

**ONLINE PROMOTIONAL GENRE SET IN TOURISM
BUSINESS: MULTIMODAL DISCOURSE ANALYSIS OF
INTERNATIONAL HOTEL, RESTAURANT, AND
TOURIST DESTINATION HOMEPAGES**

Chalita Yaemwannang



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the Degree of Doctor of Philosophy in English Language Studies**

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กลุ่มประเภทงานเขียนเพื่อการส่งเสริมการขายออนไลน์ในธุรกิจท่องเที่ยว :
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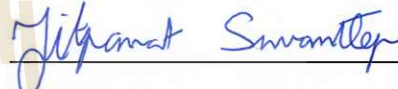
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Suranaree University of Technology has approved this thesis submitted in partial fulfillment of the requirements for the Degree of Doctor of Philosophy.

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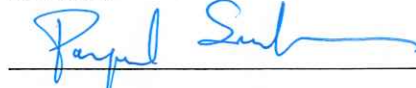
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งานวิจัยชิ้นนี้มีวัตถุประสงค์เพื่อวิเคราะห์อัตถภาคและโครงสร้างของข้อความที่อยู่ในส่วนเนื้อหาของโฮมเพจโรงแรม ร้านอาหาร และจุดหมายปลายทางการท่องเที่ยวนานาชาติ เพื่อระบุลักษณะภาษาของแต่ละอัตถภาค และความสัมพันธ์ระหว่างรูปและข้อความที่พบในโฮมเพจ และเพื่อค้นหาทัศนธาตุ (Visual Elements) และการจัดวางองค์ประกอบของทัศนธาตุบนโฮมเพจ เนื่องจากงานวิจัยที่เกี่ยวกับการวิเคราะห์วาทกรรมหลากหลายมิติที่มีเนื้อหาเกี่ยวกับการจัดวางองค์ประกอบของรูปและข้อความ และเรื่องความสัมพันธ์ของรูปและข้อความบนสื่อโฆษณาออนไลน์นั้นยังมีไม่มากนักในอุตสาหกรรมท่องเที่ยว ดังนั้นผลลัพธ์ของงานวิจัยชิ้นนี้จึงจะสามารถนำไปเติมเต็มช่องว่างงานวิจัยนี้ได้ งานวิจัยนี้ได้เลือกโฮมเพจของโรงแรม 24 หน้า โฮมเพจของร้านอาหาร 24 หน้า และ โฮมเพจของจุดหมายปลายทางการท่องเที่ยวนานาชาติ 24 หน้าจาก 8 ประเทศ เพื่อการวิเคราะห์ข้อมูลและใช้กรอบแนวคิดการวิเคราะห์ 8 ชิ้นในการวิเคราะห์ข้อมูล เพื่อให้สอดคล้องกับวัตถุประสงค์งานวิจัย การศึกษานำร่องถูกจัดทำขึ้นก่อนที่จะนำไปใช้ใน งานวิจัยหลัก และการประเมินค่าความเชื่อถือได้ในการจำแนกประเภท (Inter-Coder Reliability Test) ถูกใช้เพื่อปรับปรุงความเชื่อมั่นและความเที่ยงตรงของงานวิจัย ผลลัพธ์งานวิจัยจากคลังข้อมูลภาษา (Corpora) 3 คลังแสดงให้เห็นถึงความเหมือนและความต่างระหว่างอัตถภาคที่พบจากงานวิจัยชิ้นนี้ และอัตถภาคที่พบจากกรอบแนวคิดที่ใช้เพื่อการวิเคราะห์อัตถภาค ยิ่งไปกว่านั้น กลยุทธ์การเขียนจำนวนมากถูกใช้เพื่อสื่อสารวัตถุประสงค์การสื่อสารในแต่ละอัตถภาค ในส่วนของลักษณะภาษา นามวลีและคำคุณศัพท์ถูกใช้มากในทั้ง 3 คลังข้อมูลภาษา คำคุณศัพท์ที่พบในแต่ละคลังข้อมูลภาษาได้ถูกนำมาจำแนกประเภทตามความหมาย อย่างไรก็ตาม งานวิจัยชิ้นนี้ได้พบประเภทของความหมายใหม่ 14 ประเภท มีการพบความเหมือนและความต่างในการใช้คำคุณศัพท์ขั้นสูงสุดและการใช้ประโยคแสดงตัวตน (Ego-Targeting Phrases) ระหว่าง 3 คลังข้อมูลภาษา ในส่วนของความสัมพันธ์ระหว่างรูปและข้อความ งานวิจัยชิ้นนี้พบความสัมพันธ์เชิงสถานะ 4 ประการ และความสัมพันธ์เชิงเหตุผล-ความหมาย 6 ประการ รูปบางรูปสามารถใช้ทดแทนการใช้ข้อความได้ ทัศนธาตุและการจัดวางองค์ประกอบของทัศนธาตุที่พบบ่อยนั้นจะแตกต่างกันออกไปในแต่ละ

คลังข้อมูลภาษา ยิ่งไปกว่านั้น การจัดวางของทัศนธาตุบางอย่างนั้นจะแตกต่างกันออกไปเวลาที่ผู้
เข้าชมดูโฮมเพจในอุปกรณ์ที่แตกต่างกัน เช่น บนคอมพิวเตอร์ แท็บเล็ต และ โทรศัพท์มือถือ ทัศนธาตุ
บางอย่างนั้นสามารถพบได้เฉพาะในคลังข้อมูลภาษาบางคลังเท่านั้น สุดท้ายผู้วิจัยได้ออกแบบ
บทเรียนสำหรับการสร้าง โฮมเพจการท่องเที่ยวเพื่อเสนอเป็นผลลัพธ์ของงานวิจัยทางการสอนใน
ท้ายเล่มวิทยานิพนธ์



สาขาวิชาภาษาต่างประเทศ
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ลายมือชื่อนักศึกษา ชวลิตา หงษ์ม้วนวงศ์
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CHALITA YAEMWANNANG : ONLINE PROMOTIONAL GENRE SET IN
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This research aims to examine the moves and their structure of the textual elements in the content area of the homepages of popular international hotel, restaurant, and tourist destination websites, to identify the key linguistic features of each move, to determine the relations between the visual and textual elements found in these homepages, and to investigate the visual elements and their composition presented on these homepages. As there is a lack of multimodal discourse analysis research on visual and textual organization, and visual and textual relationships in online advertisements in tourism industry, the results of this study would be able to fill this mentioned research gap. Twenty four hotel, twenty four restaurant and twenty four tourist destination homepages from eight different countries were selected for the analysis. Eight different analytical frameworks were used to achieve these four aims. A pilot study was conducted before implementing the main study and inter-coder reliability test was used to improve the reliability and validity of the research. The main results from the three corpora show that there are some similarities and differences between moves found in the present study and the move analysis framework. Additionally, a variety of writing

strategies was found to be used to deliver the communicative purposes of each move. As for the linguistic features, noun phrases and adjectives were found to be used extensively across the three corpora. Adjectives found in each corpus were put into different semantic categories, however, fourteen new categories were identified in this current investigation. There were also some similarities and differences in the use of superlatives and ego-targeting phrases across the three corpora. As for image-text relations, four status and six logico-semantic relations were found in the current corpora. Certain visual images were also found to be used as text substitution. Common visual elements and their composition were found to be slightly different across the three corpora. Moreover, the composition of some visual elements was found to be different when viewing homepages on different devices, i.e. desktop, tablet, and mobile phone. Certain elements can only be found in a certain corpus. At the end, a self-designed course for tourism homepage production was proposed as a pedagogical outcome of this research.

มหาวิทยาลัยเทคโนโลยีสุรนารี

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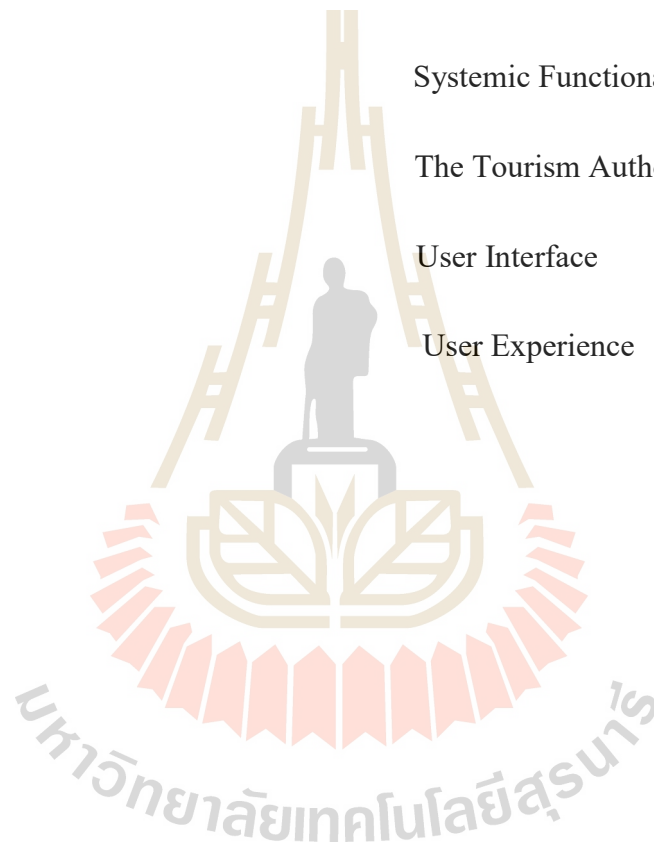
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LIST OF ABBREVIATION

AEC	ASEAN Economic Community
ASEAN	Association of Southeast Asian Nations
MDA	Multimodal Discourse Analysis
SFL	Systemic Functional Linguistics
TAT	The Tourism Authority of Thailand
UI	User Interface
UX	User Experience



CHAPTER 1

INTRODUCTION

This introductory chapter describes an overview of the proposed research to analyze four main issues in the homepages of international hotels, restaurants and tourist destinations, i.e. the moves and their structure in the textual element presented on the homepages, key linguistic features found in each move, the relationships between the visual and textual elements on the homepages, and the visual elements and their composition of in the homepages. First, the background of the research and rationale are introduced in the first two sections. After that, the rationale of the study is provided, followed by a section that presents the research objectives and research questions. Then, the significance, scope, and the list of definitions of key terms are introduced.

1.1 Background of the Research

The travel and tourism industry is considered as the world's largest industry which is also acknowledged as one of the most important activities boosting economy in most countries all around the world, and this industry has grown steadily almost every year (World Travel and Tourism Council, 2015; 2017). Regarding the world's most-visited tourist destinations, Europe has the most international tourist visitors, followed by the Asia Pacific region. Thailand is considered as the top Asia-Pacific tourist destination. Besides, one of the country's top export earners comes from tourism. It is also classified as one of the top fastest growing destinations in Asia-Pacific region (Pacific Asia Travel

Association, 2015).

There are five services within the travel and tourism industry that impact the economy. They are (1) accommodation services, (2) food & beverage services, (3) retail trades, (4) transportation services, and (5) cultural, sport & recreational services. In 2014, these five services helped generate 277 million jobs around the world. Specifically, every 1 in 11 jobs is travel and tourism related. Besides, this number is expected to rise by 11.3% in 2027 (World Travel and Tourism Council, 2015; 2017). Each of these five services has different degrees of contribution towards the economy which are direct, indirect, and induced impacts. First, the *direct* contribution of travel and tourism to the country's economy is the service that deals directly with tourists who are both residents and non-residents for business and leisure purposes, for instance, accommodation services (e.g. hotel and housing), food & beverage services (e.g. restaurant) and cultural, sport, & recreational service (e.g. travel agents, museums, leisure and recreation services). Secondly, the *indirect* impacts refer to an intermediate consumption of the products and services in tourism industry. In other words, products and services are bought from suppliers in order to form the tourism supply chain. Likewise, government spending on tourism marketing and promotion is also considered as activity that has indirect impacts on tourism industry. Lastly, the *induced* contribution to the economy relates to the expenditure spent from the compensation of employees in tourism sector, for example, the purchases of consumer goods by employees in the hotel industry such as clothing, and food (World Travel and Tourism Council, 2015; 2017).

In 2015, the member countries of The Association of Southeast Asian Nations (ASEAN), which are Brunei Darussalam, Cambodia, Indonesia, Laos, Malaysia,

Myanmar, the Philippines, Singapore, Thailand, and Vietnam, were integrated to form the ASEAN Economic Community (AEC). Additionally, from the opening of AEC, there will be a free flow of goods as a result of removing tariffs among ASEAN countries, free flow of service, free flow of investment from free and open investment to some industries e.g. tourism services, free flow of capital e.g. cross-border capital raising activities, and free flow of eight skilled professions; namely, surveying, engineering, nursing, medical, and dental professions, architectural, accounting, and tourism services. These five core elements of AEC will mold ASEAN to become one single market (Chareonwongsak, 2015). The AEC will cause many changes and challenges to several business industries in Thailand. As Thailand is a tourism country, the implementation of AEC will have a significant impact on Thailand's tourism industry. With the free flow of investment, many foreign investors will come to invest in Thailand. Particularly, foreigners are allowed to take ownership up to 70% in tourism services after the AEC implementation. Apart from the investment matter, Thailand will receive more income from tourism as Thailand is initiated as a center of the region. Therefore, it is expected that Thailand will have more tourists from ASEAN countries. However, in order to create awareness and attract tourists from ASEAN and other countries, delivering the right information, in the right way, in the right place, at the right time is the key to success.

Particularly, the tourism industry heavily relies on the effective exchange of information between suppliers, intermediaries, regulatory and marketing agencies, and consumers (Sheldon, 1999). In terms of an information exchange between service providers and customers, advertisement and promotion activities can be used to communicate to the target customers in order to attract them to buy the products or

services (Hayward, 2002). There are many different means of media available for advertisement and promotion which aim to attract different population. Therefore, the mean of media needs to be planned carefully in order to attract their target customers. In case of businesses in tourism industry, advertisements are used as one of many promotional tools to communicate to target customers and to promote their products or services.

For tourism promotion activities launched by the Tourism Authority of Thailand (TAT), Thailand has launched a variety of tourism campaigns to spur Thailand's economic growth, such as Thailand Talk to the World in 2001, Amazing Thailand Always Amazes you in 2012, Amazing Thailand It Begins with the People in 2013-2014, to name a few. In 2015, TAT has the new Thailand's tourism promotion campaign called "Amazing Thailand: 2015 Discover Thainess" in order to promote Thai tourism to the world by emphasizing unique Thai cultures and Thai activities such as Thai boxing, Thai massage, Thai cooking, Thai classical dances, and many more. Recently, TAT just launched Amazing Thailand Tourism Year 2018. This campaign aims to further strengthen the Thai tourism industry by making it more sustainable. Besides, the agenda of Thailand 4.0 will be embedded following the government's 12th National Economic and Social Development Plan to promote unique Thai local experiences and prepare Thailand as a host of international events, including Air Race 1 World Cup Thailand and 4th UNWTO World Forum on Gastronomy Tourism, to name a few (Tourism Thailand, 2017). Thailand's tourism minister expects 33 to 34 million visitors to come to Thailand in 2017. The total number of international visitors to Thailand has increased continuously from 2015 to 2017, and the largest contribution comes from Chinese visitors (Reuters, 2017). Consequently, Thai entrepreneurs and

employees need to adapt and prepare themselves to international working standards. To attract customers and promote products and services, companies need to step up their game to stand out from the competition. To be able to compete in the global market, an effective advertising is essential.

There are many ways to promote products and services. However, the most cost-effective and the fastest way to advertise products and services and to promote business globally is through the use of the Internet which provides the fastest and cheapest data transfer worldwide. People who live in different parts of the world can stay in touch and exchange information through the Internet. In tourism industry, the Internet is considered as an important source of information for tourism practitioners, and it also allows tourism entrepreneurs to promote their products globally at a much lower cost than traditional promotional tools. The Internet users tend to consult and rely on resources available on the Internet to get travel and destination information and make purchase and reservation online through tourism websites rather than other sources (Hudson, 2008). Therefore, information that is available on the website needs to be accurate, reliable, timely, and accessible in order to achieve an effective communication (Sharma & Carson, 2002). Regarding the way marketing people communicate to the target audience, language of advertising is used. In tourism context, there is a special language called the 'language of tourism' which is featured into all tourism promotional materials. Specifically, the language used in tourism and in advertising is unique and has its own characteristics. Both marketing and tourism consider 'language' as a tool used to present its authenticity, tradition, identity, local production, and local food (Pujolar, 2006; Kelly-Holmes & Mautner, 2010).

According to Barton & Lee (2013), there are certain differences regarding the

language and literacy practices between online and offline, such as writing space regarding tagging and comments. This research will only focus on online texts because the information available on the Internet is one of the most important sources to promote and sell tourism products and services successfully (Batinić, 2013). There are many online marketing channels that companies can use to promote its content, and a website is one of them. A website allows a company to provide information about their businesses, products, and services. Because the Internet never shuts, it allows business to open 24 hours a day, 7 days a week, 52 weeks a year. Therefore, the customers can reach the company at any time and anywhere that they have an access to the Internet which increases the business opportunity and the accessibility of the business. Fundamentally, the most important part of the website is its *homepage* or the first page of the website (McGovern & Norton, 2001; Kyrnin, 2007; Parker, 2012; Myers, 2012; Landa, 2013). Homepage is the first thing that new visitors encounter when they enter the website. Thus, if the business wants to make a positive impact on its potential customers, its website homepage needs to give enough information on what products or services the company offers and it needs to encourage potential customers to engage and revisit the website (Parker, 2012).

In short, the company's homepage is the most important page of the whole website and it should be both informative and attractive in order to seize customers' attention. Therefore, it is worth exploring the information and organization of the textual elements presented in the content area, the linguistic features used, the relations between visual and textual elements, and the visual elements and their composition of tourism homepages in order to comprehend what kind of information should be presented and how such content should be organized on the homepage, what key linguistic features

should be used, what the relationships between the visual and textual elements are, and what a tourism homepage should look like. The results of the present research will be very beneficial to the tourism industry, since they hopefully will strengthen online marketing to many tourism-related businesses and help Thai tourism to successfully compete in the global market place.

The present research chooses to analyze homepage of the websites of three services in tourism industry. (1) Hotel homepages in accommodation service, (2) Restaurant homepages in food & beverage services, and (3) Tourist destination homepages in cultural sport & recreation services are chosen. There are couple of reasons why these three particular businesses are chosen to be the data of this research. According to eBizMBA (2016) who ranks top 15 most popular travel websites (i.g. Booking, Tripadvisor, Yahoo! Travel, Expedia, Priceline, Hotels, Travelocity, Kayak, Orbitz, Hotwire, HomeAway, TravelZoo, AirBnB, LonelyPlanet, and Viator), there is a variety of information provided, such as accommodations, restaurants, transportations, events and travel attractions. However, it is discovered that the most commonly found information available in these travel websites is hotel-related, restaurant-related, and travel-related. Specifically, articles, information, tips & tricks, and reviews about where to sleep, eat, and see are the major topics that are always found in online travel websites. Usually, these websites put the links of the official websites of hotels and restaurants for further details and information. Therefore, information presented on the official websites needs to be so informative and persuasive that it should be able to attract customers' attention and desire to visit. Furthermore, according to Law (1993), a survey of 'what makes a city an exciting place to visit?' shows that tourists make their travel decisions based on the uniqueness, interestingness,

entertainment, and popularity of attractions and sightseeings. Specifically, hotels, restaurants, and shopping facilities are also considered during the tourist decision-making process (Law, 1993). In light of the above survey result, the present study selects to analyze homepages of hotel, restaurant, and tourist destination because they are the most commonly found information on tourism websites and they are the main factors that make tourists want to visit certain destinations.

1.2 Rationale of the Research

Since 2015, the implementation of ASEAN Economic Community (AEC) has affected the Thai economy because of the greater collaboration among the ten member nations. The English language is designated as a lingua franca or the official working language of ASEAN. However, there is a serious concern that Thailand may not yet be ready for the AEC in terms of Thai people's level of English language proficiency (The Nation Online, 2015).

Particularly, a core ambition of the AEC is to mold ASEAN to one single market by implementing the free movement of five activities (i.e. free flow of goods, services, investments, capitals, and skilled labors) under an English-mediated environment. However, Thailand is ranked 14th out of 16 countries in Asia in terms of English proficiency, which indicates the country's as "very low proficiency" (EF English Proficiency Index, 2015). The poor English language skill has generated concern among several parties such as students, teachers, and labors. Particularly, the manpower in tourism industry use the English language as a medium of communication. According to Sirikhan & Prapphal (2011), many hotel front officers in Thailand face deficiency in the use of English words and expressions. Moreover, they also found that

the hotel officers fail to deliver appropriate speech acts, politeness strategies, and sentences forming. Besides, in order to attract, entice, and offer information to international audiences on tourism websites, the English language is usually provided because it is a global means of communication. Effective use of language will definitely make the websites more reliable and more effective which leads to more visitors. So, the issue of low English proficiency is considered as one of the country's weaknesses, which needs to be improved in order to be competitive under this change. Thailand needs to have a major improvement on education and on English proficiency of its people. In terms of tourism industry, there is the free movement of labors in tourism services among ASEAN countries which mean that workers from ASEAN countries can come to Thailand to work and there will be strong competition among tourism professions. The window of opportunity is open for all stakeholders in Thai tourism as a whole to grow and expand their businesses. In effect, the attractive and informative advertisements are needed in order to create brand awareness, attract potential customers, and deliver the right message to the potential customers. To make a business stand out from the crowd, advertising is needed to be used wisely. Specifically, English language is needed to be used when advertising in an international platform.

Featherstone (1991) stated that the world of today is a “*consumer culture*”. In other words, the economy relies on mass consumption on consumer goods and the spending of consumer money. Consequently, the consumer culture shapes people's perception, values, desire, and personal identity construction (Singh, 2011). Significantly, advertisement and commercials play a vital role in manipulating people's mind and make people desire to buy products and services (Kasser & Kanner, 2004). Concerning different advertising platforms, online advertising or web advertising is one of the most

effective platforms and the most widely used among all sizes of business. Online advertising is a form of marketing that uses the Internet to promote products and services. The language used in advertising is persuasive and even manipulative which aims to attract customers to a product which is similar to the language used in tourism industry called the language of tourism. It is a unique language used to promote and to persuade people which can be found in tourism texts such as brochures, tourism websites, and other media. The language of tourism is extremely importance because it can entice and convert millions of people who are potential customers into actual clients (Dann, 1996). Moreover, according to McKercher & du Cros (2002), the language of tourism does not only aim to advertise and persuade, it also aims to manipulate customers to some extent. Typically, there are two types of advertising, which are online and offline advertising. The present study focuses on online advertising, or advertising on homepage in particular. Jakob Nielsen, a usability expert, claims that the most valuable real estate in the world is a homepage (Nielsen & Tahir, 2002). He clarifies that the homepage is considered as a company's *face to the world*. Many companies invest millions of dollars improving the company's homepage. Moreover, the homepage generally contains the most important information of a website (Landa, 2013). Therefore, it is important that the company's online presence must be attractive to attract potential customers. Regarding Thailand's context where tourism is the main source of income, it is worth exploring 'the language of tourism' used in a set of genre of hotel, restaurant, and tourist destination homepages. It can be stated that producing attractive and informative advertisements on a company's homepage will help ameliorate *company's face to the world* and promote Thai tourism better.

Accordingly, the motivation to employ move analysis, lexico-grammatical

analysis, image-text relations analysis, and homepage layout analysis of international hotel, restaurant, and tourist destination homepages arises from the need to help Thai tourism-related businesses to design visual elements and write textual content for tourism websites. As one of Thailand's weaknesses is the English language limitations, this study will help tourism service providers to write effective hotel, restaurant, and tourist destination homepages regarding textual organization, writing strategies, and linguistic features used specifically in hotel, restaurant, and tourist destination homepages in order to help them achieve their marketing objectives. Additionally, there is a lack of multimodal discourse analysis research on visual and textual organization, and visual and textual relationships in online advertisements in tourism industry. To illustrate, some research studies only focus on textual elements that appeared on tourism texts such as Dann (1996) and Ding (2008) who analyze the linguistic features in the language of tourism, while some research studies only focus on visual elements presented on tourism texts such as Camprubí (2015) who compares characteristics of tourism images presented on selected websites. Definitely, the outcome of this research would benefit many parties in tourism industry. Not only Thai tourism businesses will have advantages from this research, but also the tourism businesses from non-native English speaking countries can benefit from this research. Besides, the results of this result would be able to fill the research gap regarding multimodal discourse analysis of online advertisements in tourism industry.

1.3 Research Objectives

1) To examine the moves and their structure of the textual elements in the content area of the homepages of popular international hotel, restaurant, and tourist destination websites

2) To identify the key linguistic features of each move found in the moves and their structure of the textual elements in the content area of the homepages of popular international hotel, restaurant, and tourist destination websites

3) To determine the relations between the visual and textual elements found in these homepages

4) To investigate the visual elements and their composition presented on these homepages

1.4 Research Questions

1) What are the moves and their structure of the textual elements in the content area of the homepages of popular international hotel, restaurant, and tourist destination websites?

2) What are the key linguistic features of each move from the moves and their structure of the textual elements in the content area of the homepages of popular international hotel, restaurant, and tourist destination websites?

3) What are the relations between the visual and textual elements found in these homepages?

4) What are the visual elements and their composition displayed on these homepages?

1.5 Significance of the Research

At the end, when all the research questions have been answered, the present research produces at least four significant outcomes which can be beneficial to several parties, for example, marketing students, tourism and hospitality students, teachers, web developers, hoteliers, tourism organizations, restaurant owners, and marketers of hotels, restaurants, and tourist destinations who are the writers of online advertisement.

Firstly, from Research Question 1, the results manifest what kind of information or content should be presented and how such content should be organized on the homepage. Moves and their structure of the textual elements in the content area of the selected homepages were presented. Each move was explained regarding its communicative purpose, and the examples of each move were also provided. Then, the move structure of online advertising in tourism homepage was proposed. It illustrates both the required and optional moves, and the sequence of moves. Following the previous study from Nguyen & Pramoolsook (2015), the results from move analysis can be used to inform pedagogical implications. As for the current study, the outcomes of Research Question 1 can be used as a guideline to write textual elements on tourism homepage and to teach English language of tourism students how to produce and present proper textual information on tourism homepage.

Secondly, a list of linguistic features and writing strategies used in each move were identified. After understanding what moves should be presented on the homepages, which moves are optional and required, and how these moves are organized, the linguistic features and strategies used in each move are also provided. Importantly, the product of Research Question 2 especially benefits those who are non-native English speakers because this list of linguistic features describes the language used on tourism

homepages which is considered as the language of tourism. Some certain stylistic features of such language were indicated in the study. The readers can select and apply these features provided on the list when producing online tourism texts. Additionally, the present research also investigates writing strategies used in each move which can help the writers to create good online advertising content by selecting the available strategies that are suitable for their products and services. Following the previous research from Jing & Hongqi (2015), a list of words can be used to teach students in the classroom, especially when words are categorized into the same semantic field, such as words for cooking, or eating utensils.

Thirdly, a list of relations between visual and textual elements found in the website homepages were given. This list will help readers understand the relations between visual and textual elements regarding their status relationships and logico-semantic relations. Specifically, some texts are used to modify images, some images are used to modify texts, and some images and texts have no relation to one another. The present study examined these particular status relationships between images and texts. Moreover, the present study also specified visual elements that can replace textual elements in the homepages due to their similar communicative purposes. Besides, some elements presented on the homepages can be placed in different locations. This list provides a list of information which can be used to design homepages. Also, it will help the writers to organize textual and visual elements on the homepages. If the amount and density of the the text are overwhelming, it will take too much time for the readers to load and might appear unattractive.

Lastly, from Research Question 4, this study provided responsive web design templates for all devices (desktops, tablets, and mobile phones) with commonly found

visual components. Specifically, these templates are the integration of the results from Research Questions 1, and 4 which are the most commonly found textual elements and the layout and composition of the homepages. The templates can be used to help design tourism homepages. They also can be used to teach students in relevant fields to comprehend how tourism homepages should look like, and what visual elements should be included for the design.

All in all, it is believed that the results of the present research can play at least a small part to help Thai tourism entrepreneurs to design visual elements and write effective textual contents on their company homepages. As mentioned above, this study can benefit several parties such as people in education, tourism-related businesses, and Thai tourism industry as a whole. As for education, the outcomes of the present study can be used as a guideline for teachers to teach students who are in tourism and hospitality, marketing, and other related fields. The outcomes of the research can also benefit autonomous learners who want to learn more about textual and visual contents in tourism homepages. In terms of tourism-related businesses, both the companies that already have their websites, and those who do not own one can benefit from this research. To illustrate, the tourism entrepreneurs can use the outcome of the present study to revise, rearrange, redesign, or rewrite the visual and textual elements on their existing homepages, while those who do not own one can use the four significant outcomes of this study to create one. This study aims to increase online tourism advertising effectiveness on Thai tourism homepages in terms of its design and its content. Good advertising can make business successful. Hopefully, the present study will help Thai tourism entrepreneurs to deliver the right message to their target audience and generate more income. However, not only Thai tourism entrepreneurs can benefit

from the present study, other tourism entrepreneurs who are non-native English speakers can also benefit from the outcome of this research. Expectantly, the present study will help promote Thai tourism and boost its competitiveness in the region and beyond.

1.6 Scope of the Research

The present study aims to explore visual and textual elements, their organization and their relations, as well as linguistics features of the textual elements in international tourism homepages. The scope is confined to the following areas:

- 1) Only 72 homepages or the main web page of the selected websites of hotel, restaurant, and tourist destination are under investigation.
- 2) There are 24 cities in 8 countries that are selected to be the subjects of this research study. The selection of the countries is based on the ranking of the most visited countries in the world provided by The World Tourism Organization (2015).
- 3) The hotel, tourist destination, and restaurant homepages are selected based on their ranking in each city, which is provided by the website TripAdvisor.com. The sampling methods used and its procedures are explained in Chapter 3.
- 4) The textual elements under the analysis are taken from the content area of the homepage only. The selected textual elements are analyzed to identify moves, their structure, and the linguistic features employed in those moves.
- 5) Move identification is based on the framework developed by van der Vliet & Redeker (2014). This framework was developed from Bhatia (2005)'s generic structure of print advertisement. The reasons behind the selection of this model are explained in Chapter 3.

6) Guidelines for linguistic features analysis of the moves are borrowed from Dann (1996), Ding (2008), Mahadi & Al-Bahrani (2010), and Maasalmi (2013).

7) The interpretation of textual and visual relations in multimodal artifacts is grounded on the framework developed by Martinec & Salway (2005). The reasons why this particular framework is selected to be used in this present study are explained in Chapter 3.

8) The visual elements and their composition of the homepages are analyzed by using an explanation of key elements of a web page by West (2013) and a wireframe developed by Minnick (2016).

1.7 Definitions of Key Terms in the Research

Unless otherwise stated, the following terms used in the present research have specific meanings as explained below:

1) **International Corpus** refers to a corpus of 72 tourism homepages from 24 hotel homepages, 24 restaurant homepages, and 24 tourist destination homepages. The data in this corpus were gathered from 24 cities in 8 countries; United States of America (New York City, Chicago, and Charleston), Spain (Barcelona, La Olivia, and Seville), China (Hong Kong, Beijing, and Shanghai), France (Paris, Nice, and Marseille), Italy (Rome, Florence, and Venice), United Kingdom (London, Edinburgh, and Llandudno), Germany (Berlin, Munich, and Hamburg), and Thailand (Bangkok, Chiangmai, and Pattaya).

2) **Popular international hotels, restaurants, and tourist destinations** refer to the hotels, restaurants, and tourist destinations that were listed in the top three most popular places in each city provided by the website TripAdvisor.

3) **Genre set** means a range of texts that are used by specific professional group in their daily basis (Devitt, 1991). In this study, a tourism genre set includes discourses used by international hotels, restaurants, and tourist destinations that are presented on their homepages.

4) **Promotional genre** means a discourse that is used in advertisements. The main communicative purpose of such genre is to promote the products and/or services. In this study, promotional genre includes tourism discourses that are presented on the homepages of selected hotels, restaurants, and tourist destination organizations.

5) **Tourism** refers to a *“particular activities selected by choice and undertaken outside the home environment. Tourism may or may not involve overnight stays away from home”* (The Tourism Society in Cardiff, 1981 cited in Seth, 2006, p.5).

6) **Tourism product** refers to *“an object that attract tourists. A tourism product normally has the following elements: accommodation, transportation, dining and entertainment as well as attractions and tours”* (Arunmozhi & Panneerselvam, 2014, p.32).

