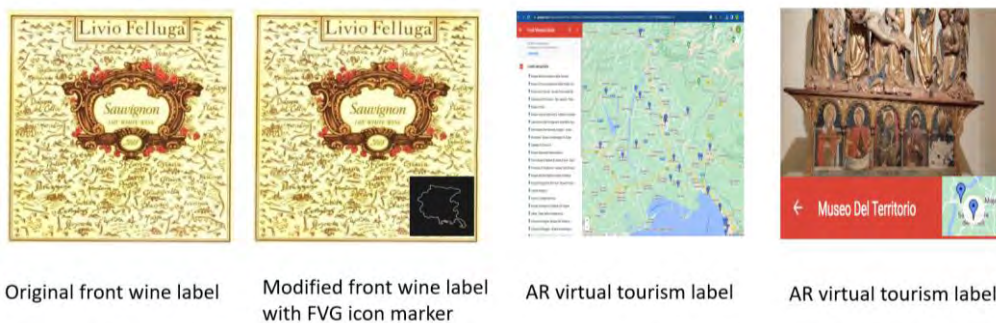


Figure 6

A simulated AR pathway: one way a prestigious wine label might promote FVG tourism.

However, a corpus-based analysis of 100 YouTube English-language videos selected on the basis of the video titles' reference to AR readings of wine labels, suggests that in the 2015-2023 period there were virtually no linkages between wine-labels, tourism and AR technologies. This appears to be due to the predominance of videos produced by AR companies, the precise

distribution being: 46 AR companies; 39 winery brands; 9 news reports; 6 wine associations. Moreover, as Figure 7 shows, even though an effort was made to include as many examples relating to Italy as possible, countries where English is the first language made up two-thirds of the corpus.

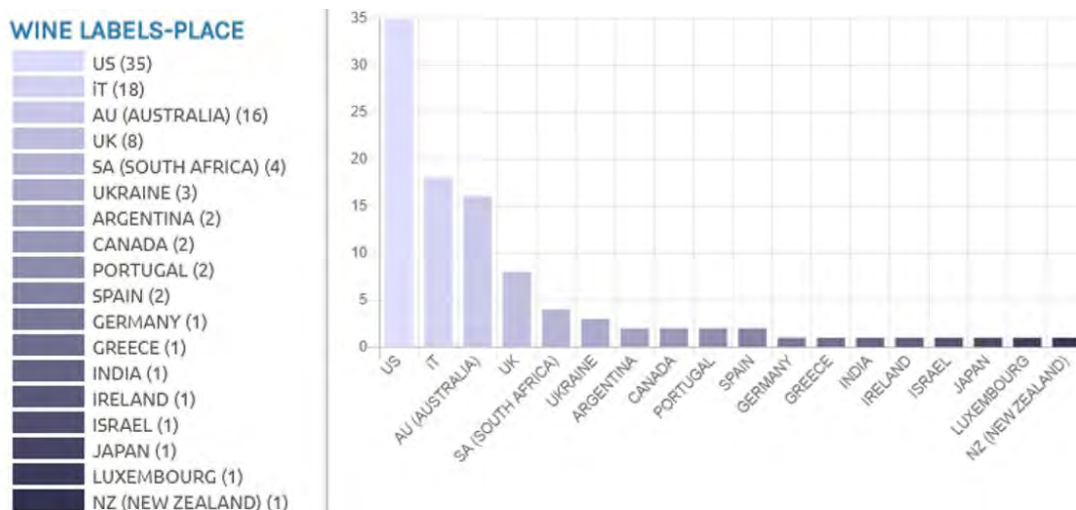


Figure 7

An OpenMWS printout of countries referenced in the AR readings of wine labels.