7) **Hotel** refers to *“an operation that provides accommodation and ancillary services to people away from home”* (Jones & Lockwood, 2002, p.1). Therefore, this definition includes all accommodation services that serve all kind of people who spend time away from their own places for any kind of reasons, for example, hotel, motels, holiday camps, condominiums, hostels, bed and breakfast, service apartment, hospital, and prison.

8) **Tourist destination** is a *“geographic place or area with certain physical boundaries where people live in an organized fashion for a long time and which bears*

visible and permanent traces of social formation in the form of houses and other buildings where people live and spend time” (Gislason, 2012, p.35).

9) **Website** is a collection of related web pages located under the same domain name.

10) **Web page** is a document that is accessible through the Internet.

11) **Homepage** is the first web page of the website.

12) **Visual Element** is image presented on the official homepages including the visual elements manifested in header area, content area, and footer area. However, visual elements that appear in backgrounds, navigation menu, and small images of less than 10 kilobytes such as thumbnails, buttons, icons, lines, and other design elements were excluded from the analysis.

13) **Responsive Web Design** is an approach to web design aiming to allow desktop webpages to be viewed and the content adapted in response to different devices such as desktop, mobile phone, and tablet.

14) **User Experience (UX)** refers to all aspects of the end user’s interaction with the company’s products and services, including anything that the users see, hear, touch, and think about (Platt, 2016). For example, travel booking or hotel booking on tourism websites should be done with ease and speed.

15) **User Interface (UI)** refers to as the design of the interface between the web users and the website, for example, web layout, visual design, graphics and placement of text and images, color, and font (McKay, 2013). Overall, tourism websites should be easy to use, easy to navigate, and consistent.

16) **Template of the homepage** is a pre-designed webpage. In this study, commonly found visual elements are also presented.

17) **Image-Text Relations Analysis** refers to an analysis of two kinds of relations between image and text which are the status relations and the logico-semantic relations. The framework used to analyze image-text relations in the current study is adopted from Martinec & Salway (2005).



CHAPTER 2

LITERATURE REVIEW

This chapter reviews the theories and their frameworks, as well as previous studies relevant to the present research study. This chapter is divided into six main sections. First, it will begin with the background on tourism and promotional discourse, followed by promotional genre in tourism. The third section will examine the theories and concept of visual communication. Next, online media and websites will be investigated. The fifth section provides information and frameworks on multimodal discourse analysis, web content analysis, and their previous studies. This chapter will end with a summary.

2.1 Tourism and Promotional Discourse

As this research aims to investigate tourism and promotional discourse used in tourism websites, these terms need to be defined to provide a foundation for this research. To begin with, the word 'tourism', defining the word 'tourism' is not an easy task since the term is considered as a multidimensional phenomenon. However, there are many scholars in the tourism field who attempted to define the term "tourism" such as Hunziker & Krapf (1941), the Tourism Society in Britain, and the Tourism Society in Cardiff. This section demonstrates all these three definitions one by one.

First, Hunziker & Krapf (1941) defined tourism as the "*sum of the phenomena and relationships arising from the travel and stay of non-residents, in so far as they do not*

lead to permanent residence and are not connected to any earning activity". This definition differentiates the word 'tourism' from 'migration'. To clarify, migration requires permanent residence, while tourism requires both travel and stay. Nonetheless, day tours have not been included to this definition as this concept is a trip in which a tourist visits a place and returns to their residence on the same day. So, it does not fit with the definition of tourism in this context. Next, the definition from the Tourism Society in Britain (1976, cited in Seth, 2006) was "*the temporary short-term movement of people to destinations outside the places where they normally live and work and their activities during their stay at these destinations*" (p.5). Later on, this definition was revised by the Tourism Society in Cardiff (1981 cited in Seth, 2006) to "*Tourism may be defined in terms of particular activities selected by choice and undertaken outside the home environment. Tourism may or may not involve overnight stays away from home*" (p.5). Although many different definitions of tourism have been suggested, this research used the definition of tourism defined by the Tourism Society in Cardiff because the word 'tourism' does not only limit to the movement of people outside the places where people live and work, but also any other activities that people are involved with outside their home environment. This definition allows this present research to include traveling to hotels, restaurants, and tourist destinations as a part of tourism.

Besides, many scholars defined the term *discourse* differently. Bhatia (2004) explains that discourse is generally refer to "*language use in institutional, professional or other general social contexts*" (p.3). Differently, Cook (1992) refers to discourse as "*text and context together, interacting in a way which is perceived as meaningful and unified by the participants (who are both parts of the context and observers of it*" (p.2)). This research would like to use Cook (1992)'s definition because it would like to

investigate the visual and textual context in international hotel, restaurant, and tourist destination homepages, in which the whole contents allow the audience to make meaning of it.

Together, tourism discourse has become one of the most commonly used public discourses throughout the world as there are millions of tourism discourse users who use the '*language of tourism*' in communicative situations. The language used in tourism which is considered unique and specific is able to carry out multiple functions when people communicate in different occasions in tourism (Rázusová, 1996). Textuality and language used in tourism are significantly impacted by the situational context they settle in (Francesconi, 2014). Gotti (2006) also stated that the language of tourism is being considered as a 'specialized discourse'. There are also many abused terms used to describe the language of tourism such as 'restrict language', 'special language', 'codes' and 'microlanguage'. These terms used are considered inappropriate because these terms treat the language of tourism as subordination to general language rather than terminological issue. Gotti (2003, 2006) also explained that these choices of word show a complex view of tourism and the language it conveys. In particular, English for tourism is a 'specialized discourse' that has the same lexical, phonetic, morphosyntactic and textual resources as general English. Besides, Dann (1996, p.2) indicated that "*tourism has a discourse of its own*". Therefore, it is concluded that tourism has its own discourse community where people use specific language to communicate to one another.

2.1.1 Tourism Discourse Community

A discourse community is a group of people who share certain similar things in common. Its members have a special way to communicate among themselves to achieve the similar goals, values and beliefs. The way they communicate might be different from other discourse communities according to the values and beliefs they hold in common. In social and local practice, the speakers often have a repertoire of social identities and a *linguistic repertoire* that they portray within their particular communities (Paltridge, 2012).

Swales (1990, p.24-27) indicated that a discourse community is established when it complies with these criterions;

- *it follows the recognized public goals;*
- *it has a communication mechanism among its members that includes not only the provision of information but also the provision of feedback;*
- *its communication mechanism is secured via one or more genres;*
- *it has developed specific vocabulary;*
- *it has a perspective of acquiring new membership*

Additionally, there are six characteristics that are needed to be achieved in order to identify a group of individuals as a discourse community. The present research identifies that tourism has a discourse community of its own. Therefore, these six characteristics of a discourse community are examined individually to support such argument.

(1) Share common public goals: Regarding tourism discourse community, the public goals of this community are to encourage actual and potential customers to

travel, to persuade customers to make a purchase, and/or to inform people about destinations, products and service.

(2) Use intercommunication among discourse community members: The present research solely focuses on the communication between business and customer. Business normally uses advertising as one of the marketing tools to communicate with their target customers. There are several marketing communication tools that can be used in business-to-customer communication, all methods are explained in 2.1.3.1. Nowadays, the most cost effective and real-time communication between business to customer occurs in an online platform. A lot of businesses use their official websites to reach their target audiences and communicate with their customers.

(3) Exchange information and feedback among its discourse community members: Concerning tourism discourse community, information exchange and feedback given between tourism discourse community members can be done through several ways. For example, customers can contact business directly through email, phone call, or even face-to-face on the spot, they can post reviews on travel websites such as *TripAdvisor*, or other social media platforms.

(4) Use multiple genres in communication: Tourism discourse community also uses multiple genres in communication. The choices of a communication genre depends on different situations and different target audiences. To clarify, tourism books, websites, business reports, and brochures can be used in different occasions and different target groups whether it is customer communication or organizational communication.

(5) Acquire some specific lexis usage within discourse community: As for tourism discourse community, people who are in this community also use special

discourse in communication which is called ‘the language of tourism’ which is explained further in 2.1.2.

(6) Incorporate a suitable content and discursal expertise when communicating among its members: In case of tourism discourse community, there are several travel websites and social media that allow web users to generate their own content whether they are online reviews, travel diaries, or blogs. The user-generated content plays a vital role in the tourist decision making (Molz, 2006 cited in Manap & Adzharudin, 2013). Everybody can read the content and exchange their travel-related information online which are written by the businesses themselves or the experienced travelers. So, the novice members and expert members in this context are content providers, beginner travelers, and experienced travelers.

From all information above, it can be confirmed that tourism has a discourse community of its own as it fits into the six characteristics of a discourse community.

2.1.2 The Language of Tourism

“The language of tourism transmits timeless, magical, euphoric, and tautological messages which contain the circular expectations and experiences of tourists and tourism. Indeed, so pervasive and essential is the language of tourism that, without it, tourism itself would surely cease to exist” (Dann, 1996, p.249). From this description, the notion of persuasiveness is considered as an important element in the language of tourism. Similarly, Mahadi & Al-Bahrani (2010) state that the ultimate aim of the ‘language of tourism’ is to attract and persuade potential tourists. Furthermore, marketing and tourism consider ‘language’ as a tool used to present its authenticity, tradition, identity, local production, and terroir (Pujolar, 2006; Kelly-Holmes &

Mautner, 2010). There are many scholars who have pinpointed the characteristics of touristic language, as follows;

Dann (1996, p.294) states that “*the language of tourism covers all forms of touristic communication at every stage of the trip*”. This means there are multi-forms of language that are embedded in different contexts of situation and timing regarding the particular needs and requirements. Therefore, it can be said that language of tourism is a functionally-oriented methods of communication and attraction. He also asserts that the language of tourism has certain characteristics, for instance, lack of sender identification, monologue, euphoria, and tautology. However, it can be argued that his statement is only correct in certain limits. To clarify, in a particular situation, the identity of sender or the producer of the language is identified within the text. Therefore, it cannot be said that the language of tourism lacks sender identification completely. Moreover, nowadays the language of tourism is changing as it is not wholly a monologue type but dialogues between the business owners and the tourists.

MacCannel (1989 cited in Rázusová, 1996) suggests that people usually look for something new and exotic when they seek for tourist destinations. However, not all tourists seek for those qualities. There are many people who prefer to travel to familiar places or somewhere that shares a mutual means of communication, or else they prefer to hire a local guide to assist them. Dann (2002) explains that the feeling ‘lost’ could occur when there is no suitable means of communication. Mahadi & Al-Bahrani (2010) assert that there is a variety of promotional discourses that can be used, and they can be both written and spoken genres such as leaflets, brochures, or any other advertisements. Both the native language and the English language should be used to explain information, so that tourists can understand the context better.

Many scholars have investigated the characteristics of the language of tourism. They pinpoint certain characteristics that are found in tourism texts. Generally, the language of tourism lacks sender identification because the focus of the context is on the addressers who show their attitudes towards the produced content, in order to allure and impress the readers with a certain emotion. Besides, Chastain (1967 cited in Tipmontree, 2007) states that the language used in tourism advertisement must be concise, short, attractive and avoid using flat and dull words.

As for online tourist information texts in English, Ding (2008) asserts that nouns and noun phrases are frequently found in online tourist information texts which phrases can function as subject, object, complement, predicative and the attribute to help tourism texts communicate to their audience more effectively. Examples of noun phrases are 'design hotel', 'boutique hotel', and 'lifestyle hotel' that help create intimate, luxurious, or quirky hotel environments which differentiate the hotels from larger chain brands.

Another characteristic is the use of ego-targeting phrases. Ego-targeting is the way that advertisers communicate to their target audience through texts by using the word *you* to address directly to the reader. It is found that ego-targeting phrases are commonly used in the language of tourism to affect tourists emotionally. When tourists find themselves being addressed personally, they will feel important, respected, and pampered. It is suggested that 'pampering through language' can affect directly tourists' experience because it leaves them with good memories of their vacation and it could affect tourists' future decision-making on their future visit (Mahadi & Al-Bahrani, 2010; Maasalmi, 2013).

In terms of linguistic features of the language of tourism, Dann (1996) examines the Lonely Planet guide from linguistic point of view and pinpoints some unique properties found within the language of tourism as follows;

- **Emphatic speech by using superlatives:** e.g. *Trani cathedral is the most sublime sight in all Puglia; Lecce's over-the-top architecture is pure showbiz, which would put the gaudiest movie set to shame; [...] perhaps on those who dared to build so seductively to the senses; Puglis in April - glorious; Torre Pizzo was the most beautiful beach on the coast; it was the water that I'll never forget - so blue it hurt our eyes;*
- **Key-words used:** e.g. *charming reminder; heavenly coastline; fantastic food; wonderfully ornate baroque Basilica; extraordinary revelation; matchless mosaic;*
- **Value-laden epithets:** *funny-looking trulli; dappled shade; picture-perfect cathedral; green and pleasant valley; sun-split waters; intriguing network; dazzling death and refinement of Magna Græcia; sugar-soft, white-sand beaches; oh-so-elegant city; brilliant angry sun; rolling green hills; fragrant pines;*
- **Authenticity:** *authentic festivals; true style; unspoiled landscapes;*
- **Similes and metaphors:** *emerald waters; the "Pearl of Puglia"; [...] what about a cathedral rising like Venus from the deep blue sea?; It's rolling green hills and grey stone walls are just like the English West Country but the weather is much better; pearly white Locorotondo; [...] in Gallipoli, Puglia's very own Portofino;*
(p.294).

All in all, it can be concluded from Dann (1996)'s work that Lonely Planet promotes destinations by emphasizing their beauty, authenticity, and uniqueness and using clear, short, positive, and active words. The majority of linguistic features presented on Dann (1996)'s list consists of adjectives as modifying words to create a vivid imagination of tourist destinations. This particular list influences the present research to investigate the adjectives and noun phrases used in online tourism homepages.

Even though many scholars have examined the language of tourism used in promotional tourist destinations such as MacCannel (1989 cited in Rázusová, 1996), Dann (1996), and Mahadi & Al-Bahrani (2010), there is a lack of study on tourism discourse for online advertisement especially in the context of Thailand. Importantly, although tourism industry in Thailand is a crucial economic factor and a major source of income, little attention has been paid to linguistic mechanisms of tourism discourse for online advertisement.

2.1.3 Promotional Discourse and Its Application

Habermas (1984) and Fairclough (1994) describe promotional discourse as a 'strategic' communication since many businesses use it as a corporate 'reputation management' strategy due to the fact that objective of corporate advertising is to present information and public accountability to its followers. The most dominant and significant form of promotional discourse is 'advertising discourse'. In general, advertisement is described in terms of its predominant, cognitive or persuasive functions which aim to persuade people to purchase a product or service. However, interestingly, many scholars interpret the functions of promotional genre differently.

To illustrate, Cook (1992) claims that advertising also has other functions such as amusing, informing, pleading, warning, and many more. Even though there are many functions in advertising discourse, emotional and phatic functions are considered as the most significant aspects of all. Besides, Goffman (1979) and Cook (1992) view both of these functions as a crucial factor in advertising, and they call them *display*. Specifically, the main purpose of display is to initiate and maintain its identity, as it is needed for any successful advertisement to differentiate its own identity to others. Cook (1992) asserts that the process of identification that occurs between the addressee and the situation is embodied in the advertisement as a relationship between four worlds; (1) the world of sender where it refers to the place where the product is constructed, (2) the fictional world where it involves the characters who present the products, (3) the fantasy world of the receiver, and (4) the real world of the receiver. Cook (1992) further explains that “*to push the product, via the world of fiction and fantasy, into the real world of the consumer (p.177)*” is the ultimate aim of the message sender. However, in order to accomplish that, not only the sufficient exposure of information from the fiction world towards the fantasy world is needed to be achieved, but the sufficient communication between the message sender and the message receiver is also needed to be completed. In pursuance of this goal, a variety of strategies can be used in advertising discourse. The most widely-used strategy is the textual-discursive strategy or the use of language and visual images together, followed by the creative manipulation of language, the exploitation of ambiguity and indeterminacy, and the attraction to personal and emotional experiences (affective, evaluative, aesthetic functions).

However, advertising discourse is not the only discourse in promotional genres. To clarify, the common examples of promotional genres include

advertisements, promotional letters, job applications, book blurbs, company brochures, travel brochures, and many others more. It can be explained that these examples have great overlapping qualities in terms of its 'communicative purposes' (Bhatia, 2005). The most dominant communicative purpose of promotional discourse is the purpose of marketing and selling for profit. However, Timms (2004 cited in Price, 2007) claims that the ultimate aim of promotional discourse does not fundamentally relate to the 'goods selling' part, yet a promotion of publicity for a cause which aims toward 'material' acts, such as charity works, sponsorship, and public donations. Besides, not only promotional discourse that has promotional values, Bhatia (2005) states that promotional values are also found as one dominant characteristic of both professional and academic genres. Particularly, promotional values are crucial and have influenced discourses in general for some time, especially there is a lot of involvement of new technologies in mass communications. These technologies lead to a massive information explosion in the market. Therefore, advertisements and promotional activities have gained more interest in business sector and other areas of social concerns such as professional and academic activities.

In terms of tourism industry, marketing and promotion are crucial tools to highlight the company's competitive advantages, to establish a positive image, to promote the company's products and service, to attract customers' attention, and to make them purchase certain products and services. For example, an effective advertising could help a country gain more popularity and help persuade people to visit that country, tourist attractions, hotels and restaurants. It is important for every company to select and use an effective promotional campaign in order to have a high impact on the potential customers.

Different promotional discourses might use different medium of communication such as audio, print, or visual. Also, the format of discourse such as move structures and sequence, strategies used, lexico-grammatical features are also varied according to its medium (Kathpalia, 1992; Bhatia, 1993). To illustrate clearly, this research adopts the constellation of promotional genres from Bhatia's work (2005, p.217) as displayed in the Figure 2.1.

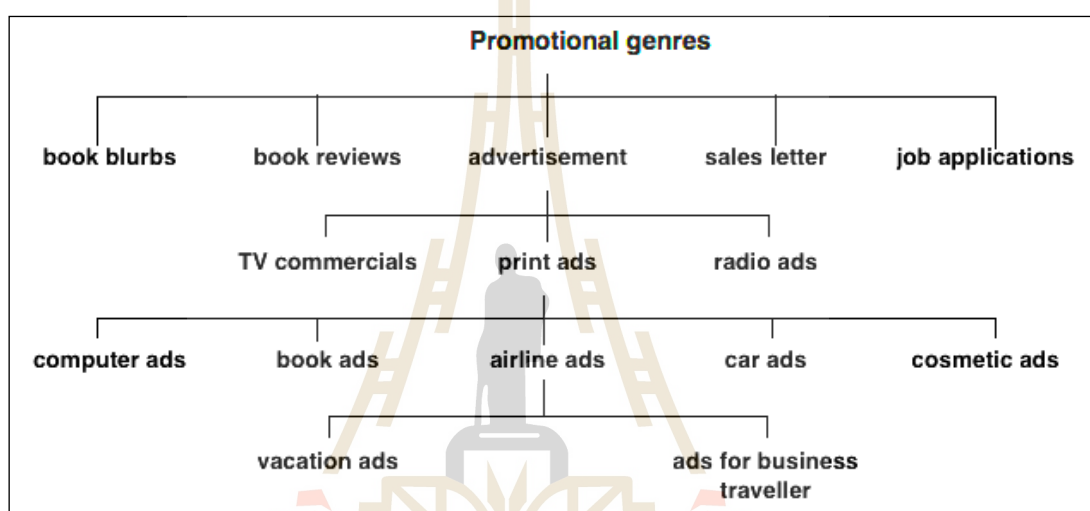


Figure 2.1 Level of promotional genres from Bhatia (2005, p. 217)

From information above, it can be concluded that tourism homepages from three selected services; namely, hotels, restaurants, and tourist destinations are considered as promotional discourses. These homepages are in advertising classification according to Bhatia (2005)'s level of promotional genre as the communicative purposes of these homepages are to attract, promote, and persuade customers to travel and to purchase their products/services which are similar to the communicative purposes of promotional discourse. Besides, they employ both language and visual images together.

2.1.3.1 Types of Advertising

There are two types of advertisements; traditional advertisements and Internet advertisements. On one hand, traditional advertisements are ones that are not portrayed on the Internet but they can be found in traditional offline media types, for example, outdoor, print, radio, television, and direct mail. On the other hand, Internet advertisements are the advertising that is published online such as websites, pop-ups, banner and e-mail advertisements (Zeff & Aronson, 1997).

Zeff & Aronson (1997) suggest that traditional advertising and online advertising differ in various points. They stated that online advertising offers many advantages in which the traditional advertising cannot. Specifically, online advertisers are able to track their consumers' behavior via the number of clicks on the adverts. Additionally, online adverts are more flexible and interactive compared with the traditional adverts such as print ads. To clarify the flexibility in terms of timing, the ads can be placed any time and anywhere. Also, the ability to change or delete the content can be done in real time. However, if advertisers want to change or revise the content posted on the traditional adverts such as on papers or magazine, they have to wait until the next issue is being published. In the case of interactivity, it is how customers are able to respond and interact with the adverts. Customers can respond to the online advertisements more easily than to the offline adverts. All in all, online advertising is cheaper and able to reach a larger number of potential customers.

2.1.3.2 Advertising Language

It is undeniable to say that language plays a vital role in advertisement. The language used in advertising has an influence over people mind and behavior, as it carries persuasive communication. Cook (1992, p.1-2) asserts that there

are some unique features in the context of advertising discourse that must be understood, as follows,

1. *Substance: (=physical material of ad)*
2. *Music and pictures*
3. *Paralanguage: (voice, gesture, type and size of letters, etc.)*
4. *Situation: (“the properties and relations of objects and people in the vicinity of the text, as perceived by the participants”)*
5. *Co-text: (“text which precedes or follows that under analysis”)*
6. *Intertext: (“text which the participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which affects their interpretation”)*
7. *Participants: senders, addressers, addressees and receivers*
8. *Function: (“what the text is intended to do by the senders and addressers, or perceived to do by the receivers and addressees”)*

Besides, Vestergaard & Schrøeder (1985) provide useful concepts to analyze linguistic features in advertising. There are five critical features; (1) cohesion and coherence in text, (2) given and new information, (3) presupposition, (4) the sign: a signifier and a signified, and (5) icon vs. index vs. symbol.

Aside from the linguistic features mentioned above that can be used as a guideline to analyze advertisement, the persuaders' *choice of words* used in advertisement is very critical. This section examines the lexical variations found in advertising language in order to understand how persuader could persuade target customers in advertisement. There are four parts of lexical features to be examined; lexical diversity, language imagery and vividness, language intensity, and equivocal language (Dillard & Pfau, 2002).

Firstly, *lexical diversity* is known as vocabulary range that speakers manifest in their communication. It can be measured by using a type-token ratio (TTR) - the number of variety words used in a message (types) divided by the total number of words (tokens). If it shows a low number of TTR, it means that a speaker's vocabulary is redundant. On the other hand, if the number of TTR is high, it means that a speaker's vocabulary is diverse. Bradac *et al.* (1977) claim that lexical diversity can affect listeners' judgments of speakers. According to the principle of "preference of complexity", listeners prefer complexity as they think it is more interesting. Therefore, they also prefer lexical diversity because it offers more complex word choices. A different research study produced by Bradac *et al.* (1976) also claim that lexical diversity affects directly judgement of speaker's competence and socioeconomic status, and it leads to the effectiveness of image's perceptions. To conclude, high lexical diversity is associated with listeners' judgment toward a speaker's credibility and social status. Also, it could have a positive effect on the persuasion activity.

Another aspect of lexicon studies in persuasive language is *language imagery and vividness*. This aspect refers to verbal imagery, in other words, the ability of words used to bring out images in listeners' mind. It is explained that some words can elicit more imagery than others. Especially, concrete words, use of detail, and/or emotional language are considered to draw out more imagery or more vivid information than abstract words or unemotional language. Additionally, vivid language and verbal imagery can create positive impact on persuasion (Rossiter & Percy, 1978). However, some scholars argued that to create positive impact on persuasion, a resource-matching perspective between cognitive resources of information and listener should be achieved (Kelly & Block, 1977). The notion of vividness causes controversy as there

are many different conceptualizations and operationalizations defined. Some scholars such as Taylor & Thompson (1982) refer vivid information as concrete language, pictures and videotapes, direct experience, and case histories. Meanwhile, some scholars (e.g. Keller & Block, 1997) refer vivid language to concrete language. Differently, Herr *et al.* (1991) claim that only face-to-face communication is considered as vivid information which is not the case for printed information.

The third feature is *language Intensity*. According to Hamilton & Hunter (1998), there are two approaches that can be used to define language intensity. First, language intensity can be viewed as a stylistic features of message. These features include emotion-laden words (e.g. *horrible* and *excellent*), or specific graphic language (e.g. *astronomical* and *completely*). Second, language intensity is viewed as reflection of the extremity. For example, the word *horrible* is being used by speakers to describe a government policy in more intensive way than those who describe a government policy as *disconcerting* (Bowers, 1963). There are many studies on the relationship between language intensity and persuasion. The results show that language intensity increases speaker dynamism which leads the message receiver to perceive message more clearly. As a result, message clarity positively makes message receiver perceive the information in a more competence and trustworthy way (McGuire, 1969).

Lastly, equivocal language is stated as one strategy in communication which is to decide how clear or how equivocal information in a persuasion context. In some situations, such ambiguous information plays critical roles when being communicated in a specific context. For example, Eisenberg (1984) mentions that ambiguous speech of mission statement in organization could lead to consensus because it allows individual interpretation to understand the context

according to individual attitude and goal. However, many researchers (e.g. Williams, 1980) found that equivocation might impact perceptions in terms of credibility, message recall, and agreement.

To conclude, diversity of words use by persuader, the language imagery within listeners' minds, language intensity, and the ambiguity of the language use could affect the perception of listeners toward persuader credibility and attitude. Interestingly, the persuasiveness quality seems to be commonly found in both the language of tourism and advertising language. Therefore, this study reviews the persuasive strategies in the following part.

2.1.3.3 Persuasive Strategies

One of the qualities found in both the language of tourism and the advertising language is the persuasiveness because both types of language aim to persuade the readers to purchase an advertised product or service and to entice the readers to visit a destination. According to Rank (1976), there are four major persuasive *strategies* and six associated *tactics* used in advertising. As for the strategies, the first persuasive strategy is to intensify their own good points. The second strategy is to intensify the weak points of the opposition. Next is to downplay their own weak points. The last strategy is to downplay the good points of the opposition.

Concerning the tactics used in persuasive discourse, **repetition**, **association**, and **composition** tactics are used to help intensify both good or bad points of the competitors, while **omission**, **diversion**, and **confusion** tactics are used to downplay their own bad points or competitors' good points. Each persuasive tactic is explained, respectively (Larson, 2012).

Firstly, *repetition* tactic can be done by repeating good or bad points about a product, person, and candidate over and over. According to Petty & Cacioppo (1980 cited in Burgoon, 1989), multiple exposure to persuasive messages is found to be more effective than one time exposure. However, this technique only works to a limited extent of repetitions.

Secondly, *association* tactic can be done by trying to associate the products/services with a cause, brand, and so on to something that the audience likes or dislikes. For example, a good advertisement tends to create a strong emotional response and then try to link their brand to associate with that feeling. For example, the brand Nike is linked to victory and the brand Coke is linked to family,

Next, *composition* tactic uses the use of nonverbal or visual means to emphasize one's good points or the opposition's bad point. For example, when organizing elements on the magazine, it is believed that the upper-right and lower-left corners are less likely to receive full attention from the readers.

Fourthly, *omission* tactic is used when the persuaders purposely avoid emphasizing their imperfections or weak points. For example, images presented on restaurant advertising use several techniques which are known as "food cosmetics" to make the unappetizing-food look better in photography (Larson, 2012).

Fifthly, *diversion* tactic is used when the persuaders try to shift attention away from specific event. This tactic is commonly used in political campaigns. For example, the politician tries to attack the opponent by using his/her personal issues rather than discussing the issue in focus (Wahl, 2016).

Finally, *confusion* tactic means leaving the audience with uncertainty. For example, the persuader uses a lot of technical jargons or terminology

to make the audience believe that they know what they are talking about. Particularly, the audience tends to agree with the persuaders when they sound confident when they use technical terms (Wahl, 2016).

From the review above, there are many persuasive strategies that can be used in different contexts. As for the tourism context, the definition of the language of tourism from Dann (1996) indicates that the language of tourism transmits euphoric and tautological message which is highly persuasive. To compare this particular definition to the review of persuasive strategies above, it can be said that the strategies *omission* and *repetition* seem to be commonly used in tourism artifacts. The current study is influenced by this idea and would like to investigate the language used in tourism, specifically, the adjectives used in different semantic categories in order to find similarities and differences regarding adjectives used in different tourism homepages which are hotel, restaurant, and tourist destination.

In consideration of this information, the present study is also influenced by the notion of the persuaders' choice of words used in online tourism advertisement regarding a language imagery and vividness, and the persuasive strategies used. As the present research focuses on an analysis of both textual and visual elements presented on tourism homepages, it is known that the language used by tourism service providers needs to be able to advertise, lure, and persuade target customers. Importantly, it needs to be able to project a vivid imaginary and exciting of certain destinations. Therefore, this present research examines the use of noun phrase, the use of adjective, the use of superlative, and the use of ego-targeting phrase presented on hotel, restaurant, and tourist destination homepages.

2.2 Promotional Genre in Tourism

From the previous review, promotional discourse and advertising language in general are investigated. In this section, promotional genre specifically in tourism is explored as the present research solely focuses on promotional discourse in this field. First, the notion of 'genre set' is needed to be clarified owing to the fact that the present research includes one set of genres in tourism in the study as samples. Next, the notion of promotional discourse in tourism is reviewed.

Many scholars who specialize in genre studies have originated many useful concepts to describe 'the connection between genres' which allows their users to carry out social activities. However, the concept of 'genre set' was introduced by Devitt (1991) when she uses this term to describe "*the set of genres used by tax accountants to perform their work* (p. 341)". This statement can be explained that there are several texts that are used together to perform tax accounting which Devitt (1991) refers to as 'the set of genres'. She also states that a genre set consists of a group of typical professional genres which take part in one's professional activity routine. Also, within the same profession, different texts from the same professional genre set also display similar patterns. Bazerman (1994, pp.98-99) provides a reasonable explanation of genre set which supports the definition given by Devitt (1991) below:

The genre set represents ... only the work of one side of a multiple person interaction. That is, the tax accountants' letters usually refer to the tax code, the rulings of the tax department in this case, the client's information and interests, and these references are usually presented in highly anticipatable ways appropriate to the genre of the letter, but the genre set is only the tax accountant's participations, as intertextual linked to the participations of the parties.

All in all, one particular set of genres consists of several discourses that interact to achieve the work. Bazerman (1994) also claims that every disciplinary community has genre sets of its own which are used to communicate among the members of particular profession or community. Therefore, it can be concluded that tourism community has a variety of genre sets of its own which are used to perform the works. However, the researcher would like to look at the bigger picture of the whole tourism industry, not only one specific task. Specifically, tourism is a set of leisure activities. As mentioned in 1.1, there are five services within tourism industry (e.g. accommodation services, food & beverage services, retail trades, transportation services, and cultural, sport & recreational services). Even though these five services do not explicitly coordinate the works, they work interdependently in order to generate incomes for the country. Therefore, the present research would like to propose to treat homepages of hotel, restaurant, and tourist destination representing these five services within tourism as a tourism genre set.

2.2.1 Traditional Forms of Promotional Genre

The traditional forms of promotional discourse can be found in advertisement as this form of promotional discourse aims to inform and promote ideas, products, or services to particular group of people. Advertising is a form of marketing communication that can help deliver promotional marketing messages to the target customers. In the context of tourism industry, advertising is different to other industries in terms of its products. Specifically, most of the products and services available in tourism industry are both tangibles and intangibles. A tangible product is the product that can be seen, such as a hotel, while an intangible aspect of tourism cannot be seen

or touched by customers, such as a package holiday. Customers buy a holiday package or a concert ticket on the basis of symbolic expectations. These symbolic expectations can be demonstrated through words, pictures, sounds and other media. Therefore, leisure and tourism experiences are being established in customers' imagination through media and advertising. It is stated that tourism marketing is all about selling of dreams, and tourism by itself is an illusion. Therefore, it is essential for tourism and leisure marketing to be able to promote the intangible values and experiences and help create the perceived value of the products. Particularly, tourism and leisure operators use a lot of images in their advertising in order to help the viewers construct an image of certain destinations, places, products and services in their mind (Morgan & Pritchard, 2000). Therefore, in tourist brochures, tourist advertising consists of several images and text altogether.