Despite the celebrated use of wine labels to tell crime-related stories (Wise, McLean 2021) that target a highly specific market segment,⁷ many AR-enhanced wine label videos merely focus on the ease with which smartphone users can undertake such readings and are thus adverts advocating the use of this technology rather than wines or wine tourism. As Figure 8 shows, the focus is thus typically on special effects (e.g. of the floral type also present in Figure 10) rather than on structured pathways guiding wine consumers to tourist destinations as proposed in Figure 6; as Figure 3 above has shown, such pathways are in fact often implemented in winery websites. The general concern for illustrating special AR-generated effects is so strong that videos demonstrating AR's capacity to generate audio-enhanced labels (32 talking; 1 singing) do so without ever illustrating the use of voices as tour guides.

⁷ As Wise and McLean (2021) point out "Using Augmented Reality and interactive story-telling, 19 Crimes wine labels feature convicts who had committed one or more of 19 crimes punishable by transportation to Australia from Britain. The marketing of sparkling wine using convict images and convict stories of transportation have not diminished the celebratory role of consuming "bubbly". Rather, in exploring the marketing techniques employed by the company, particularly when linked to the traditional drink of celebration, we argue that 19 Crimes, while fun and informative, nevertheless romanticises convict experiences and Australia's convict past"; see also Lyons (2020) and Szentpeteri (2018).

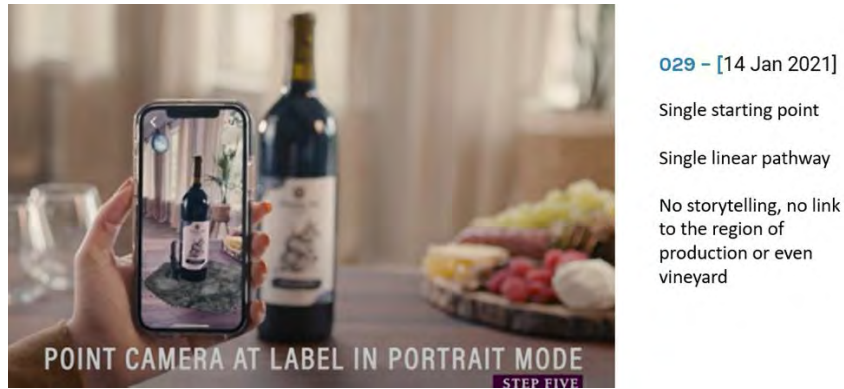


Figure 8
A typical AR company’s promotion of consumer’s use of smartphones to read wine labels.

Figure 9 shows that the vast majority of the videos in the corpus illustrate a vertical smartphone position with just the eleven videos shown in Figure 9 illustrating mixed horizontal and vertical positions, with a further 4 videos (not shown) illustrating a horizontal position to the exclusion of a vertical one.