Morgan & Pritchard (2000) state that there are twelve tools that can be used to promote or advertise in tourism. Each tool uses different media of communication to communicate with target customers such as brochure, television, and the Internet. To illustrate, the twelve key tourism and leisure promotional tools adopted from Morgan & Pritchard (2000, p.8) are shown in Table 2.1 below.

Table 2.1 The key tourism promotional tools by Morgan & Pritchard (2000, p.8)

	Tool	Comments
1	Media advertising	Television, press, radio, billboards, and the internet; also tourist board and travel-related guides, books and brochures that sell advertising space
2	Public relations	All media exposure appearing as editorial, not as paid for advertising space, included 'ambush' and 'guerrilla' marketing

Table 2.1 The key tourism promotional tools by Morgan & Pritchard (2000, p.8)**(Cont.)**

	Tool	Comments
3	Personal selling	Meeting, workshops, telephone contact aimed at distributors and trade purchasing to sell on to end users; also aimed at customers, e.g., at travel agents
4	Sales promotion	Short-term incentives to induce purchase - aimed at salespeople, distributors and consumers
5	Price discounting	A common form of sales promotion - aimed at wholesalers, retailers and consumers
6	Distribution channels	Systems by which consumers access products and services, including computerized networks
7	Familiarization trips	Educate and raise product awareness through sampling - aimed at wholesalers, retailers and option-formers (e.g. journalists)
8	Exhibitions and shows	Venues for display and distribution aimed at wholesalers, retailers and consumers
9	Sales literature	Brochures, leaflets and other print used as a selling and booking tool
10	Merchandising and point-of-sale displays	Atmospherics, store layout, posters, displays and other materials to create image
11	Direct mail	Part of the wider activity of direct marketing
12	Sponsorship/special events	Of community-based activities, sports and music events and 'good causes'

It can be seen from Table 2.1 that promotion can be ranged from short-term activities (e.g. sales offer) to mid and long-term investments. These activities aim to create organization's credibility and destination identity. When an organization uses promotion effectively, it can build up identity to its products and its brand (Morgan &

Prichard, 2000). Importantly, advertising plays an important role in tourism and leisure marketing because the product provided in tourism and leisure sector is a service. Additionally, the service consists of a complex set of value; it is a combination of intangible, inseparable, variable and perishable.

The traditional forms of promotional discourse can be found in advertisement such as print advertisements, TV commercials, radio advertisements and others. Advertisement is a discourse that aims to inform and promote in order to sell ideas, products or services to certain group of people. Advertisement is known as one of the most versatile discourses and is expanding significantly in the public discourse today. A lot of innovative and the most varied use of lexico-grammatical and discourse forms and rhetorical strategies can be found in this kind of discourse.

As for promotional tools used in tourism, marketing communication in tourism aims to provide promotional activities principally to inform, to persuade, and to induce action toward the variety of their audiences. Specifically, marketing communication is used to *inform* their audience about their products or services, in order to *persuade* them to be interested in certain brands, products, services or venues and to *induce* the audience to buy them (Morgan & Pritchard, 2000). From twelve traditional tools mentioned above, one of the most effective ways for businesses is to advertise through online advertising. The Internet is one of the primary tools used for searching information and it allows consumers and businesses to communicate to one another easily. Additionally, consumers nowadays use the Internet to seek for information, and rely on those pieces of information to make decision and reservations (Sabaruddin *et al.*, 2015). Especially, nowadays consumers can go through countless travel websites to research travel information, images and online reviews. With a wide-

reaching access to the travel information that can be done online, there is a rapid growth of travel websites to facilitate consumers for online searching. Specifically, the basic goals of a website are varied. For example, some companies may use websites to provide information, to sell products or services, to build company's reputation, or to serve as an online store (Minnick, 2016). Even so, Gregory *et al.* (2010 cited in Sabaruddin *et al.*, 2015) assert that information is the primary reason why individuals visit a website. Besides, the information on the web is considered as the most fundamental element of a website.

2.2.2 Non-Traditional Forms of Promotional Genre

The second type of promotional discourse is non-traditional forms of promotional discourse. The communicative purpose of non-traditional forms of promotional discourse is to inform or to persuade the readers rather than to sell products or service. Bhatia (2005) explains that there are four main non-traditional generic patterns used for promotional purposes which are; 1) academic discourse, 2) corporate discourse, 3) news reporting discourse, and 4) political discourse. It is also mentioned that these non-traditional forms are used within a specific discourse or professional community in which the genre is particularly related to. Additionally, many workplaces or professional settings where the non-traditional forms of promotional discourse are associated to, are considered as inter-disciplinary. Therefore, these promotional discourses can be mixed and embedded genres (Bhatia, 1995) by using hybrid patterns. However, 'advertising' is still considered to be the most predominant promotional strategy used. Specifically, it is used "*to describe and evaluate a product or service in*

a positive manner” (Bhatia, 2005, p.221). The example of these four non-traditional forms of promotional discourse can be seen in Table 2.2;

Table 2.2 Non-traditional promotional discourse (shortened from Bhatia, 2005)

Academic Discourse	Corporate Discourse	News Reporting Discourse	Political Discourse
<ul style="list-style-type: none"> • Academic course descriptions • Job descriptions • Academic Introductions: book introduction, preface, forward book blurbs 	<ul style="list-style-type: none"> • Annual reports • Company brochures • Financial statements • Investment brochures 	<ul style="list-style-type: none"> • Editorials v. News analysis 	<ul style="list-style-type: none"> • Joint declarations • Memorandum of understanding • Diplomatic communiqués

All in all, tourism website is considered as traditional promotional discourse which integrates a great amount of visual images. Therefore, it is vital to review the literature of visual communication.

2.3 Visual Communication

As the present research does not only pay attention to the textual element of tourism artifacts alone, but also the visual elements in the artifacts, it is crucial to examine the importance of visual images, how they communicate to the readers, and how textual and visual elements are organized and interact in multimodal artifacts.

The present research concentrates on analyzing the textual and visual elements in tourism homepages. Normally, a homepage consists of both textual and visual elements altogether. Especially, the term that can be used to describe multimodal artifacts which consist of both textual and visual elements is *visual text*. To clarify, visual texts refer to picture books, graphic books, photographs, advertisements, and any moving image such as television shows and films. Some visual texts allow the audience to read both text

and image at the same time. As visual text consists of both textual and visual elements, the visual elements or visual images provide a mental *scaffold* for the readers when they extract information out of the text (Eitel *et al.*, 2013). According to Eitel *et al.* (2013)'s experimental research, the participants were able to extract information from visual portrayal speedily. Also, the images can help improve their understanding of the text description. Many research studies on eye-tracking methods also receive a lot of interests. It is explained that eye-tracking techniques allow the researchers to track where and for how long people are looking, and specifically, where and how the eyes move relate to the *allocation of attention* (Just & Carpenter, 1980). The visual images that can be found regularly in websites and marketing artifacts are logos, fonts, colors, and layouts. These specific visual images help increase companies' credibility and stability (van den Bosch, 2005).

The notion of 'grammar of visual design' was first introduced by Kress & van Leeuwen (1996). They claim that the 'structures of visual image' also provide meaning, similar to what 'structures of linguistics' do. Additionally, different experiences and forms of social interaction may lead to different interpretations. Many research studies investigate how people make sense of what they are reading. Many methods from psychology and cognitive science have been used to explore how readers obtain information from a text reading and how they make sense of information as a whole. However, some texts do not consist of text alone but also a combination of text and image (Bateman, 2014b). It is said that every picture has a story. Additionally, when any picture is combined with texts, it can tell a more powerful story. Moreover, according to Bateman (2014b), image or visual could significantly improve an ability of the reader to understand such text. Therefore, it is crucial to pay attention to visual

texts and how images communicate to the audience. The combination of text and visual images used to communicate to the audience refers to ‘visual grammar’.

2.3.1 Visual Grammar: Socio-Semiotic Method

Socio-semiotic method is built upon the theory of Halliday’s *the functional grammar* (1984, 1985 cited in Kress & van Leeuwin, 1996). Kress & van Leeuwin (1996) developed a socio-semiotic method to examine visual images in contemporary texts by focusing on the multi-semiotic elements. The ultimate objective of this method is to describe the *semiotic resources* which can be defined as viewpoint of the audience that allows them to see people, things, and places in different perspectives. It is said that people could interpret the meaning differently when they see things from different positions e.g. from the top, the bottom, or at the eyesight.

Unsworth & Wheeler (2002, p.68) claimed that Kress & van Leeuwen provided “a useful framework for thinking about the different kinds of meanings that images contribute to stories”. There are three different kinds of meanings that can be achieved concurrently from the tradition of systemic functional linguistics (Kress & van Leeuwen, 1996; Jewitt & Oyama, 2001; Unsworth & Wheeler, 2002). These are (1) Representational meaning, (2) Interactive meaning, and (3) Compositional meaning.

Firstly, representational meaning refers to the message conveyed by participants which can be either abstract or concrete meaning. The participants in this context do not only refer to people but also places or things (Jewitt & Oyama, 2001). Visual participants consist of two patterns: concept pattern and narrative pattern. Traditionally, participants are known as being or something that can be categorized into certain category, or someone/something that carry specific characteristics or

components. However, now, participants also associate with the terms of “doings” and “happenings”. In other words, participants represent the actions, events or process of change (Zhu & Jin, 2014).

Secondly, as for an interactive meaning, it can be constructed among viewers and what is presented in visual images. Therefore, an interface occurs where readers make meaning out of what is represented. The factors that can influence the way viewers construct the interactive meanings are: distance, contact, and personal opinions (Zhu & Jin, 2014). Lastly, composition meaning is communicated through the layout of an image itself. The layout of a visual image pinpoints information value or relationship among every component of the image. There are many factors involved such as location, size, and border of participants. These features could influence how participants pay attention to the different aspects of the image (Zhu & Jin, 2014).

2.3.2 Organization of Textual and Visual Elements in Multimodal Artifacts

As seen in Bhatia (2004, 2005)’s generic structure frameworks of promotional texts, it can be described that Systemic Functional Linguistics scholars look upon genre as a system or a process with a linear structure. On the other hand, there are certain challenges for multimodal materials since such linear structures cannot be applied to multimodal artifacts. van Leeuwen (2006), White (2010), Bateman (2014a) describe the “reading paths” used when the readers perceives an artifact that the readers might not perceive the multimodal artifact virtually in a linear structure. However, linear organization still exists in multimodal artifacts in terms of the written language and the sequence of visual images.

Bateman (2014a) argues that a linear structure might never be found in multimodal artifacts because they consist of both written text and sequences of images. However, he states that how genres and the organizational stages are displayed on the page depends on the semiotic mode. Particularly, Kress (2009, p.55) defines a mode as “*a socially shaped and culturally given resource for making meaning*”. More detailed description of mode was given by Jewitt (2004) that it is “*any organized, regular means of representation and communication, such as still image, gesture, posture, speech, music, writing, or new configurations of the elements of these* (p.184)”. Bateman (2008) explains that in multimodal artifacts, there are text-flow and page-flow, and both flows systematize the whole units in the organizational layout structure, and unite text with visual semiotic resources together. According to Bateman (2014a)’s research on tourist brochures, the generic stages of tourist brochure are presented in Table 2.3 below.

Table 2.3 A schematic representation of content in the tourist brochures by Bateman (2014a)

Destination	Location	Event
Identification	Identification	Identification
Description	Description	Description
Travel information	Travel information	Travel information
Contact information	Contact information	Contact information

Bateman (2014a) describes that in the tourist brochures, there are three main domains which are destination, location, and event. However, these three domains are staged in similar manner. The following example of the three domains is taken from Hiippala (2014) who analyzed the tourist brochures of Helsinki by using Bateman (2014a)’s model. In his research, it was found that these three domains can be applied to the tourist brochures of Helsinki. That is, the destination domain begins with the

identification of destination followed by the description. It is explained that the description part consists of information on how to travel to that certain destination and how to contact the related organization for further questions. The location domain is also staged similarly. The description of locations such as landmarks, important sights, and available services are embedded within the domain of destination. Lastly, in the event domain, The information describes the events that are organized within the destinations and locations.

2.4 Online Media and Websites

The present research focuses on an analysis of both visual and textual elements that appear on the selected tourism homepages. As homepage is a part of every website and is the most important part of online media and websites, it is needed to be reviewed in this section. Additionally, the key elements of websites in general are explained. Finally, this section ends with the travel websites.

The World Wide Web or the web, is *“the service that provides access to information stored on web servers, the high-capacity, high-performance computers that power the web”* (Minnick, 2016, pp.4-5). The web normally contains multiple linked files which are called *webpages* or *pages*. The web allows users to put text, graphics, audio, and video, so all these multimedia elements can be displayed on a web.

A website or site is a combination of webpages which are generated and maintained by a person, a company, or an organization. Every website consists of a homepage or the main page which is the first page of the website where users encounter when they enter the website. The homepage is considered as the most important element of all pages on the web. Normally, it offers information about the website’s purpose

and content. A list of links to different webpages on the website is also provided on the homepage. Figure 2.2 shows the example of U.S. Department of Education's homepage by Minnick (2016, p.5).

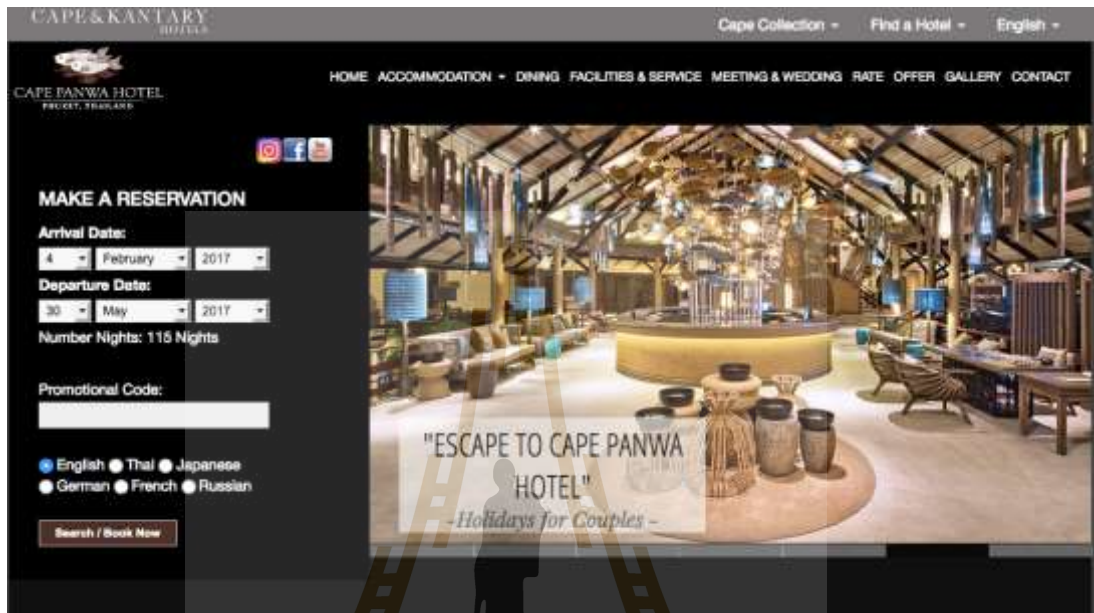


Figure 2.2 The example of homepage of Cape Panwa Hotel, Phuket, Thailand

2.4.1 The Key Elements of a Website

According to Dawson (2009), there are three common elements that can be found on every website, which are a header, navigation, and footer. However, West (2013) states that all web pages should have five common elements, which are a header, logo, navigation, main content area, and footer. The only differences between these two sources are that Dawson (2009) does not consider the logo as its own independent section but mentions logo as one of many elements that embeds in the header section, but West (2013) separates the logo from the header section. Additionally, Dawson (2009) does not include main content area as website's common elements. All in all, Dawson (2009) concludes that the website visitors normally expect to see at least three

of these elements on a website. However, only few websites do not include all these three elements on the web due to a valid excuse. The present research reviews all five common elements from both Dawson (2009) and 5 (2013);

- **Header:** Dawson (2009) explains that header is the most important element of the whole website because this part allows visitors to recognize and browse through a website. Normally, header consists of a *logo* that could be in a form of text, image, or Flash. Besides the logo, headers can contain a *search box* which allow visitors to search for an information they want easily and instantly.

- **Logo:** logo is considered as a crucial part of brand identity. It helps promote and present the company regarding its image, product recognition, and profitability, not only offline but also online. To develop branding for company's website, a logo should be easy to identify with the image that represents quality, service, and value. In other words, it should reflect the type of products and service that the company offers, as well as the personal style of a business (Brown, 2006).

- **Navigation:** Headers also contain *navigation menu* which can be placed in various locations, for example, within sidebars, content area, or footer section. Besides, the navigation area generally contains 'unordered lists' that link to different pages within a site (Dawson, 2009). According to Grannell (2005), there are three types of website navigation; inline navigation, site navigation, and search-based navigation. First, *inline navigation* refers to general links within the content area of a webpage. For example, web designers might put specific words on the content area and link it to related content within a site. The example of inline navigation can be seen in Figure 2.3 from Timeout.com/London

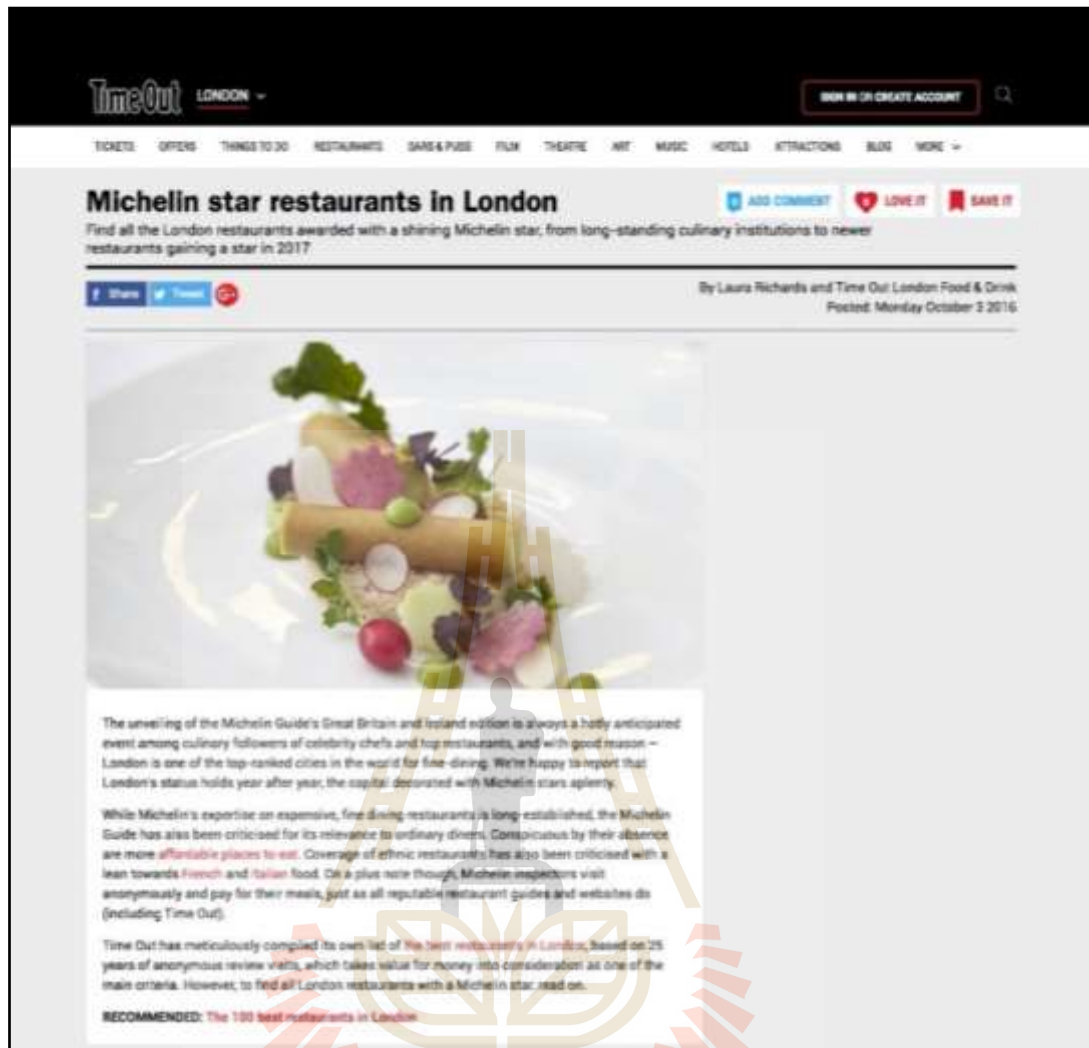


Figure 2.3 Example of three types of website navigation from
 Timeout.com/London

Second, *site navigation*, or global navigation bar is the main navigation area of the whole website. According to wikipedia screenshot picture above, it can be seen that global navigation bar of Timeout.com/London is located on the top below the logo. The navigation bar is important part and is presented on every page of the site. Lastly, *search-based navigation* is a search box that allows visitors to search for information within a site. From the Timeout.com/London screenshot picture, the search bar is

located at the top-right corner of the site. However, search box is not always necessary but is useful for heavy-information websites. However, not every website consists of all three website navigations. These three types of website navigation do not have its official name, therefore these navigation types can be called differently.

According to Henson (2011), global navigation bar of a website plays a very crucial role as it could determine whether the website is going to be succeed by 40-60%. C-navigation is one type of navigational structure that is the most successful. The reason why it is called C-navigation is because the structure of navigation resembles a 'C' shape. From Figure 2.4 below, C-navigation consists of the top, side, and bottom tabs.

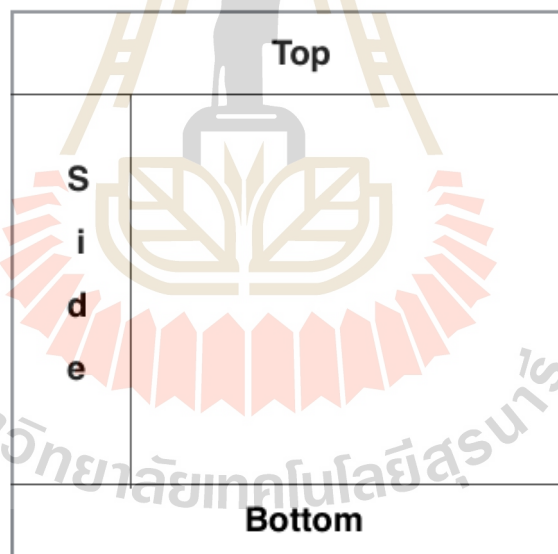


Figure 2.4 Example of c-shaped navigation found on a web page

Normally, there is no navigation in the right-hand column because people do not hard-wired to navigate from the right side. However, the right-hand column is

considered as a good location to put information that aims to attract visitors and persuade them to stay on a website.

Nielsen Norman Group (2006) conducted an eye-tracking study on 232 web users when they looked at hundreds of web pages. They found that web users view websites in a 'dominant reading pattern' which is similar to an 'F' shape. First, web users read information in a *horizontal movement* or read information across the upper part of the content area horizontally. Then, they move down a little and read the content in a *second horizontal movement* which is shorter than the first line. Finally, users scan the content on the left in a *vertical glance*. Therefore, the c-navigation mimics the patterns of human natural eye flow. Figure 2.5 below adopted from Henson (2011, p.3) is the heat maps showing how people typically read web pages in an 'F' pattern.

As seen in Figure 2.4, there are 3 main elements in C-navigation: top tiers, side, and bottom. There are three distinct tiers in the top part of the C-navigation: *top tier 1*, *top tier 2*, and *top tier 3*. First, top tier 1 or product tabs is the tab that indicates what products the company provides to the visitors. However, it is not necessary to show all the product ranges in the tabs, but only the main product categories. Second, top tier 2 or action bar consists of links that attract visitors to take action such as 'Shop by Price', 'Request a Catalogue', 'Ask an Expert' or 'Recommend a friend'. Last, top tier 3 or filters offer a systematically arranged filters such as 'Shop by Price', 'Shop by age', or whatever is relevant to the product or service the company offers.



Figure 2.5 The heat maps showing how people typically read web pages in an ‘F’ pattern by Henson (2011, p.3).

As for the side part or the left column of the c-navigation, it shows product categories arranged in alphabetical order. Also, the sections such as *About us*, *FAQs*, *Location/direction*, *Buyers Guides* and *Environmental Policy* are also provided here.

The last section of c-navigation is the bottom part. Henson (2011) inserts that approximately 25% of people navigate websites from the bottom up. Therefore, there are some websites that repeat some elements in the top navigation in the bottom section. Normally, the bottom navigation consists of basic information that the websites are obliged to have such as privacy policy. In this section, the websites generally display non-selling elements as seen in the following list;

- *Site map*
- *Privacy policy*
- *Confidentiality*
- *Careers*
- *Environmental policy (if no room in the left hand navigation)*

- *Affiliates*
- *Company logo, address, phone number and email address*
- *Symbols for trade bodies and other memberships*
- *Symbols for ISO 9001, Investors in People and other certificates*
- *Any other small print*

Henson (2011) indicates that the c-navigation is the easiest to use as it displays a clear structure of navigation which allows users to feel more comfortable and confident when searching for information. All website designers do not want to design a website that cause visitors frustration. They believe that the longer the visitors stay on the website, the more purchase they make.

Henson (2011) also provides some key elements that can be put into navigation part of a homepage in order to achieve a welcoming homepage vibe. The key elements are presented in the following list;

- *Logo*
- *Branding*
- *Opening statement (or value proposition)*
- *Photos of products*
- *Photos of people*
- *'Established since' date*
- *Time, date and personalized message*
- *Landline phone number*
- *Safe shopping symbols*
- *Testimonials*
- *Guarantees*
- *Search box*

- *Buyers guides, videos and other downloads*
- *Poll, lists, competitions and competition winners*
- *FAQs link*
- *Buy Now buttons*
- *Newsletter sign-ups*
- *Request a quote/call back buttons*
- *Ask the expert*
- *Promotions and special offers*
- *Checkout (p.6)*

These elements play different roles in terms of their functions. Garrand (2006) and Henson (2011) provide four different functions that these navigational elements perform, which are;

- (1) Attract attention or create awareness
- (2) Build trust and reduce risk
- (3) Generate interest and engaging
- (4) Encourage the viewer to take action

However, some elements may not have one particular function but could carry out more than one. For example, the company logo could have two functions together, which are to *attract attention or create awareness* and to *build trust and reduce risk*. All elements should be organized and structured carefully on a homepage in order to lead customers to take action and make a purchase. These four functions and their examples are explained, respectively.

First, there are several elements that can be used to *attract attention or create awareness* such as logo, branding, statement, photo of company's bestsellers,

and photo of people. These elements allow visitor to know straight away what information they will find and attract them to stay on the site.

Logo is important part of the brand. Henson (2011) and Young (2014) indicate that the conventional place to put company's logo is on the top left corner of every page of the site as the logo also works as the navigation to the home page.

Branding is used to create feeling or impression to the visitors. Branding is not just single element but the whole elements of the website altogether, for example, the combination of logo, color palette, fonts and layout, and photographic style. The best websites should allow the visitors to understand immediately whether the brand is luxury or bargain. The products and services available on the web also represent brand personality of the company.

Statement or an 'online value proposition' is a message that company offers to the visitors about what the site is for and what kind of goods they offer. For example, when visitors visit a website that consists of pictures of dogs on the home page, they could make a guess that the company could sell pet food or pet-friendly cottages. Therefore, a short statement is needed to be put in order clarify the fact, e.g.

- *Your one-stop shop for top quality pet food*
- *Britain's best selection of dog-friendly cottages*

The statement should be short and clear as the majority of the Internet users do not like to 'read' information but rather 'scan' for individual words or phrases. The statement put on a homepage could be a headline of an advertisement to attract visitors' attention and make them stay on a site.

Photos of the bestsellers can be used to emphasize what the company is selling. People love bestsellers as they indicate that the company sells this particular

product well. The homepage is considered as the front cover of company's catalogue or the shop display. Therefore, the company needs to show the best of their selection here.

Not only the company needs to put photos of their products or services on their homepage, *photos of people* are also recommended as there is the psychology behind it. How visitors make purchases are observed by comparing the website that has a photo of a real person on it and one that does not. The results show that people tend to purchase from the website that has photos of people because pictures of people help them feel calm and relax. The Internet could make people feel insecure at a subconscious level. Therefore, showing pictures of friendly faces could allow a website's visitors to stay longer and improve sales.

Second, to reduce risk and build trust, trust-building elements allow people to feel secure about making a purchase on the site. Trust is considered as a very important factor in selling. Specifically, people who buy products or service over the Internet may feel strongly insecure about the quality of the products and reliability of the company. Therefore, some elements such as logo and 'Established since (date)', time, date and personalized message, customer service phone number and social links, safe shopping symbols and privacy statements, testimonials, guarantees, social media and blog links, and perpetual basket or the basket that stays in the same place whichever page the visitor is on, can be used to build trust.

Logo and '*Established since (date)*' help generate trust as it is always presented together. The '*established since (date)*' exhibits unwritten message that "*We've been going for ages, so we'll still be here tomorrow. Other people have trusted us for years and so can you*" (Henson, 2011, p.12).

Additionally, when the site consists of *time, date* and *personalized message*, they make the site look well maintained, particularly, the personalized message such as ‘Welcome back, Mel Henson’. This kind of message consists of customer’s own name which helps give the impression of the company. It gives an impression that the company has an excellent service and people who deal with the problem behind the screen really care about customers.

Customer service phone number and social links are recommended to be displayed on the site because this information can increase reliability of the organization. Specifically, the location of the contact details and social links should be placed in an easy-to-find location such as at the top of the home page. Next, *safe shopping symbols and privacy statements* should also be displayed in order to increase customer’s confidence and ensure their security of online money transactions.

Testimonials or endorsements made by others has been a good strategy to be used in marketing since the 80s, and this strategy still works very well now. Especially, the Internet allows people to write reviews of products online through social media such as Facebook, Twitter, blogs, and forums. These reviews are the opinions from real consumers, so people tend to believe them. On the homepage, company can pick positive testimonials made by customers and display them as seen in the following home page of *lovelymydog.com* (Henson, 2011, p.13)

According to Henson (2011), *guarantee* elements are claimed to be one of the most powerful ways to increase sales. They can boost customers’ confidence about the products and service. The guarantee can be in the forms of fonts, graphic devices, or certificates. A guarantee can leave a positive perception about the products and service and boost customers’ confidence about making purchase.

Social media and blog links such as Twitter, and Facebook are the fast way to stay in touch with customers. These sites run by real people, so customers feel more comfortable. The last tool to build trust is *perpetual basket*, which is the basket available in every page showing the products or items added by customers and its cost. Normally, the basket comes with ‘checkout now’ button and ‘secure shopping’ button.

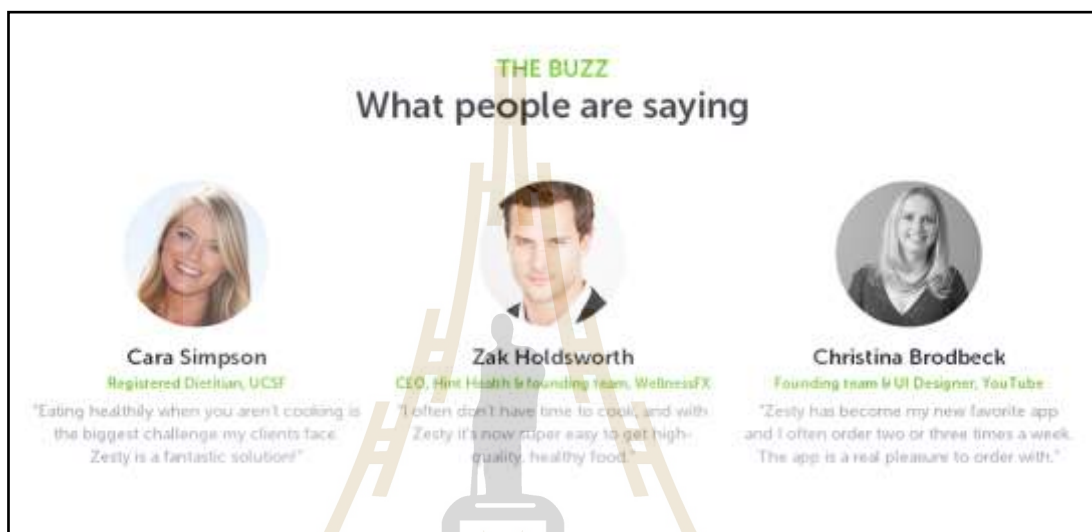


Figure 2.6 The example of testimonials displayed on DesignFinder.net

Third, as for elements that generate interest, there are some elements that help shift a casual viewer into a potential shopper, such as merchandise, backwards navigation, efficient search, and frequently asked questions. These tools help keep visitors staying on a website and encourage them to leave email address, read more information, and eventually place an order.

The products featured on the homepage or *merchandise* are very crucial elements that generate interest. It is suggested that the number of products that should be featured on company's homepage are around eight to ten products. Specifically, three to five products should be bestsellers that always make people interested.

Backwards navigation or global navigation bar also helps facilitate web users to know where they are and where they want to see more on a website.

Efficient search is one of the elements that could attract visitors' attention. There are two types of search: search by and search box. Search by is the search that allows web users to search by color, country, region, or whatever relevant to the products. Differently, search box allows web users to type in any word, phrase, or anything they are looking for in particular on a website.

Frequently asked questions or FAQs are considered as one of the most visited parts of any site. This part provides some questions that are asked repeatedly from customers and their answers. Normally, this part is placed on the first pages or the homepage of a website.

Lastly, to *encourage the viewer to take action*, this can be done through several ways; action button, free downloads, newsletter sign-ups, perpetual basket, right hand column, and easy to use checkout. These elements are important as the ultimate goal is to encourage visitors to take actions on the site and to purchase the products or service.

The *action buttons* such as 'Buy Now', 'Add to Basket', and 'More Details' are used to encourage visitors to buy the products or to take action regarding whatever the label reflects. It is also indicated that colors of the button play crucial roles. Red color tends to get more clicks than other colors. She suggested that web designers should avoid using yellow color as it is the color of fear. The action button should be placed in a visible location of the home page.

Free downloads should be placed on the right hand column and should have eye-catching title together with bright, well designed graphics. Henson (2011) lists titles of free downloads that are considered as popular options such as;

- *How to...*
- *Your guide to...*
- *The top 10...*
- *5 easy ways to ...* (p.20)

Newsletter sign-up is recommended as it is considered as a bonus when visitors sign up for the company's newsletter. Therefore, it is suggested to design newsletter sign-up attractively. As for *perpetual basket*, not only it functions to reduce risk and build trust as mentioned above, it also helps encourage the visitors to take action and buy the products.

As for website layout, not every website consists of *a right hand column*. The right hand column is available only when the website uses the three column layout. Specifically, there are one wide column in the middle, and two narrow columns on each side. According to eye tracking studies, the results show that the web users tend to focus on the middle column and can attract attention from visitors to the products. In this case, the right hand column is used to save people from leaving. As mentioned in c-navigational structure, the right hand column should be updated frequently. The right column normally contains clickable action buttons, mini ads or posters in order to encourage web users to investigate any other things on the site.

When customers want to purchase products, they do not want to spend too much time filling the forms as they want to get it done as fast as possible. Therefore, *easy to use checkout* allows users to buy products quickly.

• **Page content:** As for organizing information within a site, Golombisky & Hagen (2013) provide several graphical interface designs that can be used on the web. To illustrate, the interface design can be described as “*the design of the user experience — the interaction between the user and the tool to achieve a desired action*” (p.249). The standard graphical interface designs or patterns that can be used to organize complicated web content are provided by Golombisky & Hagen (2013, p.227) and listed in Table 2.4 below.

Table 2.4 The graphical interface designs by Golombisky & Hagen (2013, p.227).






Pattern	Possible uses/ Examples	What it looks like
Grid of consistently sized boxes	When several bits of information are of uniform importance. Example: team headshots	
Rotating feature	A consistently sized container with auto-play or click-to-advance images. Example: rotating banner ads.	
Sliding panels	Multiple variations of a single idea. Example: retail website feature showing “5 ways to wear a sweater.”	
Module tabs	Display different aspect of the same product/ concept. Example: display the dimensions, shipping info and materials used for a sofa.	

Table 2.4 The graphical interface designs by Golombisky & Hagen (2013, p.227).

(Cont.)

Pattern	Possible uses/ Examples	What it looks like
Accordion	When you have a lot of heterogeneous content and not a lot of space. Content can be grouped under short headings; more than one group can be visible at once. Example: some email inboxes.	

- **Footer:** The footer part normally consists of a *copyright* statement, links that lead to different pages of a website, and links to other social media such as Facebook, Instagram, and Twitter. Normally, this section of a website does not get much attention because only people who are curious to know more pay attention to this part. Dawson (2009) explains that this section consists of a mixture of text, unordered lists, and links with images.

The present research uses all these common elements mentioned above, which are header, logo, navigation, page content, and footer to identify elements of tourism websites.

2.4.2 Types of Websites

According to Campbell (2015), there are three major types of websites which are personal, organizational/topical, and commercial. The main difference between these 3 types is the purpose of creating the website. Specifically, some websites aim to sell products, share information, or collect feedback from customers. Each type of websites is explained respectively.

Firstly, personal websites are normally created for communication purposes. For example, they can be used to share photos with friends and family, or share common interest with others. The elements included in this type of website depend on the website's purpose which can range from résumé, photo, email address, to articles about variety of topics.

Secondly, organizational and topical websites are generally owned by a group, association, or organization, for example, a website owned by the Advertising Photographers Association of North America, and World Health Organizational websites. These websites aim to provide a resource about a subject. So, the elements that can be found in these sites can range from photo galleries, online resources, and tips and tricks about certain topics.

Thirdly, commercial websites aim to promote and sell products and services of a company. Any businesses from smallest home-based business to the largest international organization can have commercial websites. The elements found in commercial websites may include websites that help generate revenue online, for example, search tool websites and portal websites. Search tools may include search engines, metasearch engines, and search directories. A search engine refers to a web-based search tool used to find keyword or phrase in the page. A metasearch engine is a search engine that runs a keyword search in multiple search engines' indexes. Search engine optimization is the process of designing a webpage in order to increase the possibility to be found in a search engine's search result lists.

As for the tourism website, the main purposes of travel and tourism websites such as hotel, restaurant, and tourist destination websites are to persuade, to

sell, and to promote tourism products, therefore, these websites are considered as commercial websites.

2.4.3 Travel Website

In terms of websites used in tourism industry, a travel website can be described as a website available online that specializes and focuses primarily on travel and tourism. There is a variety of services and information that can be accessed through travel websites such as travel information, travel plans, travel reviews, and travel online bookings. Plunkett (2008) indicates that the Internet is the primary source to gain travel information, as well as to reserve hotels and book air tickets. Importantly, online travel booking is considered as the most successful of all e-commerce sectors. Thus, the traveling service providers such as major hotel chains and airlines try to provide an online booking systems on their websites to facilitate their customers.

There are several types of travel website, which are travelogues, service providers, online travel agencies, fare aggregators and metasearch engines, bargain sites, travel and tourism guides, student travel guides, social travel websites, and copyleft travel websites.

The present study uses two types of these available types which are service provider websites, and travel and tourism guide websites for the analysis. Due to the fact that hotels and restaurants are tourism service providers, their official websites are then considered as service provider websites. On the other hand, information presented on tourism organization websites are tourism-related. That is, sightseeing, event, activity, accommodation information are provided on their websites. Therefore, tourism organization websites are considered as tourism guide websites.

2.5 Multimodal Discourse Analysis (MDA)

The present study solely focuses on an analysis of tourism homepages which are considered as multimodal artifacts. A homepage in general normally consists of textual and visual elements together. The present research does not neglect the visual elements in the homepage but concentrates in both textual and visual contents. Therefore, frameworks that can be used to analyze multimodal artifacts are different than the frameworks used in text analysis alone. Specifically, the textual content on the selected tourism homepages was analyzed by using genre analysis framework, and the visual elements was analyzed by using a multimodal analysis framework. Therefore, it is important to understand the differences between multimodal discourse analysis and a genre analysis, and the different tools that can be used to analyze multimodal artifacts. This section starts with definitions of multimodal artifact and explanation of multimodal discourse analysis. Next, it explains genre analysis, the difference between genre and multimodal genre, analytical tools for multimodal analysis, and web content analysis. This section ends with a summary part.

According to O'Toole (1994) and Kress & van Leeuwen (1996), in any multimodal artifacts, there is an interaction between images with other texts and the social situations in which they are constructed and used. Their ideas are ultimately opposed to the ideas of Barthes (1977) who believes that images cannot have any relationship with the verbal element of texts, or vice versa. Kress & van Leeuwen (1996) assert that "*the visual component of a text is an independently organized and structured message connected with the verbal text, but in no way dependent on it: and similarly the other way around*" (p.17). Even though O'Toole (1994) and Kress & van Leeuwen (1996) share similar believe on multimodality, they explore different types of multimodal artifacts. O'Toole

(1994) analyzed displayed art, paintings, sculpture and architecture, while Kress & van Leeuwen (1996) investigated images and visual design. The works of O'Toole (1994) and Kress & van Leeuwen (1996) provided the foundations for a lot of multimodal discourse research in the 1990s such as Ravelli (1996) and Purser (2000) who investigated the basics of meaning-making in museums.

Multimodal Discourse Analysis (henceforth MDA) refers to an integration paradigm in discourse studies. MDA is an extension of a language study to a combination of a language study and other resources, such as images, scientific symbolism, gesture, action, music, and sound. Multimodal discourse is considered as a new field of study, therefore the terminology used in MDA is explained as concepts. For instance, an integration of language and other resources used to generate meaning in 'multimodal' incident (e.g. printed materials, videos, websites, three-dimensional objects (3d) and day-to-day events) can be called in various names such as 'semiotic resource', 'modes' and 'modalities'. MDA itself is also variously called 'multimodality', 'multimodal analysis', 'multimodal semiotics' and 'multimodal studies'. Multimodal research has expanded significantly in the early 21st century because language researchers and linguists have become more interested in investigating the integration of language with other resources. Especially, communication is inseparably multimodal by nature and is not only limited to language (O'Halloran, 2011). A good example of multimodal research in the early 21st century is Koteyko & Nerlich (2007) who analyzed probiotic web advertising. Their aims are to find out how the producers of probiotic food products generate trust on their websites, and to examine the basic themes of images used on the websites. There are eight websites of major probiotic products participating in their research. They found that

there are similarities in terms of website structures of four probiotic websites which are (1) *information about company/ company history*; (2) *information about the brands*, (3) *information about probiotic bacteria*; and (4) *a section on science and 'healthy eating' advice*. In the section 'information about the brand', they found that there is a lot of combination of language and images. They listed some image themes that were found on the companies' websites such as *children playing/running/enjoying themselves*; *adults and children laughing together representing 'happy' family life*, and so on. To conclude, they found that all the probiotic websites share the same values which are *family, wild nature/rustic imagery, and importance of good impressions*.

2.5.1 Genre Analysis

The present study applied a genre analysis framework in textual analysis part. Therefore, it is crucial to review genre analysis literature as it serves as a foundation of this research.

The study of genre can be categorized into three schools: Systemic Functional Linguistics School (SFL), North American New Rhetoric School (NRS), and English for Specific Purposes (ESP) School. There are distinct perspectives and similarities toward the definition of genre between these three schools. That is, both the ESP and SFL schools pay attention to the pedagogic perspective on language used in academic settings, for example, generic analysis of academic paper, and sales promotion letter. However, there are differences between SFL and ESP. That is, SFL scholars focus on primary and secondary school levels, while ESP scholars focus on university and graduate levels.

As for SFL School, there are several scholars who believe that language is culturally constructed such as Martin (1985) and Halliday & Martin (1993). The scholars in this School believe that the primary resource for meaning making is language. They do not believe that language is a set of rules. Martin (1984) defines genre as “*a staged, goal-oriented, and purposeful social activity that people engage in as members of their culture*” (p.25). In 1993, Halliday & Martin (1993) propose a more precise definition of genre as “*a staged goal-oriented social process*” (p.36). According to this definition, texts are written purposefully, and the purpose can be accomplished by social processes reflected in genres.

As for NRS school, the focuses of genre are on social activities. NRS is based on the work of Carolyn R. Miller. Miller (1984) defines genre as ‘social action’, which definition has served as a foundation for many RGS scholars. Later on, Berkenkotter & Huckin (1995) redefine genre as ‘social cognition’. They explain that genre is considered as *knowledge foundation* which is constructed by communities’ knowledges and social action. Additionally, Bazerman (1988) defines genre as “*a socially recognized, repeated strategy for achieving similar goals in situations socially perceived as being similar* (p.62)”. Similar to definition given by Smart’s (1993) who regards genre as “*a broad rhetorical strategy enacted, collectively, by members of a discourse community in order to create knowledge essential to the community’s aims*” (p.124). According to these definitions, human uses language to communicate in certain communities that share similar goals.

Regarding ESP School of genre, John M. Swales gave several definitions of genre. In Swales (1990), he explains the concept of genre as “*A genre comprises a class of communicative events, the members of which share some set of communicative*

purposes” (p.58). He believes that genres are constructed by either spoken and written social events or actions that share the same set of communicative purposes. Bhatia (1993) sums up the definition of genre in ESP School as “*a recognizable communicative event characterized by a set of communicative purposes identified and manually understood by the members of a professional or academic community in which it regularly occurs. It is highly structured and conventionalized with constraints within the framework of socially recognized purposes* (p.13)”.

From all the definitions from three Schools above, the present research study would like to apply these definitions to interpret that ‘homepage’ is considered as a genre. The main characteristics of genre from the three Schools are used to describe this idea.

Firstly, the definition of genre defined by Berkenkotter & Huckin (1995) from RGS School indicate that genre needs to be *socially recognized*. That is, a genre associates with members of a community to achieve specific purposes. As explained in 2.1, tourism has a discourse of its own, and tourism discourse users use the language of tourism in communicative situation. Concerning communicative situation in tourism discourse, there are several communication channels that tourism discourse users can use to communicate to one another, for example, TV advertisement, printed advertisement, and online advertisement. Homepage is considered as an online advertisement. Tourism service providers and target customers can communicate through this channel. Therefore, a homepage is socially recognized.

Moreover, scholars from SFL School such as Martin (1985) and Halliday & Martin (1993) agree that a genre needs to be *goal-oriented*, and *purposeful*. Such characteristics are found to be similar to the definitions of genre provided by Swales

(1990) and Bhatia (1993) from ESP School who assert that a genre needs *a set of communicative purposes*. In view of tourism homepages, communicative purposes of such artifacts are to promote, advertise, inform, and persuade target customers to interest, and purchase certain products/services. Therefore, homepage is considered as goal-oriented and purposeful.

Regarding homepage, a homepage is a part of a website that can be accessed from the World Wide Web (WWW) which contains electronic written documents. Generally, communicative purposes or goals of a homepage are varied depending on types of websites, for example, business websites, blogs, online community websites, and eCommerce websites. In the present study, the type of homepages that are selected to be in the research corpora are from three different services in tourism industry which are hotel, restaurant, and tourist destination. These homepages can be categorized into business websites and eCommerce websites. The communicative purposes of this type of websites are to inform, to persuade, and to sell products and services. As for hotel homepages, the communicative purposes are to inform customers about their hotels and additional services. Eventually, the hotels want to persuade the readers to book hotel rooms. Similarly, the restaurant homepages' goals are to inform the readers about the restaurants, and foods in order to persuade the readers to visit their places. Lastly, the main purposes of tourist destination homepages are to inform the readers about tourist attractions, local events, transportation, and to persuade the readers to visit the destinations. All in all, it can be concluded that homepage is used to inform, persuade, and advertise products and service online.

One of key researchers in the ESP School is Professor Vijay Bhatia who did extensive research on online advertisement. Bhatia (1999) describes that there are four

contributors to understand the language, which are purposes, products, practices, and players. Firstly, purposes refer to the institutional community goals and communicative purposes. Secondly, products refer to textual artifacts or genre. Thirdly, practices refer to discursive practices, procedures and process. Lastly, players refer to discourse community membership. It can be seen that genre analysis is used to understand the reality of the world through the language itself and/or the intentions of the text producer. Also, the results of genre analysis can be used in pedagogical and other applied linguistic applications.

As mentioned above that genre analysis is considered as a multi-disciplinary activity, there are many disciplines that apply genre analysis to investigate discourse such as computer sciences, advertising, and business communication. For example, Marco (2002) uses genre analysis to investigate corporate homepages and to characterize them in terms of their function, content, purpose, and form. The function can be classified into four groups: a) to create a positive image of the company; b) to introduce and offer the products; c) to strengthen the relationship with customers; and d) to ask and give information about the web page. The results of this research support the conclusion of Mannion & Sullivan (1999) as they show that the main functions of corporate homepage is to create the positive image of the company. There are several ways that a company can use to create the positive image such as: *1) Company slogan; 2) Positive announcements and news related to the company; 3) Brief introduction to the company; 4) Internal links to information about the company (e.g. about the company link, corporate news and information, and jobs and careers, p.49)*. From Marco (2002)'s results, 'positive announcements and news related to the company' is

the most commonly found (90.2%), followed by ‘the company link’ (69.4%), and ‘corporate news and information’ (63.9%).

2.5.1.1 Multimodal Discourse Analysis in Tourism

As for tourism discourse, genre analysis particularly on tourism discourse receives a lot of attentions from many scholars. Many scholars analyzed generic structures and lexical terms of tourism materials. However, not only texts in tourism materials receive attention from researchers, but also destination images or virtual images in tourism artifacts that play a role in multimodal discourse analysis receive more interest from researchers.

For example, Stamou and Paraskevopoulos (2003) examined visitors’ books of a Greek Reserve in many dimensions such as length in words of visitors’ book texts, appearance of discourses, attitudinal expressions appeared in visitors’ book and many more. The results show that the written texts in visitors’ books of a Greek reserve do not provide much of useful feedback to an event organizers. The reason is because the book itself is not designed to criticize. In terms of visitors’ attitude, visitors tend to express their attitude in a homogeneous way. That is, a positive attitude is found in both from Greek and foreign visitors.

Govers & Go (2004) conducted web content analysis of destination images and texts. They analyzed twenty Dubai-based websites in terms of visual images and textual representations. They compared private and public players projecting Dubai’s identity and found that there are some differences in terms of content and the presentation. The content projected by private sectors presents Dubai regarding to its facilities and tourist activities related, while the destination marketing organization focuses on Dubai’s cultural identity and heritage.

Hallett & Kaplan-Weinger (2010) analyzed official tourism websites of several countries using multi-methods to analyze data such as critical discourse analysis, and multimodal discourse analysis by Kress & van Leeuwen (2001). As for multimodal discourse analysis, Hallett & Kaplan-Weinger (2010) focused on both visual semiotics and linguistics on the websites. In terms of language used, they found that tourism websites used what they called *the language of the tourist*. In other words, the tourism websites consist of maps, itineraries, and others. These information is offered to facilitate, to attract, and to entertain tourists. Importantly, they aim to sell something to tourists.

Whang, Yong, & Ko (2015) analyzed tourism discourse in terms of pop culture involvement, destination images, and visit intentions. They conducted online surveys collecting data from Chinese people in China and Russian people in Russia about their perceptions toward Korea as a destination. The results show that destination images have positive relations to the intention to visit. The travel intentions between Chinese and Russian are significantly different. The main travel intention for the Chinese is relaxation and shopping, while the Russian looks for physical activities and learning new knowledge or culture. Therefore, they concluded that people who have different nationalities behave differently when traveling.

2.5.1.2 Generic Structures in Promotional Materials

In relation to the linguistic point of views, many scholars have examined persuasion and tourism by using discourse analysis. For example, Hassan *et al.* (2008) analyzed the persuasive strategies of tourism discourse used in Malaysia tourism industry. Crisan & Berariu (2013) examined the persuasive language used in tourism destination slogans; and Bhatia (2004; 2005) provided rhetorical moves and

generic structure of advertisements in printed advertisements. There are nine rhetorical moves found in 2004 and ten rhetorical moves found in the later one, as presented in a comparison table below in order to understand more clearly the similarities and differences.

Table 2.5 The comparison of Bhatia's generic models of print advertisement between 2004 and 2005

Bhatia (2004)	Bhatia (2005)
Move 1: Headlines (to attract the reader)	Move 1: Headlines
Move 2: Targeting the market	Move 2: Targeting the market
Move 3: Justifying the product or service	Move 3: Justifying the product or service by establishing a niche
Move 4: Detailing the product or service	Move 4: Detailing the product or service
Move 5: Establishing credentials	Move 5: Establishing credentials
Move 5: Celebrity or typical user endorsement	Move 6: Endorsement or Testimonials
Move 7: Offering incentives	Move 7: Offering incentives
Move 8: Using pressure tactics	Move 8: Using pressure tactics
Move 9: Soliciting response	Move 9: Soliciting response
	Move 10: Signature line and Logo etc.

Bhatia (2004; 2005) provides further details in some of the moves below.

- **Move 1: Headlines (for reader attraction)**

- Elements that include slogan or catchphrase. This move normally comes with visual elements and is considered as the most important element.

- **Move 2: Targeting the market**

- Elements that pinpoint their potential consumers by offering specific messages for the company's target customers.

- **Move 3: Justifying the product or service**

- Elements that indicate the importance or need of the product or service and/or

- Elements that justify the products or services by establishing niche

Elements that indicate the needs that customers might have which can refer to a 'gap' and trying to convey to the target customers that the offered products or services can fulfill those needs (Garcia-Yeste, 2013).

- **Move 4: Detailing the product or service**

- Elements that identify the product or service

- Elements that describe the product or service

- Elements that indicate the value of the product or service

- **Move 5: Establishing credential**

- Elements that state positive and long established service records

- Elements that describe the needs of the potential customers

- Elements that indicate celebrity endorsement

- Elements that incorporate images of the trustees (as found in fundraising discourse)

- **Move 6: Endorsement and testimonials**

- Elements that indicate endorsement given by authorized organization

- Elements that indicate testimonials given by actual customers

- **Move 7: Offering incentives**

- Elements that mention special offers and/or discount. This element aims to attract visitors' attention.

- **Move 8: Using pressure tactics**

- Elements that offer savings only if customers purchase products or services within a specified deadline

- **Move 9: Solicit response**

- Elements that aim at encouraging further individual communication
- Elements that provide information such as address, email address, and contact number

- **Move 10: Signature line and logo**

- Elements that indicate advertiser's details such as logo, and advertiser's name, etc.

However, from the move structures above, Bhatia (2004, 2005) stated clearly that it is rare to find all the moves in one advertisement and the order that each move appears in the advertisement is rarely arranged the same. It is recommended that these rhetorical moves shall be used suitably to fit particular products or services and the target audience.

Kraisak (2012) conducted a genre-based analysis of tourism homepages of Thailand in order to examine the move structures and linguistic features found in tourism homepages. In her research, 30 Thai-tourism websites were selected to participate in the analysis. The tourism websites that contained at least 100 words were chosen to participate in her research. She used Bhatia (1993)'s generic structure of a 'sale promotional letter' framework and Askehave & Nielsen (2005)'s two-dimensional genre model as framework of analysis. Askehave & Nielsen (2005) argued that there are two modes used in a homepage which are reading mode and navigating mode. The reading mode is the written texts that stay permanently while the navigating mode is the texts such as hyperlink in global navigation bar, and specific link that

appear with the main text. According to Kraissak (2012)'s findings, there are four moves; (1) Identifying the Attraction; (2) Establishing Credentials; (3) Introducing the Offers; and (4) Soliciting Response. In terms of linguistics features, the personal pronoun 'you', the modal verb 'can', imperatives and adjectival pre-modifiers were found to be used prominently in the texts.

van der Vliet & Redeker (2014) analyzed 20 Dutch commercial advertisements from lifestyle and news magazines by using a move analysis framework. Their results found 9 moves, some of which are different from Bhatia (2005). At the end, they proposed their own generic move structure. Table 2.6 aims to compare the original generic move structure from Bhatia (2005) and that from van der Vliet & Redeker (2014) in order to highlight some differences between the two.

Table 2.6 The comparison of Bhatia (2005)'s and Van der Vliet & Redeker (2014)'s generic structures

Bhatia (2005)'s generic structure of print advertisement	van der Vliet & Redeker (2014)'s generic structure of advertisement
Move 1: Headlines (to attract attention)	Move 1: Get attention
Move 2: Targeting the market	Move 2: Establish a niche
Move 3: Justifying the product or service by establishing a niche	Move 3: Detail the product/service
Move 4: Detailing the product or service	Move 4: Establish credentials of the company
Move 5: Establishing credentials	Move 5: Endorsement or testimonials
Move 6: Endorsement or Testimonials	Move 6: Offer incentives
Move 7: Offering incentives	Move 7: Use pressure tactics

Table 2.6 The comparison of Bhatia (2005)'s and Van der Vliet & Redeker (2014)'s generic structures (Cont.)

Bhatia (2005)'s generic structure of print advertisement	van der Vliet & Redeker (2014)'s generic structure of advertisement
Move 8: Using pressure tactics	Move 8: Solicit response
Move 9: Soliciting response	Move 9: Reference to external materials
Move 10: Signature line and Logo etc.	

From their results, van der Vliet & Redeker (2014) excluded two moves from Bhatia's (2005) which are Move 2: Targeting the market and Move 10: Signature line and logo. Additionally, they found a new move that did not exist in Bhatia (2005) which is Move 9: Reference to external material.

Next, Luo & Huang (2015) analyzed 35 printed tourist brochures of renowned scenic tourist attractions within western America by using Bhatia (2004)'s generic structure of print advertisement. They found that the tourist brochure only consist of eight moves out of nine compared to Bhatia (2004)'s which are;

Table 2.7 The comparison of Bhatia (2004)'s and Luo & Huang (2015)'s frameworks

Bhatia (2004)'s generic structure of print advertisement	Luo & Huang (2015)'s generic structure of tourist brochure
Move 1: Headlines (to attract the reader)	Move 1: Attracting tourists' attention
Move 2: Targeting the market	Move 2: Targeting the market
Move 3: Justifying the product or service	Move 3: Establishing credentials
Move 4: Detailing the product or service	Move 4: Highlighting specialties
Move 5: Establishing credentials	Move 5: Detailing the tourist destination
Move 6: Celebrity or typical user endorsement	Move 6: Offering incentives

Table 2.7 The comparison of Bhatia (2004)'s and Luo & Huang (2015)'s frameworks

(Cont.)

Bhatia (2004)'s generic structure of print advertisement	Luo & Huang (2015)'s generic structure of tourist brochure
Move 7: Offering incentives	Move 7: Providing service information
Move 8: Using pressure tactics	Move 8: Soliciting responses
Move 9: Soliciting response	

First, they explained that Move 1 is generally displayed on the cover page of the brochure, for example, headlines, subheadings, and brief descriptions. They found that there are two strategies used to attract tourists' attention; by giving the name of tourist destination (e.g. *BAY CITY GUIDE-EXPLORE SAN FRANCISCO*), and by highlighting specialties (e.g. *TOUR IN SAN FRANCISCO: YOSEMITE TRAIN TOURS, PREMIUM WINE TOURS, and MUIR WOODS TOURS*).

Second, as for Move 2, they explained that *targeting the market* can be done by two strategies; by defining keywords (e.g. *CARMEL: DOG-FRIENDLY TOUR & ECO-FRIENDLY TOUR*), and by defining theme of tour (e.g. *Content of CARMEL: The great outdoors, wining and dining, be enlightened by arts, and history buff*). These two strategies are used to build up potential customers' interest and attract them to find further information. From the example of defining theme tour, there are four different target groups which are outdoor sports lover, wine taster, art lovers, and history buff. Therefore, the different themes of tours attract different groups of target customers.

Third, to *establish credentials*, the elements indicating elaborated descriptions displayed destination's uniqueness, positive feedbacks from authorities, or

visitors. They stated that this section includes some virtuous images. There are two strategies used to establish credentials; by indicating the value of the tourist destination (e.g. “*The most significant mention received was that of Monterey County being designed as one of the top 10 wine destinations in the world, and Carmel is the only destination in California to make the list!*”), and by giving endorsement (e.g. “*Carmel was rated #3 in the list of the world’s best cities for romance*”).

Fourth, highlighting specialities are indicated in order to persuade tourists to select the destination for traveling by pinpointing the outstanding projects, for example, *Muir Woods & Sausalito: 1000 Years Old-Tallest Trees in the World*.

Fifth, as for Move 5: Detailing the tourist destination, there are two strategies found in this Move which are by introducing the tourist destination (e.g. *Glen Canyon: (following by the introduction part of the destination)*), and by recommending itineraries (e.g. *Yellowstone; Tour 1: Old faithful to Mammoth hot spring, Tour 2: Tower-Roosevelt and Canyon Village*). Normally, the details of tourist destination regarding its history, geology, and so on are provided.

As for Move 6: Offering incentives, Luo & Huang (2015) excluded other business seller’s advertisements on the tourist brochures from their study. There are two strategies used; by providing preferential policy (e.g. *Become a USS Midway Member!: Get discounts and bring friends and family back all year long for FREE*), and by providing additional service (e.g. *FREE Hotel Pick-Up & Drop off*).

Seventh, it is the original function of tourist brochure to provide contact information, or service information. There are several details provided in Move 7: Providing service information, for example, location, open hour, rate, and accessibility.

Lastly, as for tourist brochures, it is obligatory to offer soliciting responses such as addresses, telephone numbers, official website, and social network accounts. This information is used to offer assistance or to get feedback from customers.

To conclude, they indicated that the essential and obligatory moves in tourist brochures are Moves 1, 5, 7, and 8, while Moves 2, 3, 4, and 8 are optional. All of the moves offer different communicative functions. So, each tourism service provider can select certain moves to produce tourist brochures according to their purposes.

On the other hands, Labrador *et al.* (2014) analyzed rhetorical structure and persuasive language in online advertisements. They compared texts between English and Spanish advertisements. They did a preliminary analysis of ten texts in each language and provided moves and steps found from these texts; which can be seen in Table 2.8. It shows that the online advertisements consist of two compulsory moves, which are ‘Move 1: Identifying product and purpose’ and ‘Move 2: Describing the product’. This implies that each product or service tries to present themselves in an easy way to understand in terms of what their products and how to use their products.

They also stated that ‘Move 2, Step 2: The name of the product’ and at least one ‘image of the products’ or Move 1, Step 4 are found in their corpus with 100% occurrence. Additionally, ‘Move 2, Step 1: Objective characteristics’ also appears 100% in both English and Spanish texts. However, some of the steps such as ‘Move 1, Step 1: The manufacturing company’ or ‘Move 1, Step 3: The applications of the products’ are considered as optional because only 22% of the English advertisements and 30% of the Spanish advertisements included these moves.

Therefore, it is said that some of the steps in their rhetorical structure could be omitted and none of the advertisements consists of all steps mentioned.

Table 2.8 The Moves and Steps of Tourist Brochures by Labrador *et al.* (2014)

<p>Move 1: Identifying product and purpose</p> <ul style="list-style-type: none"> - Step 1. <referring to the manufacturing company> - Step 2. <naming the product> - Step 3. <stating the applications> - Step 4. <illustrating the product with a picture> <p>Move 2: Describing the product</p> <ul style="list-style-type: none"> - Step 1. <objective characteristics> • Substep 1. <listing features> • Substep 2. <listing models> • Substep 3. <listing data sheets> • Substep 4. <listing extra options>
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2.5.2 The Notion of ‘Genre’ Compared to ‘Multimodal Genre’

There are various influential multimodal theories which rely on both social semiotic and systemic functional theories of language, for example, Halliday, 1978; Kress & van Leeuwen, 2001; Halliday & Matthiessen, 2004. Therefore, it is crucial to understand how genre has been explained in these theories. Bateman (2014a) identifies three purposes when analyzing a genre, as follows;

1. To compare texts and events, and explain their features
2. To describe what kind of expectations that genre brings to its readers
3. To describe the social function of genre

The purposes above have been investigated vastly by many scholars in linguistics field such as Miller, 1984; Swales, 1990; Bhatia, 1993; and Hasan, 1996.

Still, the points mentioned above can be applied to multimodal genre analysis. However, the differences between the traditional genre and the multimodal genre need to be addressed. Traditionally, genre exercises constraints on its linguistic system in terms of lexicogrammatical, semantic and rhetorical patterns (Swales, 1990).

Differently, a multimodal genre does not solely focus on the textual content but also on the visual content on an artifact. Multimodality can be defined as *“the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined- they may for instance reinforce each other (say the same thing in different ways), fulfill complementary roles, (...), or be hierarchically ordered, as in action films, where action is dominant, with music adding a touch of emotive color and sync sound a touch of realistic presence”* (Kress & van Leeuwen, 2001; p.20).