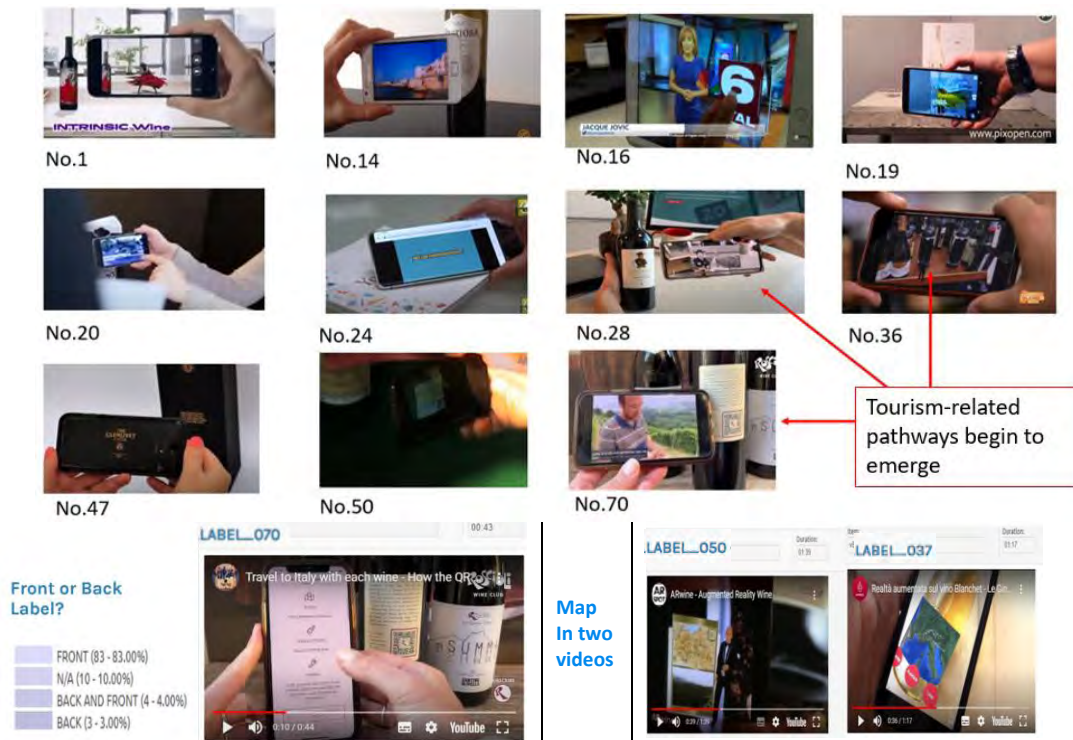


Figure 9
OpenMWS analytics: visual fact checking on AR wine label readings.

While three of the videos in Figure 9 show that a horizontal position will favour *enoturismo*, it is striking that in their 7,562 seconds of combined footage, the

videos only dedicated 79 seconds to the horizontal position (i.e. barely over one per cent). The much-claimed use of back labels proves to be restricted to a small percentage (7%) as does the inclusion of a map (2%). The creativity required in experiential marketing appears not to be taken into consideration with very few of the videos in the corpus bearing any relation to tourism.

4. Genre ecologies and marketing strategies

From what has been stated above in Section 2, it is clear that English-language marketing of wine-based tourism in Italy has relied heavily on individual companies' digital marketing. However, in the last fifteen years, specialist companies operating travel booking and tour planning for wine-related travel experiences have emerged; as well as allowing consumers to browse through wineries and to book tours, such sites provide services enabling wineries, smaller ones in particular, to participate in wine tourism.⁸ Likewise, over a slightly longer timescale, regional institutions and small regional tour operators have emerged specializing in the marketing and execution of food and wine tours.⁹ Such sites allow enthusiasts to immerse themselves in wine culture by acquiring information about the locations of various wineries and vineyards, their history, types of wine produced and tour availability. As such, these sites already constitute an immersive form of *enoturismo*, allowing consumers to experience the special features of a particular wine, or a particular winery. Yet, in recent years, within experiential marketing, such virtual journeys have taken a further immersive step by allowing consumers to buy a package consisting of a customised interactive online video tour while sitting at home enjoying the wine that has been shipped to them; hence:

During the video calls guided by producers, participants will not only taste exquisite wines and gastronomic products but also have the opportunity to establish direct contacts with producers, enhancing the experience and

⁸ Sites with Italian destinations include the following: *Divinea* (<https://www.divinea.com/>) with an English and Italian language site for bookings in many Italian regions (founded in 2019); *Winding* (<https://www.winedering.com/>) with a site in English, Italian, Spanish, French and German for bookings predominantly in Italy (founded in 2016); and *Winerist* (<https://www.winerist.com/>) an English-only website whose worldwide offering includes Italian destinations (founded in 2011); *Winetourism.com* (<https://www.winetourism.com/>), founded in 2018, with bookings in claims to be the “largest online booking platform designed to make wine tastings and tours more accessible to interested wine drinkers around the globe” (<https://www.winetourism.com/about-us/>).