Multimodal genre approach is constructed from the notion of genre but with an extension that the analyzed document is not only limited to single-mode linguistic artifacts (Bateman, 2014a). The multimodal analysis thus focuses on layout structures, rhetorical organizations, typographical and spatial realization. There are many other semiotic modes that could contribute to meaning making apart from text. The general framework consists of a combination of two key approaches. The first approach is from Martin (1992) who proposes that genre should be comprehended in terms of its linguistic configurations (semantic, lexico-grammatical, etc.) The second approach proposed by Lemke (2005) who believes that every written document is considered as multimodality. Normally, written documents do not only consist of the linguistic system alone but also the visual-spatial system, orthography, typography, and page layout. However, there might be an argument that image or other illustration does not

obligatorily appear in all textual documents. Lemke (2005) explains that the inclusion of visual elements such as tables, figures, and image is seen to be typical. In many published scientific research articles and reports, the crucial parts or the meaning of the research are regularly communicated through tables, graphs, charts, maps, diagrams, photographs, and other image elements *alone*, or with the combinations of text and visual elements; never conveyed solely by the text (Lemke, 1998). Especially, the printed advertisement in promotional genre is obligatorily composed of both text and visual images together which is similar to cartoons as they normally consist of image together with titles or some text caption (Lemke, 1999). Moreover, the dimensions of visual documents are frequently organized in a linguistic units (e.g. titles, section headers, the characteristic typography and layout of the references or affiliation section of an academic paper, etc.). The characteristic of typographic refers to the usage of bold and italic fonts which can be used to emphasize the importance of the articles.

There are few key questions proposed by Lemke (2005) which could be used to frame a direction of multimodal genre analysis;

- *What syntagmatic units of the text are projected by the appearance and themes of the images or figured? That is, to what elements in the text are elements of the image or graphical figure specifically relevant, or relevant to some variable degree, and according to what meaning relations?*

- *What are the organizational and thematic units of the image or graphical figure which are projected by the text?*

- *What are the features within a text, or within an image, that enable us to make links of particular kinds to particular elements of image or text, with certain degrees of probability? (p.49).*

The present study considers tourism homepages as multimodal artifacts because they contain a combination of images and texts. This study does not neglect the fact that images play an important role in advertising. Therefore, both visual and textual elements presented on tourism homepages were investigated. Moreover, the key questions proposed by Lemke (2005) above have a strong influence to the present study when forming research questions. The notions of organizational and thematic units of image and text inspire the researcher to investigate relations between visual and textual elements. Consequently, relations of image and text that appear on tourism homepages were explored as stated in Research Question 4.

2.5.3 Analytical Tools for Multimodal Analysis

There are many analytical tools that can be used to analyze multimodal artifacts. Normally, both language and image would appear simultaneously in the artifacts but sometimes the visual image is ignored and excluded from an analysis. However, the selection of visual images for the placement and organization of whole contents could create meaning. The visual images are used more frequently in artifacts in the digital age as text alone is no longer considered as the primary source of communication (Lutkewitte, 2013). Therefore, this review provides a variety of analytical tools for multimodal analysis of multimodal artifacts regarding different research objectives. These tools allow researchers to investigate what the visual image and the language do in different contexts and to analyze multimodal artifacts. This review introduces four analytical tools for multimodal discourse analysis, which are;

- (1) Systemic Functional Linguistics (SFL) approach (Kress & van Leeuwen, 1996)

- (2) Rhetorical strategies analysis
- (3) Semiotic modes and media analysis
- (4) Identifying genre structures in multimodal artifacts (Bateman, 2011)

2.5.3.1 Systemic Functional Linguistics (SFL) Approach

This tool can be used to analyze visual image and sounds. In this research, the visual image analysis is one of the main attentions, so this review focuses on an analysis of visual images. SFL is used to investigate the message that visual images and visual design communicate to the readers in systematical manner. There are three areas that Kress & van Leeuwin (1996) propose in order to analyze images and sounds, which are, first, the structure of the visual images; second, the events and happenings in the world including the people involved in the events and the circumstances associated with the events; and last, the relationship “set up” between the image and the viewer.

(a) Analyzing the structure of visual images

In order to analyze the structure of visual image, Kress & van Leeuwin (1996) suggest four main tools, which are (1) the placement of the elements on the horizontal axis (left to right); (2) the placement of elements on the vertical axis (top to bottom); (3) the framing of images; and (4) the salience or the prominence given to the images.

Kress and van Leeuwen (1996) explain that the organization of the image relates to the placement of elements in the image. For example, the placement of the elements on the left-hand side and on the right-hand side of the image can have different meanings or indicate different meaningful choices. Similarly, the placement of the elements on the top or bottom of the image can also be interpreted differently.

In western culture, the familiar information or the information westerners take for granted is always displayed on the left side of the image. Thus, the left side is called the “Given”. On the contrary, the right-hand side often exhibits new visual information, therefore, the right side is called the “New”. Stenglin & Iedema (2001) provide good examples of information placement found in house renovation and slimming diet advertisements. They found that when they compare “before” and “after” images, old versions are always placed on the left and the new versions on the right. Additionally, in western newspapers and magazines, publishers consider the right-hand pages as more prominent. They are convinced that the readers read the right-hand pages more carefully compared to the left-hand pages. Even though the stated compositions of the image and the textual elements are commonly found in western cultures, Opama (1990) argues that the arrangement of textual and visual elements in multimodal artifacts tends to be dissimilar for non-western cultures. Walker & Chaplin (1997) explain that not all cultures arrange textual and visual characters similarly. For example, in western cultures, the arrangement of printed texts are in horizontal manners and are meant to be read from left to right. In contrast, in some asian cultures that use calligraphic, ideograms and pictograms are aligned in vertical columns and are meant to be read from top to bottom, and right to left. Therefore, an interpretation of visual and textual elements alignment might vary based on different cultures.

The placement of the image or the *opposition* between the top and bottom also indicates different meaningful choices. The images placed on the higher position are called the “Ideal” which pinpoints generalized or the core information. In contrast, the lower position is called the “Real” which often displays real and specific information. For example, in case of advertisements, a photo of an

attractive destination, a person, or a car can normally be found on the top, while factual information can be found at the bottom (Stenglin & Iedema, 2001). The summary of four visual placements is provided by Stenglin & Iedema (2001, p.196), as follows;

Table 2.9 The meaning of visual space by Stenglin & Iedema (2001, p.196).

<p><i>The Ideal/ The Given:</i> most highly valued medium salience</p>	<p><i>The Ideal/The New:</i> most highly valued high salience</p>
<p><i>The Real/The Given:</i> less highly valued low salience</p>	<p><i>The Real/The New:</i> less highly valued medium salience</p>

However, not all images are organized in terms of left and right, or top and bottom. Some images are placed concentrically. In other words, the images may not be placed in one of the four quadrants as seen in the Table 2.9, yet, it is positioned in the center instead. For example, in women's magazine covers, the model normally placed in the center of the cover page.

Additionally, the framing and color can also be analyzed regarding the structure of visual images. From Figure 2.7 below, Figure (a) shows that the strong outlines are used to emphasize the image, and the text is explicitly separated from the visual image. This kind of visual images is called an "ordered world". On the contrary, Figure (b) shows that the text and visual image are blended to each other and are not separated. These images are considered as a less ordered and less constrained world.

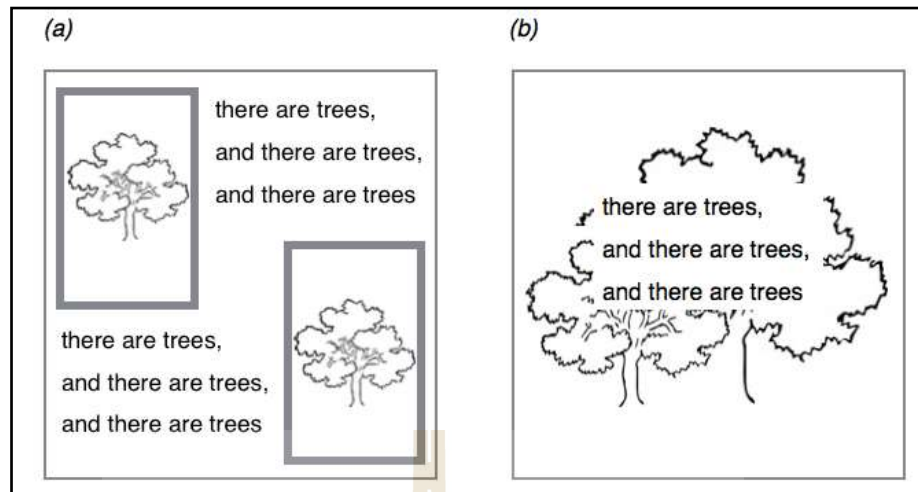


Figure 2.7 Framing and color by Stenglin & Iedema (2001, p.196).

The framing and the placement of text and image relate to salience and prominence. Specifically, the stronger the framing, the more salient the visual element is. Besides, framing represents sequence and separation. As seen in Figure (a), framing can contribute to the sense of salience and separateness, whereas the absence of framing in Figure (b) represents less order and more liberate.

(b) Analyzing events or happenings in the world

Kress & van Leeuwen (1996) suggest that there are two types of images: portraits or landscapes, and snapshots or action shots. These two types of image should be distinguished when analyzing the events or happening in the world. Portraits or landscapes are known as *conceptual images*, while snapshots or action shots are known as *narrative images*. After types of images are identified, the *participants* or *circumstance* in image should be described. That is, how many objects or persons are in the images and how they react to one other. This particular issue will not be explained in details as this particular subject is not related to the present study in any means.

(c) Analyzing relationships “set up” between the image and the viewer

There are two types of relations between the image and the viewer; demand and offer. Demand can be realized when subjects in the image have direct eye-contact with the viewer, while offer can be realized when subjects in the image gaze away from the viewers or the image presents objects.

Additionally, the *types of shot* also should be identified whether the visual images are considered as close shots (the head and shoulders), very close shots (the head, possibly an aspect of the face), medium close shots (the head to the waist), medium shots (the head to the knees), medium long shots (full body), long shots (the subject engages half of the image), and very long shots (anything wider). The Table 2.10 shows the level of intimacy or distance between the image and the viewer.

Table 2.10 Distance between the image and the viewer

Types of shot	Level of intimacy between the image and the viewer
Close shots	The image and the viewer are intimacy
Very close shots	The image and the viewer are intimacy
Medium close shots	The image and the viewer are social familiarity, but not intimacy
Medium shots	The image and the viewer are social familiarity, but not intimacy
Medium long shots	The image and the viewer are public acquaintance
Long shots	The image and the viewer are public acquaintance
Very long shots	The image and the viewer are public acquaintance

Next, *modality* or level of reality of the images should be analyzed, specifically, whether the visual images are real or imagination. To determine the realness or naturalistic presentation of the image, Kress & van Leeuwen (1996) suggest that the degree of color saturation, the sharpness of the focus, and the images details should be analyzed. Particularly, the image used in multimodal artifacts are lifelike or nonrealistic. These features mentioned can also be called ‘modality marker’

which is crucial features used in multimodal artifacts such as colors (black and white, or color images), and focus (detail of the image including both subject and background). However, the combination of modality markers can be applied in one visual image. For example, the visual image looks lifelike in colors but the background is blurred or consists of abstract details. The truthful representation of the image depends on social contexts. Kress & van Leeuwen (1996) claim that “*visual modality rests on culturally and historically determined stands of what is real and what is not, and not on the objective correspondence of the visual image to a reality defined independently of it*” (p.168). Especially in advertising, the images used in advertising are always adjusted in terms of the colors and texture improvement. However, these kinds of adjustment are accepted as representing reality.

In summary, the researcher has summed up the elements and tools that Kress & van Leeuwen (1996) have proposed in order to analyze visual image as seen in the following table. These tools of analysis are not only suitable for visual image analysis alone, but also the multimodal artifact as a whole.

Table 2.11 The summary of Systemic Functional Linguistics (SFL) model for Visual Image Analysis

Visual image analysis by using Systemic Functional Linguistics (SFL)	Tools used for analysis
The structure of visual image	<ol style="list-style-type: none"> 1. The placement of the image (the given to the new or left to right) 2. The placement of the image (the ideal to the real or top to bottom) 3. The image framing (outlines) and the position of text and image
The events or happenings in the world	<ol style="list-style-type: none"> 1. Types of images (conceptual images and narrative images) 2. Circumstances

Table 2.11 The summary of Systemic Functional Linguistics (SFL) model for Visual Image Analysis (Cont.)

Visual image analysis by using Systemic Functional Linguistics (SFL)	Tools used for analysis
The relationships set up between the images and the viewer	<ol style="list-style-type: none"> 1. Mood (demand, and offer) 2. Shot types (e.g. close shot, medium shot, and long shot) 3. Visual modality (colors and focus of the image)

2.5.3.2 Rhetorical Strategies Analysis

The next tool to analyze multimodal artifacts is proposed by Bateman (2011). *Rhetorical strategies* are composed of ‘*communicative goal*’ of an artifact and the semiotic modes. Specifically, semiotic modes refer to the system or channels for meaning-making e.g. verbal, textual, images (Kress & van Leeuwen, 2001). In other words, rhetorical strategies help create communication channels by establishing and selecting available semiotic modes.

2.5.3.3 Semiotic Theory and Modes for Media Analysis

The notion of social semiotic theory proposed by Halliday (1994) works as a foundation for the study of semiotic resources other than language, for example, images, gestures, and music. The interaction of such semiotic resources is known as multimodality (Jewitt, 2009). Halliday’s social semiotic theory (1994) pays attention to the ‘grammar’ of semiotic resources and their relations with each other. In other words, this theory aims to explore inter-related semantic systems which can perform four functions; experiential meaning, logical meaning, interpersonal meaning, and textual meaning. This particular framework is a fundamental system which tries to explain meaning-creation of semiotic resources. The different systems for meaning

making such as texts, images, or speech are also known as semiotic modes. This part reviews the tools that can be used to analyze *semiotic modes and media*. Bateman (2011) indicates that there are three strata that semiotic modes require: (1) a *material substrate*, which conveys (2) the *semiotic resource*, and (3) *discourse semantics*;

Firstly, a material substrate refers to “*a prerequisite for the emergence of a semiotic mode*” (Bateman, 2011, pp.20-21). These material substrates normally carry semiotic modes, semiotic resources and discourse semantics altogether. The material substrates can be something from parchment, paper, or computer screen, Semiotic modes in such materials are designed by designers. In this case, the website is considered as a medium for the content (Dowling & Vogan, 2015).

Secondly, a semiotic resource refers to the organization of semiotic element on an artifact that could assist the sign-construction. The organization of semiotic resource can be explained as “*paradigmatic systems of choice together with a syntagmatic organization for re-expressing paradigmatic choices in structural configurations*” (Bateman, 2011, p.20). To clarify, Cook (1992) distinguishes the differences between paradigmatic and syntagmatic meaning. Paradigmatic meaning is created by choice, whereas syntagmatic meaning is created by the combinations of textual (or visual) elements.

Thirdly, discourse semantics are used to guide how the semiotic resources are interpreted in context. The description of the role of discourse semantics within a meiotic modes is provided by Bateman (2011, p.21), as follows:

The paradigmatic choices lying behind any particular physical articulation need also to be organized so as to support contextualized interpretation ..

that is, the semiotic code only becomes interpretable in context by virtue of being embedded within an unfolding discourse

According to Bateman (2009), text-flow, image-flow, and page-flow are considered as semiotic modes which could be found in print media. Text-flow refers to a semiotic mode that consists of a linear organization of written text, and is considered as an important element in semiotic mode (Bateman, 2011). However, the written text may be interrupted by visual contents such as photographs, illustrations, diagrams, and maps. Text-flow is very adaptive and versatile as it can be used in a wide range of applications. However, the important point of text-flow is that it applies in a linear structure, or a rhetorical organization of a text.

The semiotic mode of image-flow is unfolded when the images are arranged to create meaningful sequences. For example, Bateman & Schmidt (2013) analyzed films, and Bateman & Wildfeuer (2014) analyzed comics where scenes in films and images are arranged in sequences. It is also indicated that the image-flow in tourist brochures is normally organized in 'narratives' manner. That is, the images are projected to support speech and thought in temporal relations (Bateman, 2014b).

Lastly, page-flow or the layout space is used to arrange the content and to organize the related content together to facilitate the readers' cognitive processing. Page-flow is a combination of all semiotic modes used in a page, such as text-flow, graphs and so on. All of the elements in page-flow could help support the communicative goals of the whole artifact (Holsanova *et al.*, 2009). Figure 2.8 below shows the three common semiotic modes used in print media.

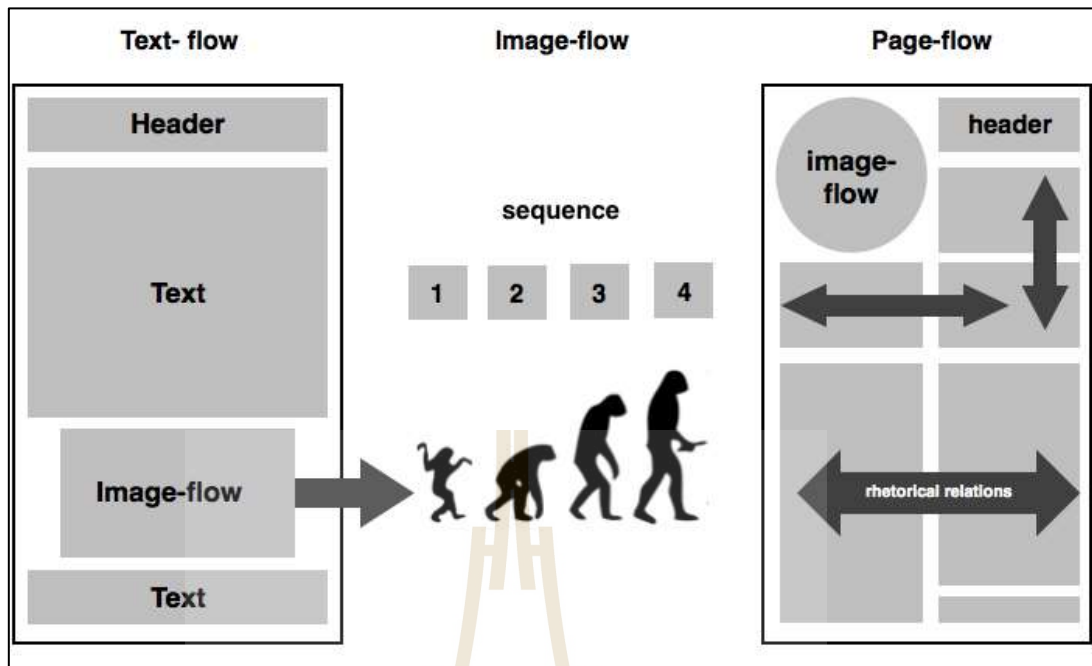


Figure 2.8 Three semiotic modes adopted from Hiippala (2016, p.91).

In light of this review, this present study investigated tourism homepages concerning text-flow and page-flow informed by the framework from Bateman (2009). The notion of image-flow is excluded from the present study as the sequences of images used in tourism homepages are not the main focus of this study. Specifically, text-flow investigates a linear organization of written text which is similar to the concept of move analysis, and page-flow investigates how multimodal artifacts arrange the content in terms of their layout spaces which are similar to the concept of wireframe used in this study.

2.5.3.4 Image-Text Relations Analysis

In this section, three different models that can be used to analyze image-text relations are examined. Firstly, the classic model for a foundational study of image-text relations proposed by Barthes (1977) is investigated. Next, the study of

Carney & Levin (2002) that discuss the functions of images in text is described. Lastly, the study by Martinec & Salway (2005) whose model was built based on earlier work of Barthes (1977) and Halliday (1994) is discussed. Each model classifies relationships that can occur between image and text differently. This following section explains each of the mentioned models, respectively.

Barthes (1977) discusses a classification of image-text relations, which proposes three possibilities of how images and text relate to one another; namely, (a) text supporting image (anchorage), (b) image supporting text (illustration), and (c) the two being equal (relay).

As for the first relation, *text support image* or anchorage means that language has elucidative function which is used to describe image. The second relation is *image support text* or illustration. It is seen that images are used to elucidate or realize the text. That is, images have a complementary relationship to the words. For the last relation, *relay* or the two being equal, Barthes (1977) explains

“while rare in the fixed image, this relay-text becomes very important in film, where dialogue functions not simply as elucidation but really does advance the action by setting out, in the sequence of messages, meanings that are not found in the image itself (p.41)”.

As stated above, Barthes (1977) suggests three broad classifications of image-text relations which become a classic foundation of image-text relations for many scholars such as Kress & van Leeuwen (1996) and Martinec & Salway (2005).

For the second model, Carney & Levin (2002) discuss the functions of images and text. However, this model does not touch upon the cases where text serves a function to images, or the cases where image and text are equally important.

Carney & Levin (2002) propose 5 distinct functions of images; namely, decorative, representational, organizational, interpretational, and transformational images.

Firstly, decorative pictures serve to decorate the text, and these images contain little or no extra information to the text. Examples of decorative pictures are the picture of the sun located in a brochure of Egypt.

Secondly, representational pictures portray what is described in the text, partially or completely. However, some representational pictures illustrate more than what the text describes, for example, a picture of painting and a text narrates the content of the painting.

Thirdly, organizational pictures represent structural information the text describes. That is, images are used to portray information in steps, for example, images showing what to do during emergency in steps, and a map of a hiking trail.

Fourthly, interpretational pictures help illustrate information that might be difficult to describe or communicate, such as pictures of working machinery or complex models.

Fifthly, transformational pictures refer to images that describe textual information in a literal sense. However, these images may not illustrate the intended information literally. Carney & Levin (2002) give example from the picture of the town Belleview. This picture contains an image of a bell which is used to represent the word “Bell” of the town Belleview. The bell image is used as a literal interpretation of the text.

The last model is from Martinec & Salway (2005) who believe that Barthe’s classification might not cover all image-text relations, so they propose “*a generalized system of image-text relations*” which consists of 2 parts; status and logio-

semantics. This model can be used to describe image-text relations where the images serve the text, where the texts serve the images, and where image and text are equally dependent or independent of each other. Martinec & Salway (2005) believe that individual image-text relation has both a status and a logico-semantic relations. However, one image can have more than one relation, and different components of the image and text can portray different relations.

Firstly, *the status relations* refer to relationship status between text and image which can be either an equal or an unequal relationship. Particularly, an *equal relationship* occurs when a whole image relates to a whole text. Specifically, the word ‘whole text’ refers to “*a paragraph or smaller units, such as clause complexes, clauses, and even words, whenever these are the units that images relate to (p.349)*”. So, the whole text can refer to photo captions, image titles, or longer textual units.

There are 2 types of an equal relationship; *image & text independent*, and *image & text complementary*. Particularly, when an image and text are independent, one mode does not modify the other. Additionally, image and text do not combine as one, but rather individual mode exists in a parallel manner. That is, both the image and the text can be understood individually. However, if an image and text are complementary, one mode needs another mode for successful communication. To clarify, when image and text have independent and complementary status, a whole image relates to a whole text. Differently, if the status between image and text is unequal, one mode is subordinate to one another and cannot be understood individually. Martinec & Salway (2005) provide examples of independent and complementary image-text relations as seen in Figure 2.9.

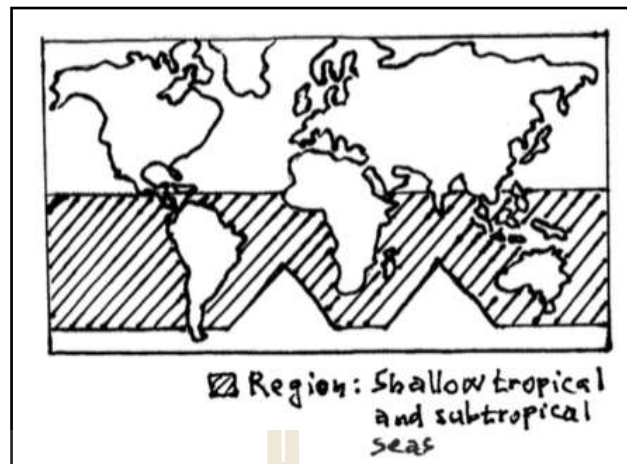


Figure 2.9 Example of ‘independent image-text relation’ by Martinec & Salway (2005, p.344).

This map figure is used to indicate the location where the moray eel lives. The cross-hatched is used as an indicator of such area. The text “*Region: Shallow tropical and subtropical seas*” is provided below the image which functions as an identifier. The box on the left side of the text is used to describe the cross-hatched on a map. Therefore, the image and text have equal status, independent relation.

Figure 2.10 shows image of two teddy bears in Alpen advertisement which is accompanied by the text “*Sweet. But not too sweet*”. Martinec & Salway (2005) explain that such text does not only refer to these two teddies, but also transfer onto the cereal which is the main product. Therefore, both text and image are complement to each other and they should be understood together to achieve a successful communication.



Figure 2.10 Example of ‘complementary image-text relation’ by Martinec & Salway (2005, p.35).

On the other hand, an *unequal relationship* can be realized when one mode cannot stand on its own and must depend on another mode. Martinec & Salway (2005) assert that images and texts are considered to have unequal status by nature because one mode is usually used to modify the other. There are two types of unequal relationship; image subordinate to text and text subordinate to image. To clarify, image and text will subordinate to each other when one of them relies on the other. Specifically, image subordination occurs when the image partly relates to the text, such as images presented on news web page while text subordination occurs when (a) Text has direct reference to the image, such as images on art gallery web page (Salway & Martinec, 2005) and (b) Text is written in simple present or present progressive tense (see Figure 2.11). However, if text is written in past form, image is subordinate to the text as seen in Figure 2.12 Halliday (1994) asserts that present tense can be interpreted as pointing at the action happening in the image, therefore text is subordinate to image. In contrast, past tense points away from the action happening in the image, therefore

image is subordinate to text. Salway & Martinec (2005) point out that text subordination and image subordination can also be realized by the size of image and text. For example, images presented on news websites occupy 5-10% of the whole page space, therefore images are subordinate to text. In contrast, images presented on art gallery websites occupy 50-100% of the text space, therefore texts are subordinate to image.

Some good examples of subordinate modes are given by Martinec & Salway (2005, p.348) as seen in Figure 2.11 and 2.12. The first picture is what they call ‘news photograph’ with the caption “*(unreadable name) walks up the courthouse steps with his legal team in a recent photo*”. The caption is written in present tense which points at the action happening in the image, therefore the text is subordinate to the image.



**Figure 2.11 Example of ‘text subordinate to image’ by Martinec & Salway
(2005, p.350)**

As for the second picture, a picture of a woman with the caption “*Marian Bates died protecting her daughter*” is presented. The caption is written in

past tense, which does not have the similar effect to present simple. Past tense points away from the action happening from the text, therefore this image is subordinate to the text.



Figure 2.12 Example of 'image subordinate to text' by Martinec & Salway

(2005, p.350)

The second part of this model is logico-semantic relations. There are two types which are of, i.e. expansion and projection. Each type will be explained respectively. Firstly, *expansion* is used to explain the situation when one mode expands the other mode. There are three different subtypes of expansion which are *elaboration*, *extension*, and *enhancement*.

Elaboration is used to describe situation where one mode offers more details of the other mode. However, it does not mean that one mode provides new information, but it should elaborate the other mode. There are two types of elaboration; exposition and exemplification. *Exposition* refers to when two modes illustrate similar information but in a different form. That is, both image and text repeat one another. In other words, both image and text are of the same level of generality. The example from

exposition is already shown in Figure 2.9 where the image and text show the habitat of the moray eel in different forms. *Exemplification* is used to describe when one mode expands more information by providing more details or examples. Importantly, new information is not given but one mode only elaborates one another. As seen in Figure 2.13, the image of skull and crossbones is known as the symbol of death. The caption “kills” associate with the word death. It is explained that the image offers more general information, but the text describes more detailed information regarding a method of killing.

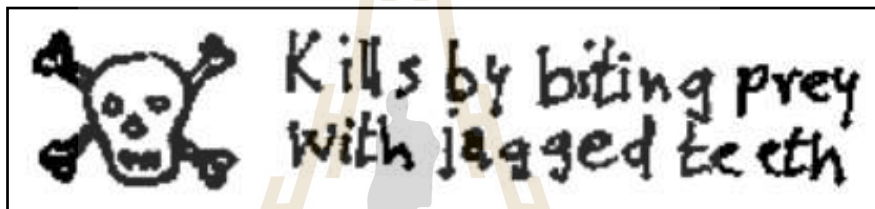


Figure 2.13 Example of elaboration, exemplification, image more general than text by Martinec & Salway (2005, p.350)

The second subtype is *extension*, which means that, one mode expands more information of the other mode by providing new elements. However, the information available in the two modes need to be related. As seen in Figure 2.14, the image of a crossed fork and knife is commonly known as a symbol of eating. The caption “fish and small prey” can be described as “food” according to Martinec & Salway (2005). The image of fish and small prey offers information on the possibility of fish and small prey hunting. Therefore, the image expands the text as the information given on the text cannot be deducted from the image.

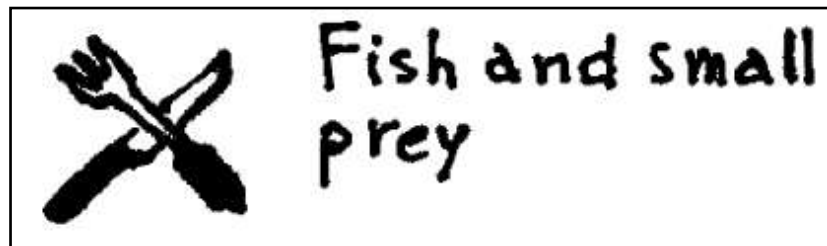


Figure 2.14 Example of extension by Martinec & Salway (2005, p.363)

The last subtype is *enhancement*, which is when an image and a text are related by enhancement, one mode illustrating the other circumstantially regarding time, place, and causal or reason/purpose. Figure 2.15 shows an image that enhances a text by place. The text indicates “*The woman arrived too late to board the Paris flight*”, and the image indicates that this circumstance took place in Newcastle airport



Figure 2.15 Example of enhancement by place from Martinec & Salway (2005, p.350)

Next is enhancement by time. Figure 2.16 presents information of Max Beckman’s pictures co-occurring with text. The text provides information on the

painting in time by referencing different timings in the painter's life. Therefore, the logico-semantic relation is enhancement by time.

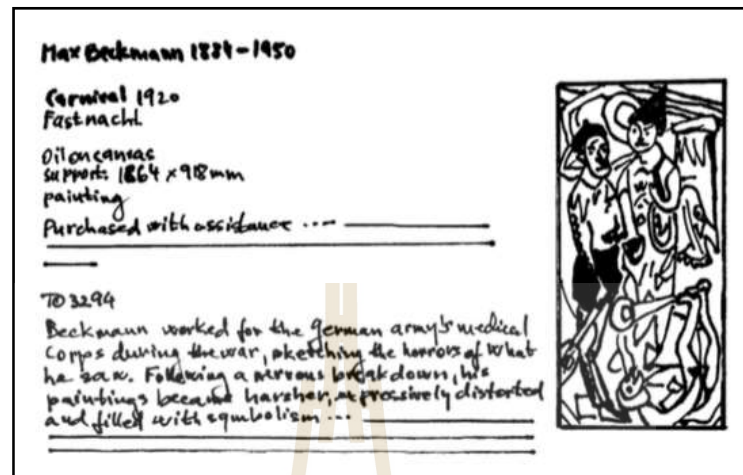


Figure 2.16 Example of enhancement by time from Martinec & Salway (2005, p.350)

An example of enhancement by causal can be seen in Figure 2.17, where the image enhances the text. The text indicates “*Police believe a short circuit set fire to the hall's thatch roof*”, and the image shows the dead bodies lying on the ground. It can be seen that the details on the image enhance the text captions.

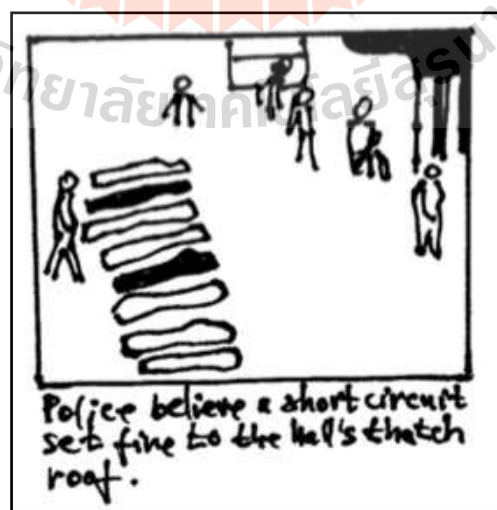


Figure 2.17 Example of enhancement by causal from Martinec & Salway (2005, p.350)

The second type of logico-semantic relation is *projection*. This type is used to explain the situation when one mode repeats what the other mode is presenting. There are two subtypes; locution and idea. Martinec & Salway (2005) refer locution to ‘a projection of wording’ which is done verbally, while ‘a projection of meaning’ is done mentally. For example, in the case of comic books, locution represents image and texts that are paired together. The texts located in a “talking bubble” are considered as a projection of wording, while the texts used to project idea is placed into a “thinking bubble”.



Figure 2.18 Example of projection by Martinec & Salway (2005, p.352)

All things considered, the present study applied Martinec & Salway (2005) model as an analysis framework for image-text relation analysis because this model is recent and is developed from the model of Barthes (1977) and Halliday (1985). This model does not interpret images as text modifier alone, but also texts as image modifier. They believe that both image and text can connect in various ways. That is, they can be dependent or independent to each other. Differently, Carney & Levin (2002) believe that images are used to serve images, but not vice versa. Therefore, Martinec & Salway (2005)'s model covers more different complex relations between images and

texts. Figure 2.19 demonstrates the whole system of status and logico-semantic relations.

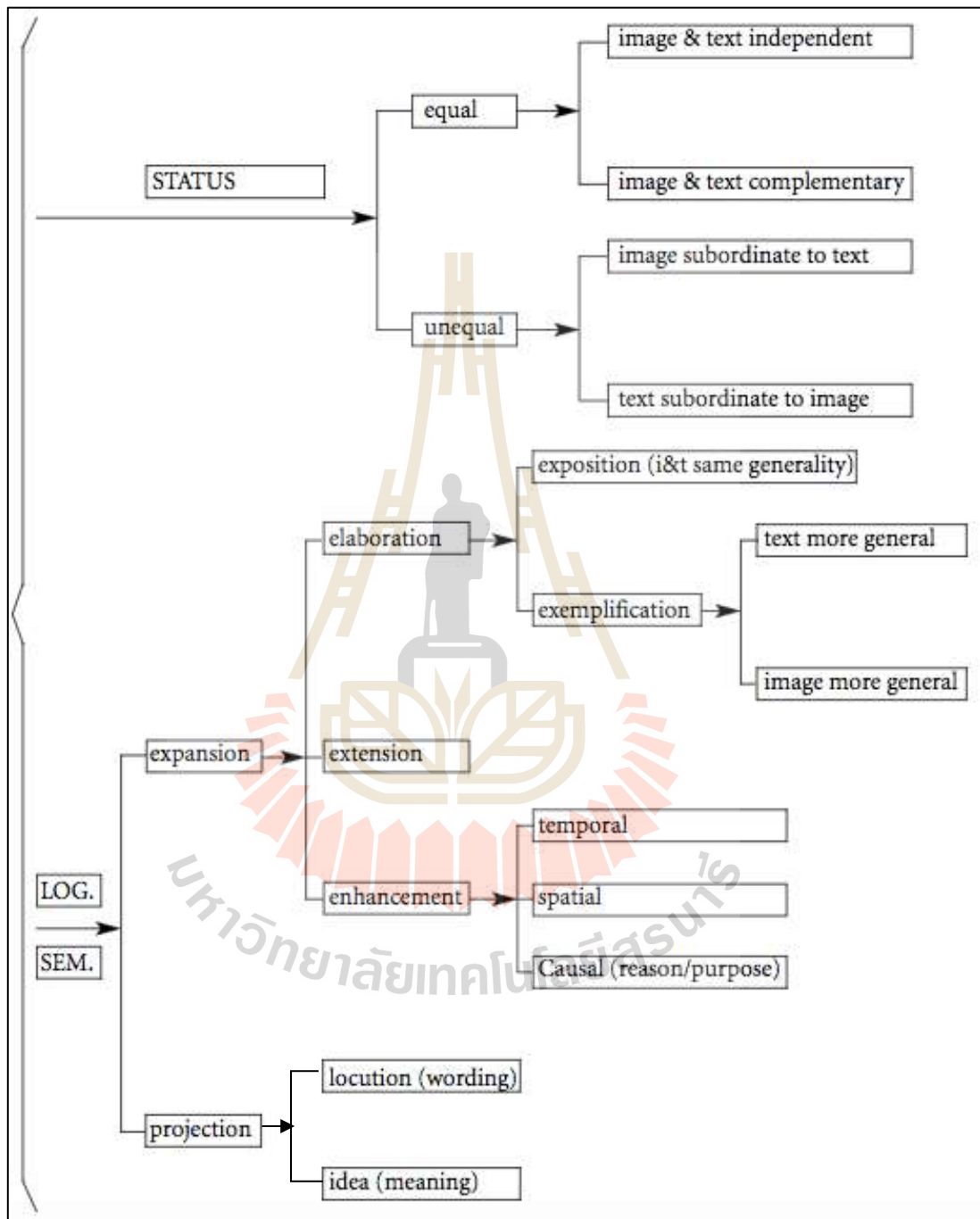


Figure 2.19 The System of Status and Logico-Semantic Relations by Martinec & Salway (2005)

2.5.3.5 Previous Research on Multimodal Discourse Analysis

Researchers in multimodality pinpoint the fact that all communications have considered as multimodal, for example, communication in all historical, social and cultural contexts. Besides, in the present time, new technologies have involved and transformed communication in terms of '*what can be seen and by whom it can be seen*' (Jewitt & Kress, 2003: p.3). Besides, in order to make meaning or make sense of communication, researchers could no longer avoid getting involved in 'non-verbal' semiotic modes to cooperate when interpreting together with speech and writing (Jewitt, 2009). Multimodal analysis is used in many fields of study, such as multimodal analysis of expressive gesture in music and dance performances (Camurri *et al.*, 2003); mapping the multimodal genres of traditional and electronic newspapers (Bateman, *et al.*, 2007); and modeling multimodal genres in print media: a case study of tourist brochures (Hiippala, 2012).

This research focuses on the multimodal analysis in the linguistics field. There are many research studies that use multimodal genre analysis to analyze multimodal artifacts. Examples of key studies are provided and discussed below.

Stenglin & Iedema (2001) analyzed The iMac installation text procedure by using Kress & van Leeuwin (1996)'s systematic functional linguistics model. The iMac installation manual consists of both visual images and texts. They investigated three different areas of representation which are, (1) the structure of visual images, (2) the events or happenings in the world, and (3) the relationship "set up" between the image and the viewer. The results show that the images used in iMac installation do not only demonstrate the written instructions, but also provide new and important information to the written instructions. Importantly, they indicate that there

are strong relationships between visual and textual elements, meaning that the textual part and the visual part do not stand alone. In order to comprehend the instruction of iMac installation successfully, the readers need to read both textual elements and visual images together.

The structures of visual images in iMac installation material are constructed in Given to New, or left to right, or reading path manner as seen in Figure 2.19 below. The way that the iMac installation text is organized helps the readers to understand the process of an installation easily and more explicitly. Stenglin & Iedema (2001) stated that the reading paths normally begin with the most salience elements. In their work, the most salience elements are images and the numbers in each image. In terms of salience, the prominence of the images is intensified by using white background. Therefore, the images receive full attention from the readers.



Figure 2.20 Reading paths by Stenglin & Iedema (2001, p.198).

Regarding the organization of the text in terms of the vertical axis, or top to bottom section. The upper section of iMac installation provides the promise of the products accompanying with the visuals. For example, the promise of successful connection of the computer can be found in this section. According to Kress & van Leeuwin (1996), the lower section normally represents factual information. From this iMac installation text, the written instructions on how to install the computer in step-by-step are found.

Next, the events or happenings in the world were analyzed. The images in the iMac installation text are considered as narrative images. The combination of all images show the sequence of the events or in this case, the computer installation events.

Last is the relationships “set up” between the images and the viewer. Stenglin & Iedema (2001) analyzed the relationship between the images in the iMac procedure and the viewer or the product user, and indicated that the relationship found is associated with how the text “offers information” to its viewers regarding the process of iMac computer installation. The images used in the iMac installation text are the images of specific parts of computer and a close-up of hand demonstrating the processes. Therefore, these images bring familiarity to its users. This high degree of involvement could make the users feel more comfortable about the ability to install iMac computer successfully. Another dimension they considered was the “lifelike” of the images. The images used in this text are colorful iMac computers which are available in various colors. Besides, the lifelikeness or naturalistic of the images is improved by close up shots and sharp focus.

In summary, Stenglin & Iedema (2001) claim that the text analyzed shows cultural shift in multimodal designs. Specifically, the reading pathway is shifted from vertical (top to bottom) to horizontal (left to right). Also, the degree of salience found in visual images is shifted as each image contains different information. Each image is used to communicate with the readers and facilitate them to achieve the goal of the procedure.

Multimodal discourse analysis can be used to analyze possible cultural differences and to compare localization by contrasting the differences between

the source and the target artifacts. Thomas (2009) analyzed localization in the packaging design of fast-moving consumer goods or frequently purchased goods such as toothpaste, shampoo and more, specifically, to find out whether there are differences in the packaging design between what is presented in Taiwan and in the UK. The results show that there were differences in packaging design between these two countries. He found that Taiwanese designs were more likely to perceive brand identity of a product through image. On the other hand, the package design in the UK was more likely to communicate the brand identity through various typographical features such as font style and font size.

Hiippala (2012) studied multimodal genre in print media of tourist brochures. The data used in his research consist of five tourist brochures published between 1967 and 1988 that aimed to advertise the city of Helsinki. The results of this study can be divided into three parts; 1) the base layer, 2) the layout layer, and 3) the rhetorical layer.

Firstly, the results from the base layer show that the number of base units grew over time from both verbal and visual base units. Specifically, the tourist brochures published in 1967 and 1972 provided two double-page brochures but the brochures from 1976, 1984, and 1988 consisted of six double-pages. Even though there was an increasing number of base unit, the space for semiotic remained the same.

Secondly, as for the layout layer, this section analyzed the difference of semiotic resources amongst the five brochures. There are typical differences such as typographical within brochures, such as font size, weight of headings and body texts, and font family used in the brochures. However, there are also some similarities found in the five brochures. Both illustrations and photographs were used within the same

brochures. Still, they were normally placed in their own layout areas. Four out of five brochures used photographs to provide a visual description of the destination, whilst illustrations were used to serve as a decorative function. Some brochures used illustrations as an implicit navigational structure by replicating the same illustrations and colors in maps and headers section. The position of verbal and visual elements in the layout indicated that grid-based layout is the most preferable style and it was used throughout the brochure in a consistent manner. Specifically, layout grids were used to design the brochures.

Lastly, the rhetorical layer pinpoints the relationship between verbal and visual contents which provide a rhetorical function in the brochure. This layer shows deep structure of an artifact. Hiippala (2012) used rhetorical structure analysis to describe the relations between visual and textual contents in five brochures. The common relations found are elaboration, enablement, evaluation and evidence. To understand these relationships, 4 key terms need to be understood. First, nucleus (N) carries the basic information of the content in an artifact, and satellite (S) carries additional information. Normally, the headings or listing of content can be identified as nucleus (N), and the additional information can be identified as satellite (S). In this case, *elaboration* relation means that satellite (S) presents more detail about nucleus (N). *Enablement* means that satellite (S) enables the reader (R) to describe nucleus (N). *Evaluation* means that satellite (S) connects nucleus (N) to the writer (W). *Evidence* means that the reader (R) 's understanding of satellite increases his belief of nucleus (N). To conclude, the tourist brochures from different years were visually dissimilar. However, there were many similarities found in the rhetorical structures, and the layout structures were also found to be consistent in patterns.

Yang and Zhang (2014) investigated English Editorials in The Economist by using Kress & van Leeuwen (1996)'s Visual Grammar and Royce (1998)'s inter-semiotic complementarity theory as research frameworks. They explained that the English editorial discourse or an opinion text produced by senior editorial staff of a newspaper or magazine normally consists of both visual and verbal text elements equally. They collected 13 English Editorials online from The Economist and examined the relationship between textual and visual elements and how the combination of text and visual image help expose meaning. They found out that visual images used in the editorials such as naturalistic visuals (i.e. photo, sketches, etc.) and mathematical visual such as graphs help clarify and disclose the contents. These visual elements reflect the reality, experience, and information. In terms of verbal texts, they were described in narrative manner. In some cases, graphs and other mathematic figures were provided in order to explain and prove the verbal texts. Overall, the visual elements embedded in editorials facilitated the readers to understand the ideas quickly and directly.

2.5.3.6 Wireframe in General

The present study analyzed both textual and visual contents on tourism homepages to find out their content organization. Therefore, it is needed to describe a useful tool that can be applied in order to investigate the layout of tourism homepages. To begin with, every web designer needs to design a website layout in order to have a clear picture of where and what to be put on the web and how to arrange them. There are various ways to design a website. Golombisky & Hagen (2010) suggested that wireframe of a Web can also be used to organize by using header, content area, left sidebar, right sidebar, and footer

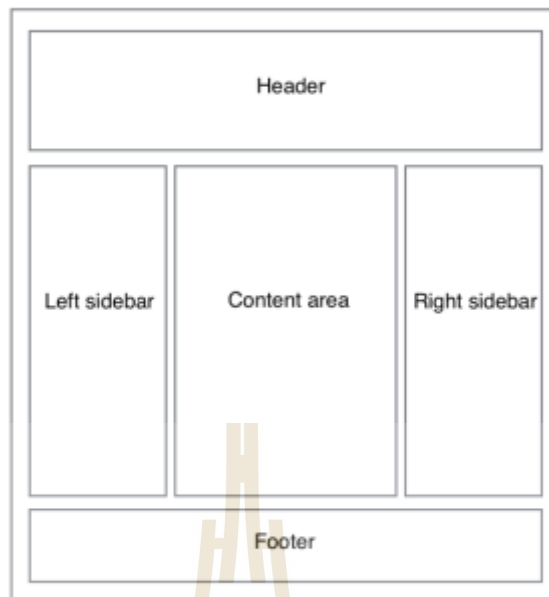


Figure 2.21 A web wireframe adapted by Golombisky & Hagen (2010).

Apart from Golombisky & Hagen (2010) who provide important elements that should appear on the site, Minnick (2016) also gives an example of a wireframe and possible elements that each website can have apart from the three main elements mentioned. She described that the contents projected on a web also play a crucial role. Content on the web is usually demonstrated in three different forms, which are text, images, and multimedia. First, text is considered as the most common content found on the Internet. However, a lot of websites include pictures, videos, and audio to express their contents and influence the audience. Second, images are different form of content that can be used to attract the audience. Dawson (2009) states that images enable website *to feel more engaging* rather than using text alone. Images can be used to emphasize or break down the articles in order to keep the audience interested as the long letters can make the audience feel bored. Last, the usage of rich media such as video, and audio on the web has increased significantly over recent years. For example,

some websites put videos and radio broadcasts as content. Some websites allow users to create their own podcasts or video blogs on the web. This kind of content allows users to conceive both textual and visual information together at the same time. According to Clare (2017), video changes how people are entertained, communicated, shared, and learned as it helps communicate message simply and efficiently. Especially, kids nowadays rather watch videos instead of reading books. Therefore, nowadays video is not only used in entertainment alone, but also is used as a tool in education.

When first creating a website, web designers usually outline the design they want by using a wireframe. A wireframe is a visual guide to indicate the location of elements that will be presented on the web, for example, the navigation area, organization logo, content areas, and images (Minnick, 2016). Figure 2.21 shows how web designers sketch a web page by using lines and boxes. In this Figure, there are two kinds of white space which are *active white space* and *passive white space*. Minnick (2016) described active white space as an area in which the web designers intend to leave it blank in order to balance out the asymmetrical page. Differently, passive white space is the blank space between the content areas. The passive white space allows users to read and focus on the page elements easily.

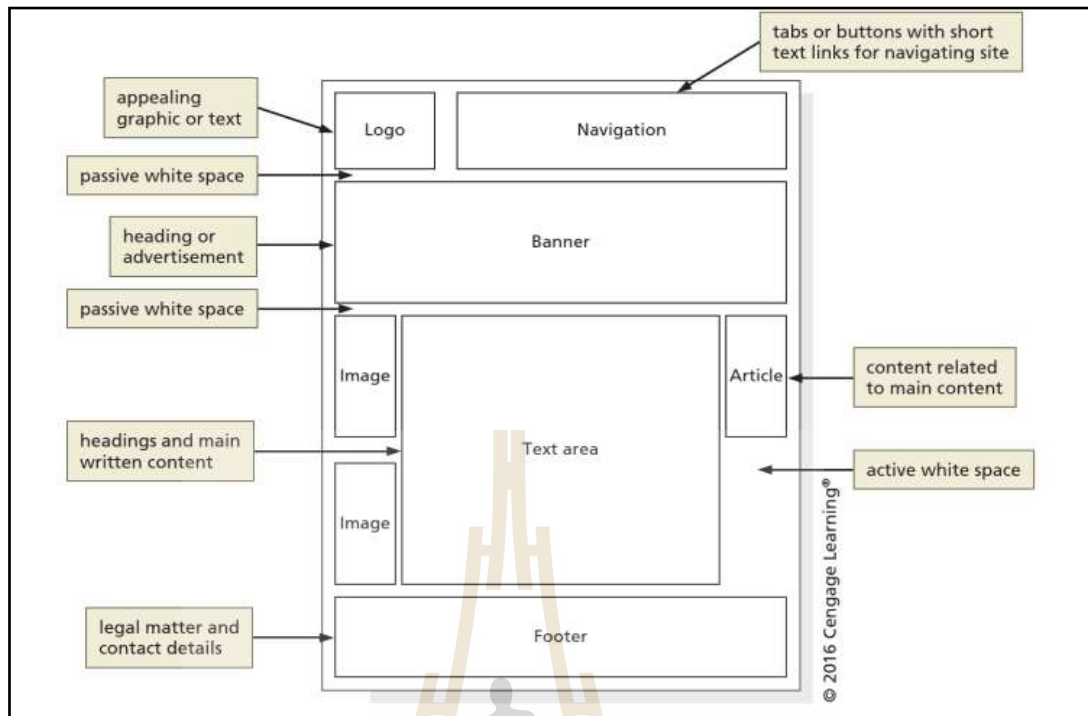


Figure 2.22 A wireframe of a web page by Minnick (2016, p. 14)

2.5.3.7 Wireframe for Responsive Web Design

It is aware that nowadays people do not only access the Internet via desktop alone, but they can also access via different devices such as mobile phone and tablet. This part reviews wireframe for responsive web design as it is important for tourism service providers to give a more satisfying user experience. Responsive Web Design refers to a website that responds to all devices and changes its design accordingly. It is an ideal that the web page should modify its design and interaction to correspond with the current devices in order to perform the best user experience for a specific device, for example, desktop, tablet, and mobile phone.

According to Podjarny (2014), Responsive Web Design depends on three primary building blocks, which are Fluid Grids, Flexible Images, and Media

Queries. Firstly, Fluid Grids means replacing any fixed size component on the web page with a percentage, so the dimension of the components will be related to the display size. For example, the main content column is 512 px wide, and this fixed size is turned into 50% of its 1024x768 display size which is its parent container. So, when the content is displayed on a smaller screen, the column will adapt according to the screen width.

Secondly, Flexible Images are intrinsically the usage of Fluid Grids to images, meaning that the page needs to explicitly indicate the size of every image used on a parent container. So, the image can be displayed properly according to different devices.

Lastly, Media Queries are styling capabilities which allow websites to set different style rules for different display properties. For example, a desktop screen is commonly styled in a three-column layout. However, this style may not be suitable for a smartphone screen because it will appear too small to use. So, Media Queries help transform the style into a single column instead when displaying on a smartphone screen. Figure 2.23 below shows an example of Responsive Web Design which adapts to different devices.

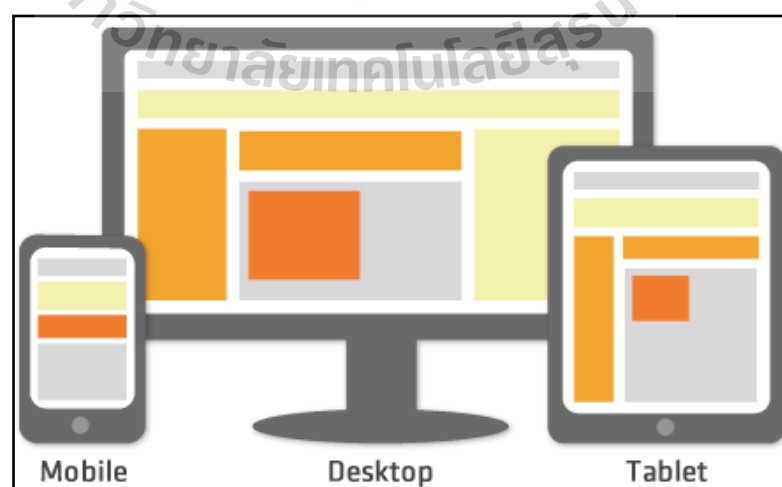


Figure 2.23 Example of Responsive Web Design (HeatMap Theme, 2017)

All in all, when these three primary building blocks are combined and are implemented effectively, they enable web pages to seamlessly display on different devices and help diminish device fragmentation.

At the end, the present research proposed templates of hotel, restaurant, and tourist destination homepages as the final outcome of the study. So, in the light of the review above, instead of providing desktop templates alone, responsive web design templates of three different devices; namely, desktop, tablet, and mobile phone are provided.

2.5.3.8 User Experience (UX)

According to Platt (2016), user experience (UX) is the primary aspect of competitive advantage in the software industry and enterprise sector today. UX is the internal experience that a person encounters with all aspects of a company's products and services. So, anything that the users see, hear, touch, and think about is the user experience. Besides, Garrett (2010) stated that UX on the website is more important than that in other kinds of products because websites are complicated pieces of technology and people may feel stupid and blame themselves when the sites do not work as well as they expect. Importantly, a website is a self-service product where there is no manual or instruction to learn before using it. Therefore, users will be the only persons who face the website with no help. Ritter & Winterbottom (2017) provided 6 aspects that help improve usability of a website.

- Effectiveness: How accurate the tasks can be accomplished?
- Efficiency: How quickly the tasks can be achieved?
- Satisfaction: How enjoyable the web design is?

- Discoverability: How easy it is to use the website for the first time?
- Learnability: How easy it is to continue using the website and remember how to use it?
- Error proneness: How well the website prevents errors and facilitates the web users to recover from those errors?

All in all, the six aspects above are useful guidelines when designing and planning a usability test of a website in order to improve user experience. Adukaite *et al.* (2013) analyzed UX of cruise operators' websites and later claimed that when information provided on website is overload, or too generic, or contains no specific information, it may reduce company's credibility. Also, transparent pricing provided on the web is a crucial aspect to increase user experience. So, it is suggested to be explicitly indicated on company's website.

2.5.3.9 User Interface (UI)

User interface (UI) of a website refers to the design of the interface that users interact with a website, for example, screens, web layout, graphics and placement of text and images, color, and font (McKay, 2013; Miraz *et al.*, 2016). Moreover, Wood (2014) also added that visual communication plays an important part in a successful interface design process. However, user interface design is not only about visual art and aesthetic. Rather, it is about how effective the web communicates to the users.

McKay (2013) claimed that core principles of UI is communication. He provides 5 core principles of UI, as follows.

Principle #1: Start a design by having a clear understanding of what is needed to be communicated to users. Then, communicate it in the design process. Avoid confusing and hard to use UI because it may be a failure to communication.

Principle #2: Explain tasks clearly and concisely as if the web designer would do in person.

Principle #3: Every UI element, such as layout, icon, visual design, and color should be evaluated regarding how effectively it does the job. If it communicates nothing, it should be removed.

Principle #4: Be polite, respectful, and intelligent. Avoid an inappropriate, rude, and disrespectful interaction.

Principle #5: A good UI design should feel natural, professional, and friendly.

All in all, it is suggested that web designers should focus on effective communication because it is the simplest way to make the design more intuitive and user-centered. Color schemes and font pairings are elements that help deliver effective communication and attract readers' attention. Also, they are one of the most important UI decisions the company needs to make because color is linked to how customers feel when they see the brand, and font is linked to readability of the content (Ulrich, 2013).

There are 3 types of color scheme. Firstly, Monochromatic is using one color and then developing variations of that color by using different tints, tones, and shades. Example of Monochromatic can be seen in Figure 2.24 in which different shades, tints, and tones of red were put together. Then, Analogous is when three or four neighboring colors are selected. In this type, color scheme is always harmonious. Example of Analogous can be seen in Figure 2.25 in which light green is accompanied

by darker green, light blue., and dark blue. The last one is Complementary which is when colors on the opposite side of the color wheel are used to deliver contrast looking advertising (Gonzales, 2017). Example of Complementary can be seen in Figure 2.26 in which blue, red, and brown were put together to create a contrast feel.

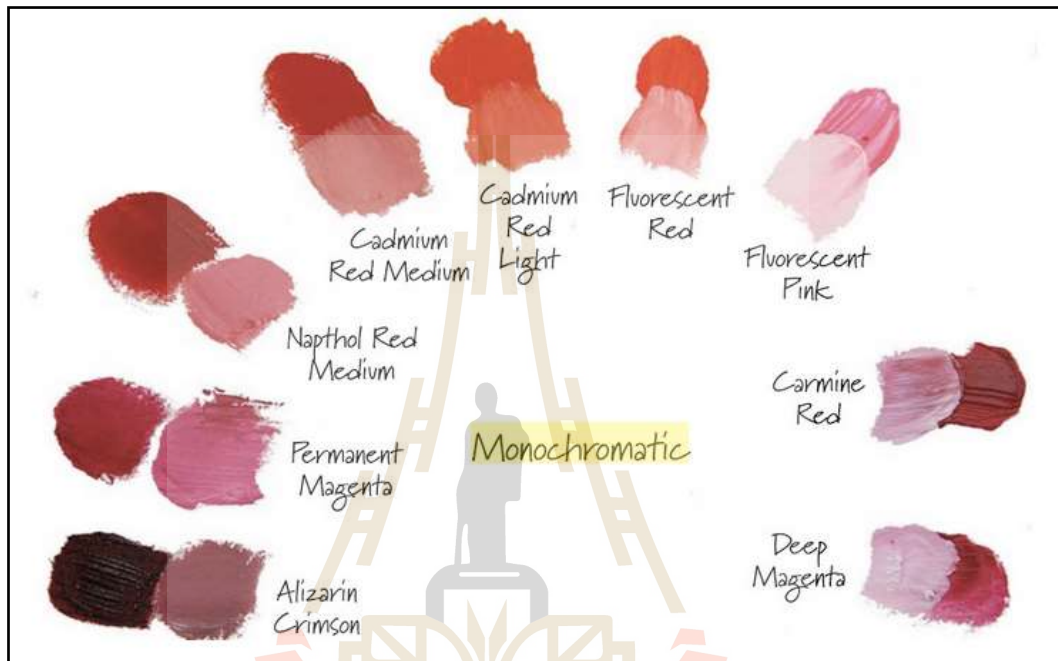


Figure 2.24 Monochromatic Color Schemes (Gonzales, 2017)

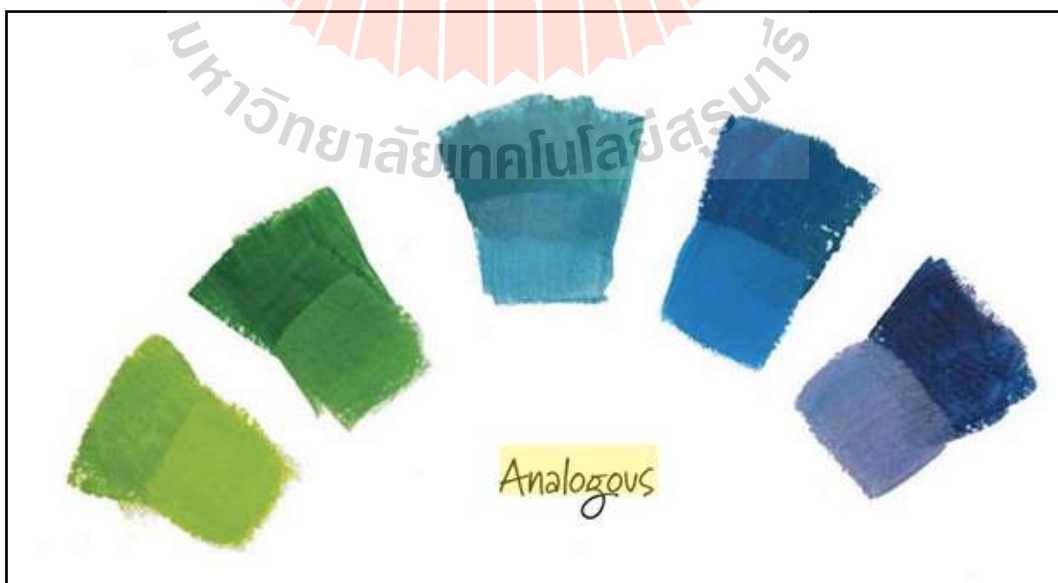


Figure 2.25 Analogous Color Schemes (Gonzales, 2017)

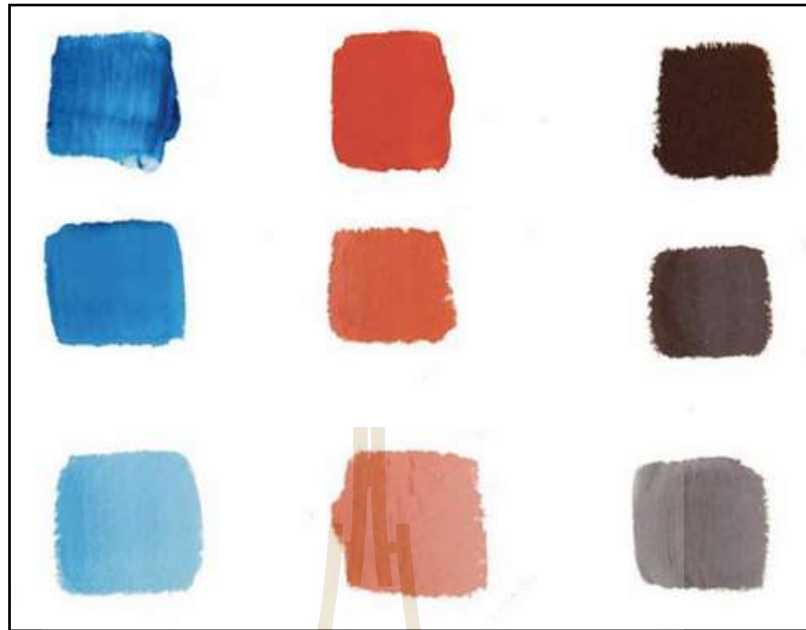


Figure 2.26 Complementary Color Schemes (Gonzales, 2017)

However, Onibere *et al.* (2001) indicated that variations between cultures might raise many web usability problems, for example, the use of graphics, colors, icons, and pictures. Yet, users with different cultural backgrounds may perceive and understand the same website in totally different ways. For example, in the U.S, yellow refers to sun and commerce but it refers to envy in Germany and Italy (Hupka *et al.*, 1997). Therefore, misunderstanding, confusion, and even offense to web users may occur due to the inappropriateness of certain interaction or appearance (Marcus, 1999; 2000 cited in Miraz *et al.*, 2016).

As for font combinations, fonts provide the readers some of the company's trait. For example, Times New Roman means sincerity and Comic Sans means childish. It is recommended that if a company is a lay firm, fonts that are linked to official and traditional look such as Serif should be used. In contrast, if a company does not require to have an official look, a friendlier font such as a sans-serif could be used (Ulrich, 2013).

Therefore, it can be said that there is no absolute formula in choosing visual graphics or colors that can be applied to all websites. Rather, UI designs should focus on delivering good usability, functionality, and aesthetics to help achieve a successful outcome, based on the user's requirements and expectations (Wood, 2014).

2.5.3.10 Previous Research on Web Content Analysis

There are several researchers who applied content analysis for website (e.g. Li (1998), Park (2002), Greer & Mengsing (2006), Hashim *et al.* (2007), Gerodimos (2008). For instance, Li (1998) analyzed web page design and graphic use of three U.S. newspapers. In his findings, graphic information was found in online newspapers more than textual information. Also, the graphic information functioned as interconnected links which allow users to take action throughout the web.

Hashim *et al.* (2007) analyzed the development of the concept of interactivity in twelve Australian online newspapers by comparing two snapshots of homepages from 2006 and 2007. They measured five interactivity features, which are content availability and choice (e.g. value proposition such as new links placed at the homepage, video and pictures), communication opportunity (e.g. chat room, emails), effort of users (e.g. newsletter registration with a single click), responsiveness (e.g. user response time), and customization and management of information (e.g. personalization). According to their findings, content availability and choice were found to be the most prominent and important elements of interactivity found in Australian online newspapers (Herald Sun, Daily Telegraph, Sydney Morning Herald, and the Age). Additionally, the comparisons pointed out that interactivity development between 2006 and 2007 has significant differences. For example, many Australian

online newspaper websites placed a large amount of advertisements and offered discussion forum on their homepages to attract and allow the reader to interact more.