⁹ Examples of the many such regional tour operator sites directed to English-speaking audiences include: *Arianna & Friends* <https://www.ariannandfriends.com/wine-food-tours/> (founded in 2007); *Abruzzo With Gusto tours* <https://abruzzowithgusto.com> (founded in 2002) and *Beescover* <https://www.beescover.com/en> which defines itself as “*una Community dedicata al turismo sostenibile ed esperienziale nel Triveneto*” (i.e. a Community dedicated to sustainable and experiential tourism in the North East area of Italy).

solidifying the bonds between the team and the vibrant world of Italian winemaking. (<https://divinea.com/blog/en/online-wine-tasting/#how-it-works>)

When promoted through social media, such as YouTube videos, the realignment in the genre set deployed in the marketing of such packages emerges even more clearly; seeking customer engagement and bonding, already present in the previous example, is more forcefully expressed in the following instance where the focus falls on stories not about the product itself but about the people who make it:

A presentation of our exclusive service: a private wine tasting session of 90 minutes associated to a wine box that we ship to you. First of all you choose the wine box you prefer among our offers. Then we will set a live streaming online guided wine sampling session in which our guide will present all wines and tell you a lot of interesting stories about the wine makers and the company. (Guided wine sampling session with Tuscan wine & food tour guide02: Arianna and Friends <https://youtu.be/45cCynSk6il>).

Invariably, this type of marketing visualises the use of computers rather than smartphones with the result that, as Figure 10 shows, AR-based smartphone readings are seldom used for the purposes of promoting wine tourism.

Smart Tasting: a trip through Salento



If you are not the one to go to Salento, Salento will be the one to come to your home! The Smart Tasting is an online experience that takes you directly to the **Varvaglione 1921** winery.

This will allow you to **taste 3 of their wines** without having to move from your home. Simply select the date and time of your video call with the winemaker, choose your preferred language, and wait for the bottles to be delivered to the address you provide.



Figure 10

Left: <https://divinea.com/blog/en/salento-vacations-7-winery-experiences-you-cant-miss/>; #smart-tasting-salento; Right: <https://youtu.be/kNp1E2X6Fd8>; at 1'3"

Indeed, while the left-hand side of Figure 10 illustrates the home-to-winery link, the right-hand side shows a frame in which the very same brand,

Varvaglione1921, has experimented with smartphone-read labels. The latter solution is presented as little more than an eye-catching experiment in various media reports and is absent in the company's website (<https://www.varvaglione.com/en/>) whose genre set resembles that of other websites such as the one analysed in Figure 3 albeit with some media-oriented additions.¹⁰

5. Conclusions

This chapter has provided a brief study about how genres relating to wine promoting tourism marketing might be explored, one that interprets the need to “unveil the multifaceted aspects of tourism discourse by offering an analysis of traditional tourism genres from a professional and promotional perspective and, at the same time, [proposing], new investigations carried out on novel and interdiscursive genres characterized by unconventional forms of communication pervading our contemporary society.” (Maci 2020, p. *i*). When attempting to interpret such a need, the chapter has included the results of analyses of websites and a corpus of 100 videos, a basis for fuller CMDA corpus-based fact-checking that helps establish how tradition and innovation offset each other in a constant game of potential and actual realignments of the genre sets used in *enoturismo* in Italy. At a time when wine-related tourism is being consolidated by digital marketing, updating and extending the original corpus to focus more specifically on Italian wines and wineries will allow testing of the assumption that AR will, in the future, register a shift from being a technological seven-day wonder to one promoting wine tourism more substantially. While traditionally glossaries are viewed as subordinate subtexts in printed volumes, in the digital world their functions have changed becoming part of the set of genres used in marketing to reach a wide variety of audiences. So far, AR applications to wine labels have relied on a limited range of genres, and have failed to support *enoturismo*. Potentially hybrid solutions combining, for example glossaries (Piccardo 2010; Rossi 2009a/b, 2013) and examples from other industries where AR technologies have encouraged virtual tours might provide a way forward (Baldry *et al.* 2023). However, inventing new multimodal genre sets for marketing purposes presupposes an ability to analyse how multimodal genres work together in specific contexts. Thus, besides posing questions that need further detailed answers in future research, the chapter has outlined the methodological bases through which a corpus-based resource, as well as being capable of supplying fact-checked responses to

¹⁰ Specifically, the main menu bar includes BLOG, PRESS and GALLERY media marketing options, where the term GALLERY refers to social media outlets such as YOUTUBE and INSTAGRAM.

marketing claims, might better capture the notion of structured pathways. This is further discussed in the second part of this two-part study.

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