Pierini (2009) conducted a corpus-based study of adjectives used in the hotel websites, then categorized adjectives into 16 semantic categories as seen in Table 2.12 below. He indicated that promotional discourse usually contains keywords which tend to be short, clear, and straight to the point, for example, the adjectives *central*, *available*, and *special*. The largest cluster of semantic categories was the ‘extraordinariness’ category which includes positive and glowing terms of the tourism products.

Table 2.12 Categories of accommodation discourse and adjectives by Pierini (2009)

Semantic category	Adjectives
availability	<i>available</i>
quantity	<i>twin, single, double</i>
size	<i>small, large</i>
space	<i>central, long, short</i>
time	<i>daily, weekly, seasonal, long, short, mid</i>
money saving	<i>special, free, complimentary</i>
exclusiveness	<i>private, own, personal, en-suite</i>
tradition	<i>traditional</i>
newness	<i>new, modern, contemporary</i>
authenticity	<i>local, English</i>
internationality	<i>international</i>
popularity	<i>famous</i>
wellness	<i>comfortable</i>
emotional impact	<i>friendly, happy, warm, vibrant</i>
aesthetic appreciation	<i>beautiful</i>
extraordinariness	<i>grand, great, excellent, deluxe, perfect, ideal, unique, superb, special</i>

Pierini (2009)'s study inspired the present researcher to conduct semantic categories of adjectives found in the hotel, restaurant, and tourist destination corpora in order to provide a deeper and richer results which will point out useful information regarding what adjectives are suitable and effective for different types of business.

Tourism is a discourse community where the language of tourism is used to communicate among its members. The language of tourism is found to be used everywhere in tourism artifacts which aims to persuade, to inform, and to attract customers to visit certain destination. From many promotional genres available in tourism, this study analyzed online media advertising, specifically, homepages of international hotel, restaurant, and tourist destination. This research realizes that the visual image plays an extremely important role in tourism artifact as it helps to attract and entice customers' attention and desire to visit. So, this research does not ignore the visual images presented on tourism homepages, but both visual and textual elements were included in the analysis. There are several tools that can be used to analyze multimodal artifacts, for example, genre analysis, systemic functional linguistics approach, and a generalized system of image-text relations analysis. Each analytical tool can be used to help answer different research questions. The present study aims to answer four research questions and eight different tools were used as analysis frameworks; namely, the generic structure of advertisement by van der Vliet & Redeker (2014), the lists of linguistic features in language of tourism by Dann (1996), Ding (2008), Mahadi & Al-Bahrani (2010), and Maasalmi (2013), and a generalized system of image-text relations by Martinec & Salway (2005), and the framework of common elements of a website by West (2013), the example of wireframe by Minnick (2016), For the next chapter, it will elaborate on the methodology used in the current research in detail.

CHAPTER 3

METHODOLOGY

This chapter describes the methodology used in the present research study. It will start with details on the research design that aims to answer all the research questions, Then, the analysis frameworks used to answer each question, and the research design flowchart will be introduced. Next, compilation of the online corpora will be explained, followed by the procedures of the analysis, the pilot study, and the summary of this chapter.

3.1 Research Design

Before getting into the frameworks used, it is worth restating the research objectives and the research questions of the present research. There are four research objectives and four research questions. First is to examine the moves and their structure of the textual elements in the content area of the homepage of popular international hotel, restaurant, and tourist destination websites. Second is to identify the key linguistic features of each move in the move structure found in Objective 1. Third is to determine the relations between the visual and textual elements. Last is to investigate the visual elements and their composition presented on these websites. These research objectives aim to answer the following research questions:

1. What are the moves and their structure of the textual elements in the content area of the homepages of popular international hotel, restaurant, and tourist destination websites?

2. What are the key linguistic features of each move from the moves and their structure of the textual elements in the content area of the homepages of popular international hotel, restaurant, and tourist destination websites?

3. What are the relations between the visual and textual elements found in these homepages?

4. What are the visual elements and their composition displayed on these homepages?

Each research question was answered by using a different analysis framework. For the first research question, the generic structure of advertisement by van der Vliet & Redeker (2014) was used to analyze textual content selected from the content area of the tourism homepages. From the review of generic structures in promotional materials in Chapter 2, the generic structure of van der Vliet & Redeker (2014) was selected to be applied in this study because it is recent, and their structure is based on the generic structure of Bhatia (2005) which was also developed from his notable generic structure of print advertisement proposed in 2004.

Secondly, in order to analyze linguistic features of the moves in Research Question 1, linguistic features found in the language of tourism studied by Dann (1996), Ding (2008), Mahadi & Al-Bahrani (2010), and Maasalmi (2013) were used because these features are found to be used in the language of tourism both online and offline. These linguistic features include (a) the use of noun phrases, (b) adjectives, (c) superlatives, and (d) ego-targeting phrases.

Thirdly, a generalized system of image-text relations by Martinec & Salway (2005) was used to analyze the relations between images and texts presented on tourism homepages. This particular framework considers that images and texts have different degrees of relevancy which can be used to describe image-text relations where the images serve the text, where the texts serve the images, and where image and text are equally dependent or independent of each other. Therefore, this particular framework is more likely to cover the possibilities of different image-text relations than other frameworks that view image solely as text subordination.

Lastly, the framework of key elements of a website by West (2013) and the example of wireframe by Minnick, (2016) were used to analyze the structure of the tourism homepages. As wireframe is an important tool when a company first starts to design a website, it was used to reverse wireframe the existing tourism homepages in order to identify the homepage layout.

The summary of all tools used to answer four research questions and their expected results are provided in the Table 3.1. The research design flow-chart is displayed in the Figure 3.1 below.

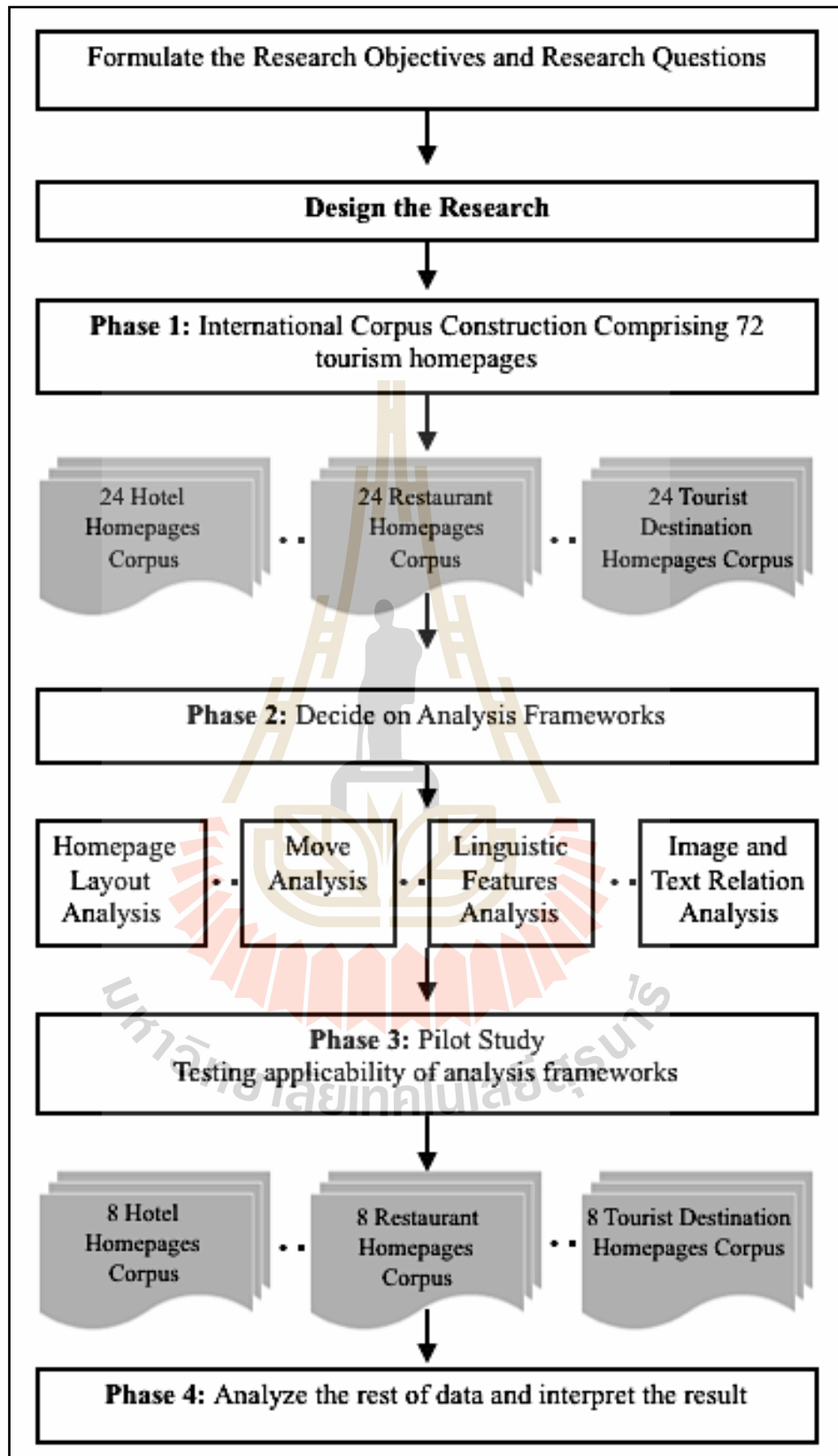


Figure 3.1 Methodology flow-chart

Table 3.1 The summary of all analysis frameworks used in the present research

Research Questions	Tools	Procedures	Expected Results
1. What are the moves and their structure of the textual elements in the content area of these homepages?	<ul style="list-style-type: none"> • van der Vliet & Redeker (2014)'s generic structure of advertisement 	<ul style="list-style-type: none"> • Manual analysis 	<ul style="list-style-type: none"> • Moves and their structures
2. What are the key linguistic features of each move in the move structure from Research Question 1?	<ul style="list-style-type: none"> • Dann (1996) • Ding (2008) • Mahadi & Al-Bahrani (2010) • Maasalmi (2013) 	<ul style="list-style-type: none"> • Manual analysis • MonoConc 	<ul style="list-style-type: none"> • Linguistic features found in each move • Writing strategies used in each move • Collection of words used
3. What are the relations between the visual and textual elements found in these homepages?	<ul style="list-style-type: none"> • Martinec & Salway (2005) 	<ul style="list-style-type: none"> • Manual analysis 	<ul style="list-style-type: none"> • The substitution and placement of visual and textual elements on the homepage. Specifically, which visual elements can replace textual element in homepages Image-text relations
4. What are the visual elements and their composition displayed on the website homepages of popular international hotels, restaurants, and tourist destinations?	<ul style="list-style-type: none"> • The layout layer of homepage are identified by using an explanation of key elements of a web page by West (2013) • The example of wireframe proposed by Minnick (2016) 	<ul style="list-style-type: none"> • Manual analysis 	<ul style="list-style-type: none"> • Layout structure of homepages • The responsive design templates presented in three different devices; namely PC, mobile phone, and tablet

3.2 Compilation of the Corpora

According to Bateman (2008), written documents play an essential role in many areas of communication. Nowadays, it is undeniable to state that most documents can be accessed online in an electronic form. The World Wide Web has become an

important medium for publicizing, accessing, and interacting with data. Moreover, information that appears on the web is available dominantly in the written document. In the current research study, the visual and textual elements that appeared on the selected homepages are treated as written documents. However, this study will not touch upon further information linked by hyperlinks or interactive media elements on the homepages such as videos, audios, and animations.

3.2.1 Selecting the Daa: TripAdvisor

From Chapter 2, it can be seen that there are several well-known tourism websites available, such as *Booking.com*, *TripAdvisor*, and *Yahoo! Travel*. Specifically, *Booking.com* is ranked No.1 regarding its monthly visitors, and *TripAdvisor* is ranked next. However, the present study selects *TripAdvisor* as the main source of data because of three reasons.

Firstly, *Booking.com* only provides accommodation-related information, while *TripAdvisor* provides a variety of tourism-related content, such as hotels, restaurants, and tourist destinations, which are the main focuses of the present research.

Secondly, *TripAdvisor* claims to be the world's largest online travel website and is one of the most popular travel accommodation websites of all time. *TripAdvisor* allows travelers to organize and book their trips online. Additionally, there are many online reviews from millions of travelers provided on their site which make *TripAdvisor* the largest travel community in the world. There are more than 340 million visitors engaged in their website monthly and more than 225 million online reviews which cover 4.9 million accommodations, restaurants, and attractions situating all around the world. Today, *TripAdvisor* operates in 45 countries worldwide such as Thailand,

China, Brazil, Spain, and Italy (McGuire, 2015). Therefore, *TripAdvisor* is trustworthy and is a reliable source of tourism-related data.

Thirdly, *TripAdvisor* provides useful rankings of most popular cities in a country, also the most popular hotels, and restaurants in each city. Regarding the *TripAdvisor*'s rankings, according to McGuire (2015), Brian Payea, Head of Industry Relations of the website *TripAdvisor* was interviewed and asked to explain about *TripAdvisor*'s rankings. He explained that the ranking on *TripAdvisor* comes from a reflection of guest satisfaction. That is, the reviews of customers regarding the hotel's quality, quantity, and the up-to-date reviews on the web. However, the quality of the best ranked hotels can be varied according to budget, location, hotel style, availability, or amenities. However, the exact calculation of *TripAdvisor* ranking is still confidential. In the current study, the *TripAdvisor*'s rankings of three most popular cities in United States, Spain, China, France, Italy, United Kingdom, Germany, and Thailand, and the *TripAdvisor*'s rankings of the most popular hotels, and restaurants in those cities were used as the tool to select the target data.

3.2.2 Sampling: Purposive, Quota, and Stratified Sampling Methods

In this present research, a combination of three sampling methods was applied in the data selection process; purposive sampling method, quota sampling method, and stratified sampling method. The explanation of these three sampling methods will be provided. Then, the process of data selection of the present research will be clarified.

Firstly, the purposive sampling method is used, which refers to “*a type of non probability sampling in which the units to be observed are selected on the basis of the*

researcher's judgement about which ones will be the most useful or representative" (Babbie, 2013: p.196). There are several advantages of purposive sampling method, such as less costly and easily approachable. However, there is one critical disadvantage that might occur when the researcher wants to generalize the results as the results cannot be inferential to the whole population (Rajamanickam, 2001).

In the present research, the primary data used consist of homepage of three services to create a tourism genre set which can be considered as an international corpus. The researcher collected a corpus of international homepages from the official websites of three different services in tourism industry, which are (1) hotels, (2) restaurants, and (3) tourist destinations. As this research aims to have an international corpus, the selection of countries needs to be done carefully. To avoid bias, the present study used the ranking of 'top ten most visited countries around the world' provided by The World Tourism Organization (2015) as a tool to select the countries. The top ten countries in this ranking are: the United States, Spain, China, France, Macau (China), Italy, United Kingdom, Germany, Thailand, Hong Kong (China). Specifically, the countries participating in this research are selected based on their rankings. However, according to this list, three destinations can be merged into the same location which are China, Macau (China), and Hong Kong (China). This is because based on the TripAdvisor's ranking on the most popular cities in China retrieved in January 2016, Hong Kong (China) was announced to be in the top 3 most popular destinations in China. So, it cannot stand as a separate country from China. As for Macau, it was also on the TripAdvisor's ranking list, but not in the top 3. Therefore, Macau was excluded from the data.

As a result, there are 8 destinations in total to be analyzed in this present research. After 8 countries are identified, the researcher then selected the top 3 most popular cities in each country based on the TripAdvisor's rankings retrieved in January 2016. In this process, quota sampling method was applied as three most popular tourist destinations in each country were selected to participate in this research. Once the top 3 cities in each country were determined, the top rank hotels and restaurants located in each city are chosen. Since the present research focuses on three main services in tourism industry which are (1) hotels, (2) restaurants, and (3) tourist destinations, accordingly, there are at the end 72 homepages in total including the official homepage of 24 hotels, 24 restaurants, and 24 tourist destinations to participate in an analysis.

From the previous studies, the corpus of van der Vliet & Redeker (2014) who conducted move analysis of printed advertisement comprises 20 samples. The corpus of Maasalmi (2013) who analyzed the use of language in tourism marketing comprises 101 travel brochures from three countries; United State, Canada, and British Isles. The corpus of Kraissak (2012) who analyzed move analysis of online tourism homepages comprises 30 samples. All in all, this current study would like to rely on the previous studies regarding the corpus size and propose that the corpus of 72 homepages is sufficient.

Once the number of homepages was settled, it is necessary to decide what to be included in the corpus of this research. This research used stratified random sampling method to select the data which refers to organizing samplings by using parameters for representativeness (Biber, 1993). The reasons for this sampling method is because it can reduce sampling error. Sampling error could occur when the selected sample does not represent the whole population. Therefore, in order to evaluate the homepage, this

research adapts ‘situational parameters’ or external criteria proposed by Biber (1993) as a framework of analysis when selecting the data. Tognini-Bonelli (2001) mentioned that when compiling a corpus and selecting the texts, situational parameters are normally applied as an initial step.

Since the present study aims to analyze tourism homepages from 8 countries, sometimes there are multiple languages used in these official websites. However, this present research would like to focus solely on English language websites. Also, move analysis was used to analyze textual elements on the selected homepage, therefore sufficient amount of texts on the homepage is one of the factors that need to be focused. According to Kraissak (2012) who analyzed texts on tourism homepages, only homepages consisting of at least 100 words were used. Therefore, the present study relied on this research regarding the word count.

Importantly, it is needed to set situational parameters to filter the data. As a result, the homepages included in this research follow the same standard. The present study sets two strata as parameters to evaluate homepages that would be selected to form the corpus, i.e. the English language and word count. Specifically, if any of the websites that is listed in the top 3 ranking do not provide the English language version, or do not contain at least 100 words count, those sites are excluded. Then, the websites which are placed in the latter ranking are chosen instead.

3.2.3 Lists of Hotel, Tourist Destination, and Restaurant Homepages

This section will provide three lists of homepages that were selected to be in the research corpora. The list of hotel homepages will be introduced, followed by those of restaurant and tourist destination homepages, respectively.

As for hotel homepages, after 24 destinations in 8 countries were determined, the present research selected the top rank hotel listed by the website *TripAdvisor* in each destination for the analysis. The ranking of all the hotels was retrieved in January 2016. The screenshots of the 24 hotel desktop homepages were made on 1 October 2016, while the screenshots of mobile phone homepages and tablet homepages were made on 1 March 2017. The textual elements on the content area of the homepages were stored in Microsoft Word. All documents were printed out for an analysis which were investigated manually. The Table 3.2 provides the hotel names and their class of star, followed by hotel type, which is categorized by ownership and affiliations. Therefore, this research combines 2 types of hotel: international chain hotels (Inter chain) and independent ones which are considered as local hotels. As for the hotel concept, there are five categories found in the present research. These concepts were stated by the hotels on their official websites: luxury hotel, luxury boutique hotel, boutique hotel, bed and breakfast, and hotel. Finally, the coding of each hotel was made for the analysis.

Table 3.2 The present research's hotel corpus

Destination	Hotel name	Hotel Class (star)	Hotel Type	Coding
United States • New York city • Chicago • Charleston	• Casablanca Hotel Times Square	4	local	HUS01
	• The Langham Chicago	5	Inter chain	HUS02
	• Wentworth Mansion	5	local	HUS03
Spain • Barcelona • La Olivia • Seville	• The Serras Hotel Barcelona	5	local	HSP01
	• Avanti Hotel Boutique Fuerteventura	4	local	HSP02
	• Corral del Rey	4	local	HSP03

Table 3.2 The present research's hotel corpus (Cont.)

Destination	Hotel name	Hotel Class (star)	Hotel Type	Coding
China				
• Hongkong	• The Ritz-Carlton Hong Kong	5	Inter chain	HCH01
• Beijing	• Beijing Double Happiness Courtyard Hotel	3	local	HCH02
• Shanghai	• Mandarin Oriental Pudong	5	Inter chain	HCH03
France				
• Paris	• Tamise Hotel	4	local	HFR01
• Nice	• Hyatt Regency Nice Palais de la Mediterranee	5	Inter chain	HFR02
• Marseille	• Intercontinental Marseille-Hotel Dieu	5	Inter chain	HFR03
Italy				
• Rome	• Deko Rome	5	local	HIT01
• Florence	• Grand Amore Hotel & Spa	4	Inter chain	HIT02
• Venice	• Hotel Al Ponte Antico	4	local	HIT03
United Kingdom				
• London	• Hotel 41	5	local	HUK01
• Edinburgh	• The Raeburn	1	local	HUK02
• Llandudno	• Elm Tree Hotel	5	local	HUK03
Germany				
• Berlin	• Das Stue	5	local	HGE01
• Munich	• The Charles Hotel	5	Inter chain	HGE02
• Hamburg	• Fairmont Hotel Vier Jahreszeiten	4	Inter chain	HGE03
Thailand				
• Bangkok	• Mandarin Oriental Bangkok	5	Inter chain	HTH01
• Chiangmai	• The Dhara Dhevi Chiangmai	5	local	HTH02
• Pattaya	• Royal Wing Suites & Spa	5	local chain	HTH03

The next corpus for the present study is the corpus of restaurant homepages. The restaurants chosen to participate in the present research are in the top rank of each selected city. However, if any official website of the top ranked restaurant does not fit into two strata parameters, the restaurants in the succeeding ranking are chosen to be analyzed instead. For example, if the official website of the No.1 restaurant in Rome,

Italy did not have English language, therefore, the restaurant rank No.2 was chosen instead. In this present study, the restaurant names and their ranking provided by *TripAdvisor* were informed in the Table 3.3. The coding of each restaurant is provided for the analysis. The selected top ranked restaurants from each destination, and the screenshots of the 24 restaurant desktop homepages were made on 12 October 2016, while the screenshots of mobile phone homepages and tablet homepages were made on 1 March 2017. The textual elements on the content area of the homepages were stored in Microsoft Word. All documents were printed out for the analysis which was investigated manually.

Table 3.3 The present research's restaurant corpus

Destination	Restaurant's name	Website	Coding
United States <ul style="list-style-type: none"> • New York city • Chicago • Charleston 	<ul style="list-style-type: none"> • Pisillo Italian Panini (#5) • Avec (#2) • R Kitchen (#2) 	<ul style="list-style-type: none"> • http://www.pisillopanini.com/ • http://www.avecrestaurant.com/ • https://rutledgekitchen.com/ 	RUS01 RUS02 RUS03
Spain <ul style="list-style-type: none"> • Barcelona • La Olivia • Seville 	<ul style="list-style-type: none"> • Acces (#18) • Restaurante Mahoh (#8) • Eslava (#4) 	<ul style="list-style-type: none"> • http://acces-bcn.com/en/ • http://www.mahoh.com/en/ • http://www.espacioeslava.com/en/ 	RSP01 RSP02 RSP03
China <ul style="list-style-type: none"> • Hongkong • Beijing • Shanghai 	<ul style="list-style-type: none"> • El Mercado Wan Chai (#30) • Bleu Marine (#21) • El Willy (#30) 	<ul style="list-style-type: none"> • http://www.elmercado.hk • http://www.bmbeijing.com/ • http://www.elwillygroup.com/ 	RCH01 RCH02 RCH03
France <ul style="list-style-type: none"> • Paris • Nice • Marseille 	<ul style="list-style-type: none"> • Le Cinq (#6) • Pastry Plaisirs (#13) • Le Petit Nice (#56) 	<ul style="list-style-type: none"> • http://www.restaurant-lecinq.com/en/ • http://pastryplaisirs.com/en/ • http://passedat.fr/en/ 	RFR01 RFR02 RFR03
Italy <ul style="list-style-type: none"> • Rome • Florence • Venice 	<ul style="list-style-type: none"> • Pastasciutta (#27) • Cacio Vino Trallalla (#9) • Riviera (#2) 	<ul style="list-style-type: none"> • http://www.pastasciuttaroma.it/en/index.html • http://www.caciovino.it/en/ • http://www.ristoranteriviera.it 	RIT01 RIT02 RIT03
United Kingdom <ul style="list-style-type: none"> • London • Edinburgh • Llandudno 	<ul style="list-style-type: none"> • taNgia (#7) • Pickles (#3) • Carlo's Restaurant (#7) 	<ul style="list-style-type: none"> • http://tangia.co.uk • http://www.getpickled.co.uk/ • http://www.carlosllandudno.com/ 	RUK01 RUK02 RUK03

Table 3.3 The present research's restaurant corpus (Cont.)

Destination	Restaurant's name	Website	Coding
Germany <ul style="list-style-type: none"> • Berlin • Munich • Hamburg 	<ul style="list-style-type: none"> • Restaurant Bieberbau (#1) • Broeding (#1) • Liman Fish Restaurant (#7) 	<ul style="list-style-type: none"> • http://www.bieberbau-berlin.de/en/ • http://broeding.de/en/ • http://liman-fisch.com/en/ 	RGE01 RGE02 RGE03
Thailand <ul style="list-style-type: none"> • Bangkok • Chiangmai • Pattaya 	<ul style="list-style-type: none"> • Cocotte Farm Roast & Winery (#7) • Woo Cafe & Art Gallery (#7) • Cafe des Amis (#1) 	<ul style="list-style-type: none"> • http://www.cocotte-bangkok.com • http://www.woochiangmai.com/ • http://www.cafe-des-amis.com/ 	RTH01 RTH02 RTH03

Lastly, as for the corpus of tourist destination homepages, Table 3.4 shows the name of the tourist destinations, the official tourism websites, and the coding that was provided for the analysis. As the 8 countries were selected based on their rankings, the most popular cities in each destination were chosen based on its *TripAdvisor's* ranking. According to *TripAdvisor's* lists, New York City, Chicago, and Charleston were the top 3 most visited destinations in the United States; Barcelona, La Olivia, and Sevilla in Spain; Hong Kong, Beijing, and Shanghai in China; Paris, Nice, and Marseille in France; Rome, Florence, and Venice in Italy; London, Edinburgh, and Llandudno in the UK; Berlin, Munich, and Hamburg in Germany; and Bangkok, Chiangmai, and Pattaya in Thailand. The lists of the most popular cities in each destination were retrieved in January 2016. The screenshots of the 24 tourist destination desktop homepages were made on 11 October 2016, while the screenshots of mobile phone homepages and tablet homepages were made on 1 March 2017. The textual elements on the content area of the homepages were stored in Microsoft Word. All documents were printed out for the analysis which was investigated manually.

Table 3.4 The present research's tourist destination corpus

Destination	Official Tourism Website	Coding
United States <ul style="list-style-type: none"> • New York city • Chicago • Charleston 	<ul style="list-style-type: none"> • www.nycgo.com • www.choosechicago.com • www.charlestoncvb.com 	DUS01 DUS02 DUS03
Spain <ul style="list-style-type: none"> • Barcelona • La Olivia • Seville 	<ul style="list-style-type: none"> • www.barcelonaturisme.com • www.spain.info/en/que-quieres/ciudades-pueblos/otros-destinos/la_olivia.html • www.spain.info/en/que-quieres/ciudades-pueblos/grandes-ciudades/sevilla.html 	DSP01 DSP02 DSP03
China <ul style="list-style-type: none"> • Hongkong • Beijing • Shanghai 	<ul style="list-style-type: none"> • www.discoverhongkong.com • www.ebeijing.gov.cn • www.meet-in-shanghai.net 	DCH01 DCH02 DCH03
France <ul style="list-style-type: none"> • Paris • Nice • Marseille 	<ul style="list-style-type: none"> • en.parisinfo.com • en.nicetourisme.com • www.marseille-tourisme.com/en/ 	DFR01 DFR02 DFR03
Italy <ul style="list-style-type: none"> • Rome • Florence • Venice 	<ul style="list-style-type: none"> • www.turismoroma.it/?lang=en • www.firenzeturismo.it/en/ • en.turismovenezia.it 	DIT01 DIT02 DIT03
United Kingdom <ul style="list-style-type: none"> • London • Edinburgh • Llandudno 	<ul style="list-style-type: none"> • www.visitlondon.com • www.visitscotland.com • www.visitllandudno.org.uk 	DUK01 DUK02 DUK03
Germany <ul style="list-style-type: none"> • Berlin • Munich • Hamburg 	<ul style="list-style-type: none"> • www.visitberlin.de/en • www.muenchen.de/int/en/tourism.html • www.hamburg.com/visitors/ 	DGE01 DGE02 DGE03
Thailand <ul style="list-style-type: none"> • Bangkok • Chiangmai • Pattaya 	<ul style="list-style-type: none"> • www.tourismthailand.org/About-Thailand/Destination/Bangkok • www.tourismthailand.org/About-Thailand/Destination/Chiang-Mai • www.tourismthailand.org/About-Thailand/Destination/Pattaya 	DTH01 DTH02 DTH03

In 6 countries out of 8 above, each city has its own official tourism website which is separated from the country's official website. However, Spain and Thailand do not have official tourism websites for individual cities. Regarding Spain tourism website, only Barcelona has its own official tourism website but La Olivia and Seville do not own one. Specifically, tourism information of La Olivia and Seville is available in the official tourism website of Spain. Since the available data of these 2 cities are limited, the web pages of La Olivia and Seville were selected to be analyzed in the present study. Similarly, for the case of Thailand, the website www.tourismthailand.org is the only tourism website that is authorized by Tourism Authority of Thailand. This website contains information of every destination in Thailand. Therefore, the web pages of Bangkok, Chiangmai, and Pattaya were selected due to the limited data source.

3.3 The Procedures of The Analysis

Step 1: After all the corpora were settled, screenshots of all selected desktop homepages were collected by using the program 'getfiredshot' and printed out for an analysis. The data analysis of the present study was conducted manually. The key elements of each homepage were identified by using wireframe to pinpoint the homepage's layout structure. After the content area of each homepage is identified, textual elements in this area were stored in Microsoft Word, and printed out to analyze moves, move structure, and linguistic features. Also, the program 'MonoConc Pro' was used to analyze the most frequent words used in the corpus for the purpose of answering Research Question 2. Additionally, to report the results of homepage key

element identification, the figures indicating key elements of each homepage are produced by using the program 'Pixelmator' for clear and vivid presentation.

Regarding move analysis of the textual elements in the content area, the framework of van der Vliet & Redeker (2014) was used as the analysis framework to investigate moves and their structure of hotel, restaurant, and tourist destination homepages. The process of the move analysis was done manually. There are two reasons why the generic structure of van der Vliet & Redeker (2014) is chosen. Firstly, this generic structure was proposed from an analysis of commercial advertisements from magazines, and was developed from the well-known generic structure of print advertisement by Bhatia (2005), therefore this generic structure should have a solid foundation for the analysis. Secondly, there are certain similarities and differences between these two generic structures which are explained in Chapter 2. Some moves from Bhatia (2005) are excluded from van der Vliet & Redeker (2014)'s work, and one new move is suggested. Finally, the van der Vliet & Redeker (2014)'s generic structure is more up-to-date, and therefore, more applicable for this research.

After all moves are identified and explained, this study also identified the obligatory, conventional, and optional status of the moves. According to Rasmeenin (2006), if a move occurs 100%, it is classified as 'obligatory', 66 to 99% as 'conventional', and less than 66% as 'optional'. The present study applied this criteria to determine the frequency of moves in the analysis.

Step 2: The key linguistic features used in each move were analyzed by using the list of key linguistic features of the language of tourism from Dann (1996), Ding (2008), Mahadi & Al-Bahrani (2010), and Maasalmi (2013). The key linguistic features that are chosen to be analyzed in the present corpus are: (a) The use of noun phrases, (b)

The use of adjectives, (c) The use of superlatives, and (d) The use of ego-targeting phrases.

According to Dann (1996), there are five key linguistic features found in the language of tourism (see Chapter 2). The present study regroups *key-words used*, *value-laden epithets*, and *authenticity* into ‘the use of noun phrases’ and ‘the use of adjectives’ because it is found that there are some overlapping qualities among these three features. For example, Dann (1996) indicates that the noun phrase ‘*wonderfully ornate baroque Basilica*’ is considered as key-words used, ‘*picture-perfect cathedral*’ is considered as value-laden epithet, and ‘*unspoiled landscape*’ is considered as authenticity. Hence, it can be seen that ‘*picture-perfect cathedral*’ can also fall into the key-words used category and ‘*wonderfully ornate baroque Basilica*’ can also be categorized as value-laden epithet. So, some of Dann (1996)’s key linguistic features are unclear as he did not give an explicit indication for inclusion in a category. Besides, all given examples from Dann (1996) are noun phrases which are the combination of head noun and adjective as modifier or noun as modifier. So, there are a lot of noun phrases and adjectives used in *key-words*, *value-laden epithets*, and *authenticity*. Consequently, the use of *key-words*, *value-laden epithets*, and *authenticity* are regrouped into ‘the use of noun phrases’ and ‘the use of adjectives’. With the supportive argument from Ding (2008), one of the key linguistic features of the language of tourism is the high percentage of nouns and nominal phrases. More importantly, the noun phrases are found to be used frequently in ‘online tourist information text’ in English. The findings from Ding (2008) raise the researcher’s interest to investigate the use of noun phrases in hotel, tourist destination, and restaurant homepages which are also considered as online tourist information. Next is ‘the use of superlatives’ from Dann (1996)’s study.

Dann (1996) describes the language of tourism as a form of extreme and exaggerate language which can be reflected by the use of superlatives. Therefore, this particular linguistic feature is interesting and is selected for the analysis. Regarding the use of ego-targeting phrases, Mahadi & Al-Bahrani (2010) and Maasalmi (2013) agree that they are commonly used in the language of tourism. Hence, such key linguistic features are chosen to be frameworks of analysis in the present study.

Step 3: The third step is to find relations between the visual and textual elements on the tourism homepages. The present study aims to investigate image-text relations by using Martinec & Salway (2005) as the analysis framework. The reason why this framework was used because this framework provides different degrees of relevancy between text and image. For example, text serves image, image serves text, and image and text are equally independent. Therefore, it covers all possible relations which cannot be found from other frameworks. From Step 1, moves and their structure of tourism homepages were proposed. Those textual elements in each move that incorporate images were used to find image-text relations. Also, this study aims to find whether the visual elements can be used to substitute the textual elements in the tourism homepages. Specifically, it aims to find a visual image that conveys the same message as is communicated by using texts. This step is done by comparing the similarities and differences between the communicative purposes of the Moves found in Research Question 1 and the visual elements to indicate which textual elements can be substituted by visual elements.

Step 4: In this step, the explanation of common elements found on websites provided by West (2013), and the example of wireframe provided by Minnick (2016) were used as the analysis frameworks. The reasons for using these two frameworks are

because they have certain similarities and differences. To illustrate, West (2013) pinpoints that a web page can be organized by using header, logo, navigation, main content area, and footer, whereas Minnick (2016) specifies all elements that can be organized into a webpage, for instance, logo, navigation, banner, text area, image, article, and footer. The present study compares similarities and differences between these two and found that there are certain elements that can be categorized into the same area.

Specifically, as for the similarities, two elements from Minnick (2016) which are logo, and navigation resemble the elements in the header area from West (2013). Besides, the text area, image, and article from Minnick (2016) can also be classified into the main content area based on West (2013)'s explanation because the main content area is the area that contains text paragraphs and images. Finally, the footer area appears in both of the frameworks.

In terms of the differences, Minnick (2016) mentions about the element called 'banner' which cannot be found in West (2013)'s framework. In addition, West (2013) also inserts the element called 'header' into his framework which cannot be found in Minnick (2016). To put it simply, a banner is a form of online advertisement that incorporates embedded advertisement into a web page. The banner is typically an image that will direct the visitors to the website advertised in the banner through a hyperlink that is embedded in the banner. The banner advertisements are normally placed on webpage that have relevant content. A header or a web header is an image placed in the header area of the web page, and is likely to be the first thing website visitors see when they visit the website. Concerning the locations of a banner and a header within the homepage, a header is more likely to be positioned in the header area, while a banner

is likely to be placed in the content area as it is normally located near its relevant content.

All things considered, the present study adapted the key elements of a webpage proposed by West (2013) and an example of wireframe by Minnick (2016) to section homepage into three main areas which are header area, content area, and footer area. To illustrate, a header, logo, and navigation were categorized into the header area. Banners, textual contents, pictures, and articles were categorized into the content area, and the section that contains information placed at the bottom of homepage was categorized into the footer area. By segmenting homepage elements into these 3 main areas, it is easier to deploy the textual and visual elements for the analysis.

3.3.1 Validity and Reliability of Research

It is undeniable to state that validity and reliability of research are important concepts in any research. The use of validity and reliability is commonly found in qualitative research. Validity is the degree to which the research accurately reflects particular subject that the researcher attempts to measure. There are two types of validity; external and internal validity. External validity focuses on the generalizability of the study (Campbell & Stanley, 1966), and internal validity focuses on the rigor of the study. There are many types of internal validity but this study applied only external validity to the present study. Specifically, it is to evaluate whether the selected instrument reflects what the researcher wants to know and is able to measure what it is intended to measure (Haynes *et al.*, 1995). According to Bhatia (1993), Dudley-Evans (1994), and Dörnyei (2007), validity in the procedure of identifying the move structure of a particular genre can be achieved via including experts in the data analysis. This

study used two invited coders to familiarize them with the coding scheme and involve in the coding process. Henry & Roseberry (2001), Biber *et. al* (2007), and Dörnyei (2007) believed that using multiple coders does not only act as reliability check, but also act as validity check as well in qualitative research.

Meanwhile, reliability is the degree to which the instrument consistently measures what the researcher wants to measure and whether the research yields the same result on repeated trials. There are many types of reliability, but the present study uses inter-coder reliability to address the consistency of the study. According to Klenke (2008), inter-coder can be used as a general estimator of the research reliability. Particularly, the inter-coder reliability refers to an indicator of measurement consistency. It is the process when two coders or more evaluate the same number of coded units in order to see the consistency of the evaluation.

3.3.2 The Process of Inter-coding

To ensure the accuracy and consistency of the present research, the pilot study was conducted. In the pilot study, instrument validity was evaluated. This present study employed several analysis frameworks in order to answer 4 different research questions. All instruments were tested during the pilot study in order to determine that they are appropriate inferences to be made. The results from the pilot study show that these selected instruments were valid measures to answer these 4 research questions.

Additionally, inter-coder reliability assessed whether the text coded by multiple coders appear similar was also guaranteed through a systematic coding process. Therefore, it is important to follow the processes of coding text, which are

segmentation of text, codebook creation, coding, assessment of reliability, codebook modification (if needed), and *final coding*, following Hruschka *et al.* (2004).

As for this present study, the two invited inter-coders are experienced professors in English Language Teaching. One invited inter-coder received a Ph.D. degree in linguistics who specializes in discourse analysis and the other one received an Ed.D. degree in Applied Linguistics. The two invited inter-coders helped validate the entire pilot corpus of hotel, restaurant, and tourist destination homepages regarding move analysis in order to answer the Research Question 1 and image-text relations in order to answer the Research Question 3 only. Consequently, 30% of the whole corpus was validated by inter-coders, following Fichman (2012). An hour training session was conducted to explain the purpose of the task and to describe the analysis frameworks used. Then, the process of coding took about two hours to complete.

The first step is *segmentation of text*. As for the present study, the whole tourism homepages were segmented into three areas; header, content area, and footer. So, the textual elements located in the content area were used in move analysis, and the visual elements from content area were used to analyze image-text relations. Then, visual elements located in all areas that can serve similar communicative purposes to each move were identified. As for the homepage layout in the Research Question 1, the present researcher explained to the inter-coders regarding 3 key elements of the homepages which are header, content area, and footer. After both coders were on the same page, the next process of coding text which is the *codebook creation* was continued. Consequently, the step of *segmentation of text* was the guarantee of the inter-coder reliability of the Research Question 4 indirectly.

Secondly, *codebook creation* is needed. An initial draft codebook contains a portion of the data distributed to coders. To create the codebook used in the present study, the three coders independently investigated and analyzed the data that answer the research questions of this study. Firstly, the visual elements of the homepages were identified by using Wireframe. Secondly, textual elements in the content area of the homepages were analyzed by using van der Vliet & Redeker (2014)'s framework. Lastly, the relations between text and visual elements were examined by using Martinec & Salway (2005). Both coders decided together whether which unit of textual and visual elements should be included and excluded for the analysis.

Next is the process of *coding*, 8 hotel, 8 tourist destination, and 8 restaurant homepages or 30% of each corpus were selected for the analysis in the pilot study. Each coder independently coded them according to instructions written in the draft codebook. After finished, three coders met to discuss problems and evaluate the inter-coder reliability. Interestingly, both coders agreed that some texts may serve multiple communication purposes, therefore one chunk of text might not necessarily function as one single move but it could have more than one communicative purposes.

Next, *assessing inter-coder reliability* can be measured through a number of statistics. A degree of consistency will be measured as a set of texts are coded by different coders (Krippendorff, 1980). This research relied on percentage agreement in which inter-coder reliability is based on the percentage agreement of three coders. Percentage agreements can be ranged from .00 (no agreement) to 1.00 (perfect agreement).

Table 3.5 A summary of the results of inter-coder reliability analysis

Task	Percentage agreement
Move analysis of hotel corpus	0.96
Move analysis of restaurant corpus	0.94
Move analysis of tourist destination corpus	0.91
Image-text relations of hotel corpus	1.00
Image-text relations of restaurant corpus	1.00
Image-text relations of tourist destination corpus	0.92
Overall	0.95

Table 3.5 above shows high overall inter-coder reliability which is confirmed by the 0.95 agreement rate. The last step is *coding of entire dataset*. After the sufficient inter-coder agreement is attained, the entire set of data of tourism homepages; namely, hotel, restaurant, and tourist destination homepages was coded according to the final codebook and also the key linguistic features were analyzed in the main study by the researcher alone.

Regarding the Research Question 2 which aims to investigate key linguistic features presented on tourism homepages, the supervisor of the present research helped to validate the analysis results. Therefore, the results from the Research Question 2 were also confirmed.

3.4 Pilot Study

Pilot study is mini version of a full-scale research in preparation for a major study (Polit, & Beck, 2006). Normally, the pilot study aims to pre-test a research instrument. Baker (1994) asserts that a sample size of 10-20% of the sample size used in the actual research is considered as a reasonable number to enroll in a pilot. However, pilot study does not guarantee that the main study will be a success but it increases the possibility. The present research involved a pilot study as part of the research strategy as there were several factors that need to be checked before proceeding to the main study, for example, the reliability and validity of results and the efficient analysis processes. The success of pilot study would be extended in the main study later.

In the present study, the pilot study was conducted on 8 hotel, 8 restaurant and 8 tourist destination homepages or 30% of each corpus in order to ensure that the present research uses appropriate frameworks, which are Dann (1996), Martinec & Salway (2005), Ding (2008), Mahadi & Al-Barani (2010), West (2013), van der Vliet & Redeker (2014), and Minnick (2016) for the analysis and achieves high validity and reliability. One out of three homepages from each country was selected by using quota sampling method in order to gather representative data from each country equally. Therefore, the assembled sample in the pilot study has similar proportions of individuals as the entire population. For convenience, all the samples used in the pilot study are from the coded 01 of each of the three corpora. Table 3.6 shows the list of the data used in the pilot study.

Table 3.6 The lists of samples participating in the pilot studies

List of Hotel Homepages	List of Restaurant Homepages	List of Tourist Destination homepages
HUS01	RUS01	DUS01
HSP01	RSP01	DSP01
HCH01	RCH01	DCH01
HFR01	RFR01	DFR01
HIT01	RIT01	DIT01
HUK01	RUK01	DUK01
HGE01	RGE01	DGE01
HTH01	RTH01	DTH01

This section reports the results of this pilot analysis. To begin with, to answer the Research Question 1, move analysis was employed to examine the moves and their structure of textual elements presented in the content area of the hotel, restaurant, and tourist destination homepages. The framework used is van der Vliet & Redeker (2014)'s model. Textual elements presented in the content area of the selected homepages were segmented into moves according to their communicative purposes. Then, to answer the Research Question 2, the four key linguistic features of the language of tourism used in each move were analyzed following Dann (1996), Ding (2008), Mahadi & Al-Bahrani (2010), and Maasalmi (2013)'s studies. Next, the Research Question 3 was answered by using Martinec & Salway (2005)'s framework to pinpoint image-text relations. Finally, the Research Question 4 was answered by sectioning homepages into three main areas by using the examples of homepage elements given by West (2013), and a wireframe proposed by Minnick (2016).

3.4.1 The Moves and Their Structure

From the analysis, one move from van de Vliet & Redeker (2014)'s framework was absent entirely from all the three pilot corpora, which was the move 'Use pressure tactics'. Besides, move 'Offer incentives' was also absent entirely from the pilot restaurant corpus, and moves 'Endorsement or testimonials' and 'Reference to external materials' were absent entirely from the pilot tourist destination. However, there were some new moves found in the current pilot corpora; namely, moves 'Provide detail of tourist attraction*' in the hotel corpus, moves 'Detail the transport options*', 'Present corporate partners' logos*', 'Recommend the dining destinations*', and 'Recommend the accommodations*' in the pilot tourist destination corpus. No new move was found in the pilot restaurant corpus. Table 3.7 below provides a summary of the moves found in the three pilot corpora of the hotel, restaurant, and tourist destination homepages, with their frequencies.

Table 3.7 A summary of moves and examples found in the pilot corpus

	Moves	Hotel (N = 8)	Restaurant (N=8)	Tourist destination (N=8)
1	Get attention	8 (100%)	8 (100%)	8 (100%)
2	Detail the product/service	7 (87.5%)	8 (100%)	8 (100%)
3	Establish credentials	6 (75%)	7 (87.5%)	2 (25%)
4	Offer incentives	5 (62.5%)	-	5 (62.5%)
5	Endorsement or testimonials	4 (50%)	5 (62.5%)	-
6	Establish a niche	3 (37.5%)	2 (25%)	4 (50%)
7	Provide detail of tourist attraction*	3 (37.5%)	-	-
8	Solicit response	2 (25%)	5 (62.5%)	2 (25%)
9	Reference to external material	2 (25%)	4 (50%)	-
10	Detail the transport options*	-	-	5 (62.5%)

Table 3.7 A summary of moves and examples found in the pilot corpus (Cont.)

	Moves	Hotel (N = 8)	Restaurant (N=8)	Tourist destination (N=8)
11	Present corporate partners' logos*	-	-	4 (50%)
12	Recommend the dining destinations*	-	-	4 (50%)
13	Recommend the accommodations*	-	-	2 (25%)

According to Rasmeenin (2006)'s criteria for justifying and classifying the frequency of each move, the pilot hotel corpus consisted of only one obligatory move, which was '*Move 1: Get attention*', while the pilot restaurant and tourist destination corpora consisted of 2 obligatory moves, which were '*Move 1: Get attention*' and '*Move 2: Detail the product/service*'. Besides, there were 3 conventional moves in the pilot hotel corpus (i.e. *Move 2: Detail the product/service*, *Move 3: Establish credentials*, and *Move 4: Offer incentives*), 2 in the restaurant corpus (i.e. *Move 5: Endorsement or testimonials* and *Move 8: Solicit responses*), and 1 in the tourist destination corpus (i.e. *Move 4: Offer incentives*).

3.4.2 The Key Linguistic Features of Each Move

There is a diversity of noun phrase used in the pilot corpora which are used to intensify meanings, highlight keywords, and compress the amount of information. In the current pilot corpora, not only adjectives are found to be used as pre-modifiers of nouns, but also post-modifier of nouns.

In the current study, adjectives are used extensively and can be found everywhere in the texts. There are a variety of positive adjectives used across the three pilot corpora as they can help paint a clear picture and emphasize a clear message to

the readers. Specifically, when companies communicate to their target customers, they want to portray positive views of their products, services, locations and brand images as a whole.

As for the use of superlatives, hotels, restaurants, and tourist destination organizations in the pilot corpora tend to describe their products/services with a string of superlatives which express the highest degree of comparisons to add value, and distinguish themselves from other competitors. They were used to illustrate the extraordinariness of their places by using the words such as *one of the most*, *the best*, and *first*.

Finally, in the present pilot corpora, a number of pronouns “your”, “you”, “our”, “us” and “we” were used to make the readers feel like the businesses speak to them on an individual level in order to provide more intimate and informal relationship to the readers. The pronoun “we” was used instead of “I” when businesses refer to themselves because it a more corporate and established feels, while the pronoun “I” tends to emphasize the individuals in the organization.

3.4.3 The Relationship Between Visual and Textual Elements

Three out of four status relationships were found in the present pilot corpora, i.e. the statuses ‘*Unequal (text subordination)*’, ‘*Equal (independent)*’, and ‘*Unequal (image subordination)*’. As for the logico-semantic relations, five out of eight possible image-text relations were found in the corpus; namely, the relations ‘*Extension*’, ‘*Enhancement by place*’, ‘*Exemplification (image more general)*’, ‘*Enhancement by time*’, and ‘*Projection (locution)*’. It was found that visual images were widely used in the majority of the present pilot homepages. The image size tended to be larger than the

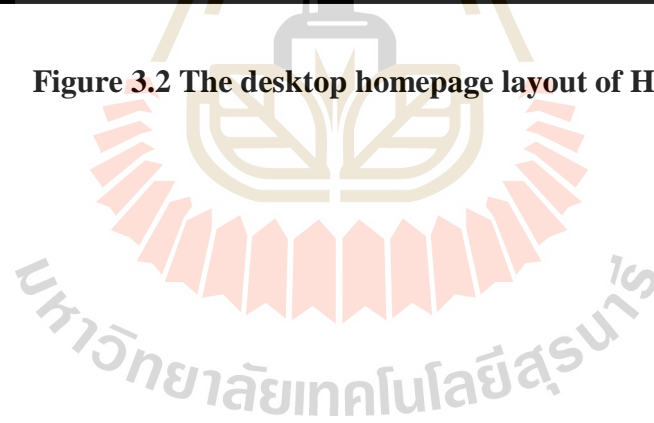
text (i.e. *Unequal-text subordination status*). Besides, text tended to be used to extend the meaning of visual images (i.e. *Extension relation*).

3.4.4 The Organization of Visual Elements

The findings of the present research point out that each homepage organizes its layout and content differently. Despite these differences, however, all the homepages in the present pilot corpora comprise three key common areas which are header, content area, and footer. Header is an area where company's logo, navigation bar, online booking engine, search bar, social media button, and header image were located. Content area displays the content of the web which may be illustrated in texts, images, and other multimedia. This area employs the highest amount of textual elements and occupies the largest area on the homepage. This part is where move and linguistic feature analysis are focused on. Finally, the footer area is located in the section under the content area. Typically, it contains information such as copyright information, business name and address, and achievement. Figures 3.2, 3.3, and 3.4 also show how homepages were segmented in different devices by using wireframe.



Figure 3.2 The desktop homepage layout of HUK01



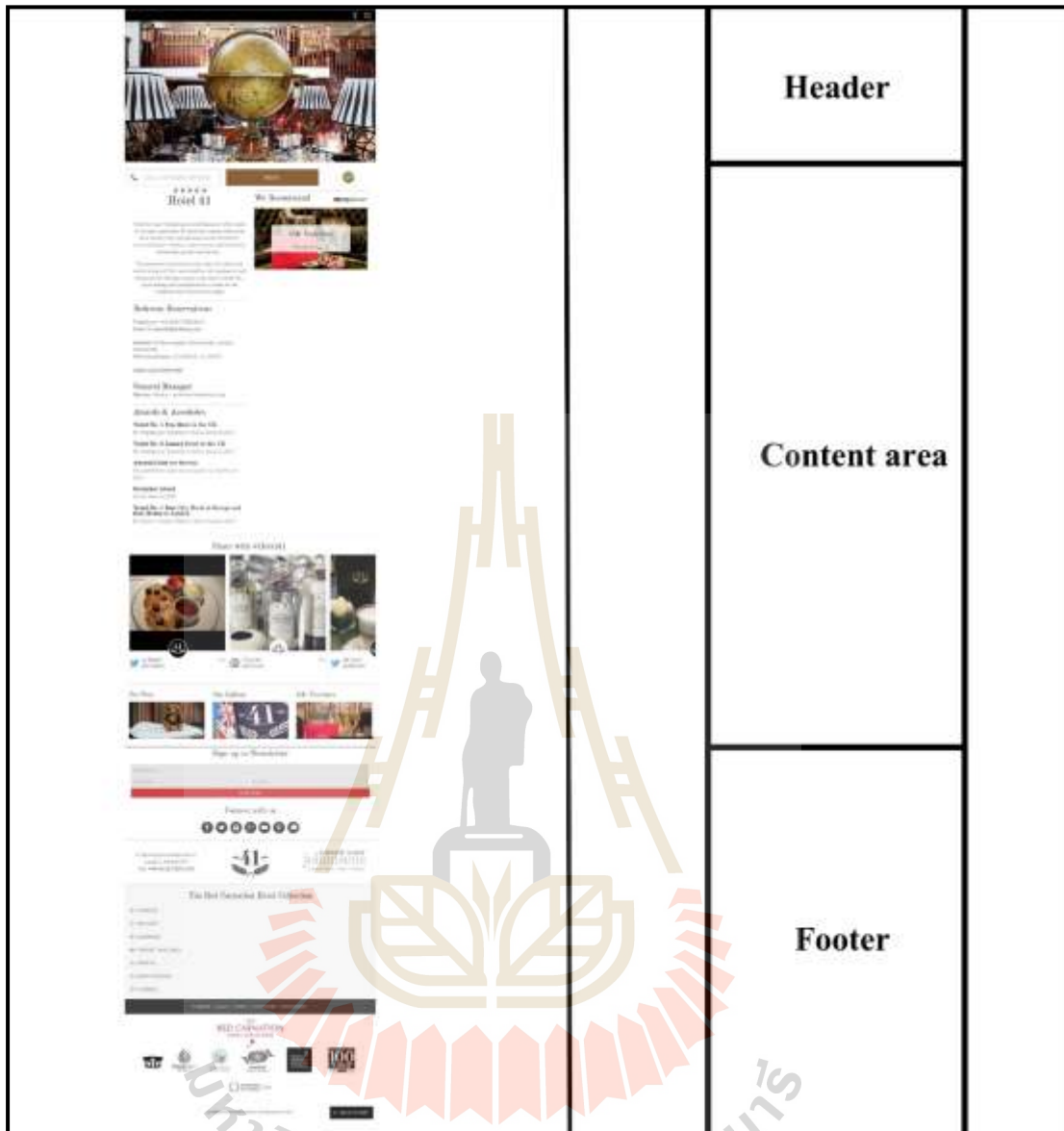


Figure 3.3 The tablet homepage layout of HUK01

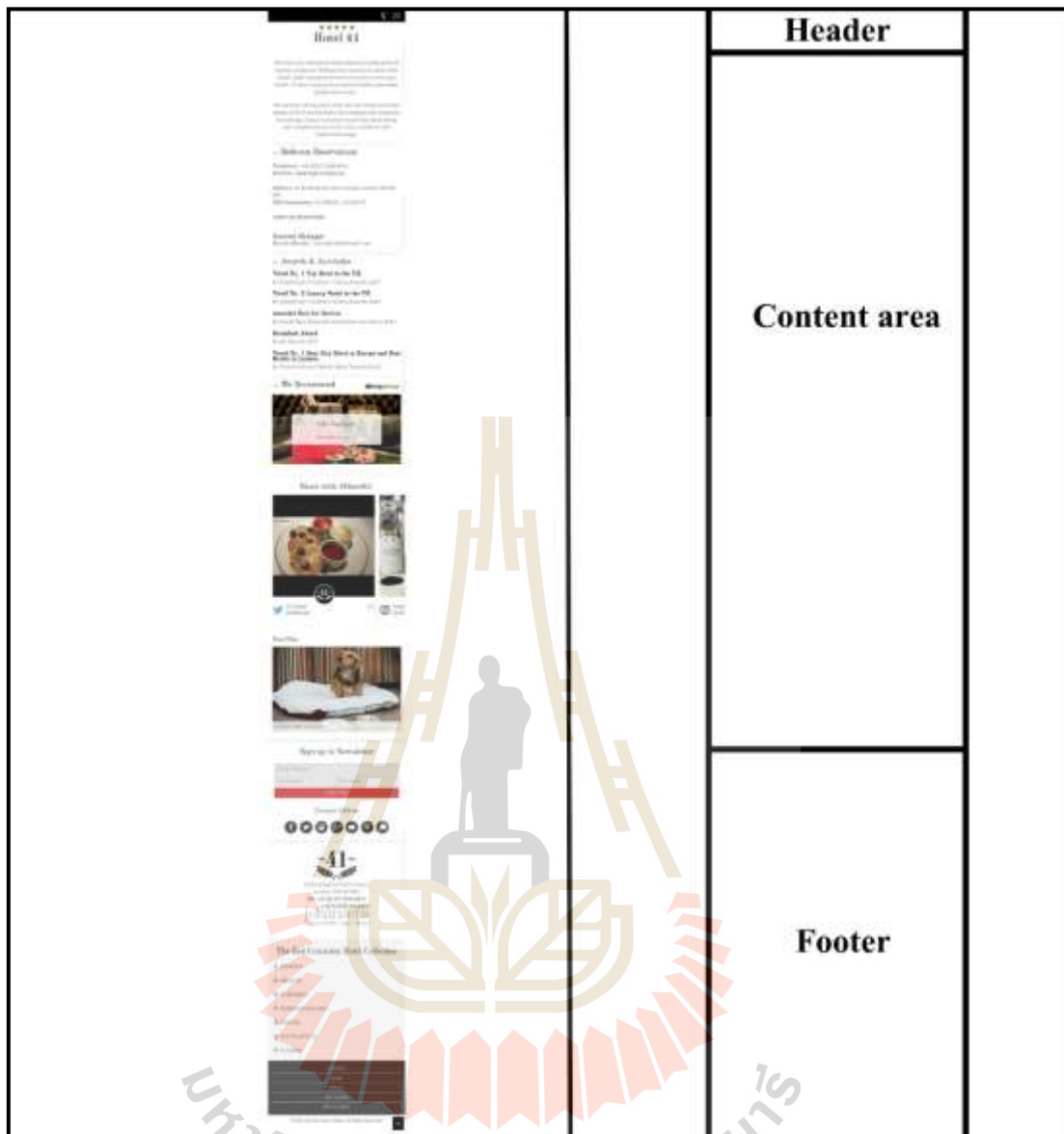


Figure 3.4 The mobile phone homepage layout of HUK

In this Chapter, the proposed research design has been translated into a pilot study on the pilot corpus of hotel, restaurant, and tourist destination homepages. From the present pilot study, it was found that the proposed methodology was practical and can answer all the four research questions effectively. The high 95.99% agreement rate from inter-coder reliability analysis was an indicator of measurement consistency and

the validity of coding, and besides, the research yields academically interesting and pedagogically useful findings. Consequently, the methodology used in the pilot study were carried out further in the analysis of the main study. The results from the main study were definitely be more reliable and more generalizable.



CHAPTER 4

FINDINGS ON THE HOTEL CORPUS

In the present hotel corpus, 24 hotel homepages were included. This chapter reports the results of this analysis which consist of 4 parts; move analysis, linguistic features analysis, image-text relations analysis, and homepage layout analysis.

4.1 The Moves and Their Structure

As for the move analysis, the framework for online advertisement from van der Vliet & Redeker (2014) was used. All nine moves from this framework were found in the present hotel corpus. Additionally, the present study found 1 extra move that does not exist in van der Vliet & Redeker (2014), which is '*Move 9: Provide detail of tourist attraction**'.

Table 4.1 below provides a summary of the moves found in the corpus of the hotel homepages, including their frequency and examples. All the moves found in this study are rearranged according to their frequency.

Table 4.1 A summary of moves and examples found in the hotel corpus

	Moves	Examples	Frequency (N = 24)
1	Get attention	Welcome to Fairmont Hotel Vier Jahreszeiten (HGE03)	24 (100%)
2	Detail the product/service	Hyatt Regency Nice Palais de la Méditerranée features luxurious and spacious accommodation including 187 guest rooms and 9 elegantly furnished suites. (HFR02)	23 (95.8%)

Table 4.1 A summary of moves and examples found in the hotel corpus (Cont.)

	Moves	Examples	Frequency (N = 24)
3	Establish credentials of the hotel	Mandarin Oriental Pudong, Shanghai is five-star luxury hotel spectacularly located on the banks of the Huangpu River. (HCH02)	16 (66.6%)
4	Offer incentives	Book with Rocco Forte Hotels to receive: Complimentary High-speed Wi-fi A complimentary seasonal food and beverage offer Early exclusive access to promotions Early arrival and late check out (Subject to availability) Best rate guaranteed (HGE02)	12 (50%)
5	Endorsement or testimonials	#2 Best Luxury Hotel in the US - 2017 TripAdvisor Travelers' Choice Award (HUS03)	11 (45.8%)
6	Solicit response	Corral Del Ray, 12 Seville, Andalucia, 41004, Spain +34 954227116 info@corraldelray.com (HSP03)	11 (45.8%)
7	Reference to external material	Follow us on (insert social media logos) (HGE02)	7 (29.1%)
8	Establish a niche	The Raeburn was built in 1832 as an elegant Georgian family home and has now been transformed into an exquisite boutique hotel, boasting ten bedrooms, bar, restaurant, library, private dining and conference room and outside terraced area, the only one of its kind in the area. (HUK02)	6 (25%)
9	Provide detail of tourist attraction*	Be prepared for the dizzyingly fast pace of Shanghai and be wowed by its futuristic architecture. But take time to discover its quiet spots, too. (HCH03)	6 (25%)
10	Use pressure tactics	Advance spring offer booking 1st - 30th Marcg: save 15% off the Best Available Rates. Offer applicable to all room categories. (HSP03)	2 (8.3%)

None of the 24 hotel homepages consists of ten moves altogether. From the findings, *'Move 1: Get attention'* is the only move found in all hotel homepages (100%), followed by *'Move 2: Detail the product/service'* which achieves 95.8% occurrence. Next, *'Move 3: Establish credentials of the company'* occurs less frequently or 66.66% of the hotel homepages corpus, followed by *'Move 4: Offer incentive'* (50%)

and '*Move 5: Endorsement or testimonials*' (45.8%). According to these frequencies, it can be concluded that only *Move 1* is considered as obligatory. *Move 2* and *Move 3* are conventional moves, and *Move 4*, *Move 5*, *Move 6*, *Move 7*, *Move 8*, *Move 9*, and *Move 10* are optional moves. Following are the details of the nine moves found in this present study.

Move 1: Get attention. 100% of the hotel homepages have this move. The communicative purpose of this move is to catch attention and give readers a preview of what to expect on a content. There are two writing strategies that can be used to attract the readers' attention, which are headlines and visual images. Headlines are usually written in a big, bold, and outstanding font. Font and font size also play an essential role to attract a crowd and make an impact. It is important for businesses to create standout headlines, so they can draw attention to the part of text underneath the headline. However, headlines are not necessarily written in a full sentence form, but can be nouns and noun phrases, for example, *Club and Suite Retreat* (HUS02), and *Unforgettable Avanti* (HSP02). The second strategy is to use visual images to capture the readers' interest. Specifically, images are organized closely to the headline to create more impact and entice the readers to read the content posted.

- *Exclusively Yours* (HGE02)
- *Timeless British style in an iconic Chicago landmark* (HUS02)

Move 2: Detail the product/service. 23 hotel homepages employ this Move. The communicative purpose of this move is to describe the detail of product or service. As for hotels, there are several products/services available that they offer to their customers, such as rooms, meeting venues, in-house restaurants, spas, and hotel locations. Besides, hotels also like to make a promise to customers that they will

experience a remarkable service when they stay at their hotels. To achieve the communicative purpose of this move, 2 writing strategies were used; describing product/service details and making a promise. It is also found that all hotels provide images of their places on their homepages to accompany this move. The examples below show different writing strategies used in this move.

- Describing product/service details: *A 21-room tribute to Charleston grandeur, The Wentworth Mansion is a downtown Charleston inn that exemplifies splendor with Italian crystal chandeliers, hand-carved marble fireplaces, gracious hospitality, luxurious amenities - all just steps from award-winning dining, art, history, and shopping.* (HUS03)

- Making a promise: *The team of Hôtel La Tamise is committed to making your stay a pleasant one.* (HFR01)

Move 3: Establish credentials of the hotel. This move aims to create a positive image by building confidence and trust to the hotel. There were 6 writing strategies used; namely, 1. using celebrity endorsements, 2. indicating a long establishment of the company, 3. claiming themselves as a first-mover of a business, 4. indicating their hotel star rating, 5. presenting their staff's achievement, and 6. claiming to offer the best product/service in town. There are 66.6% of the hotel homepages include this move.

- Using celebrity endorsements: *Over the years, it has hosted royalty, distinguished figures and high-profile personalities including HM King Albert II of Belgium, HM King Carl XVI Gustaf of Sweden, HM Hassanal Bolkiah, the Sultan of Brunei, HH Prince Jefri Bolkiah of Brunei, HRH Prince & Princess Akishino of Japan, Royal Families from Dubai, Qatar and Swaziland, the Prime Minister of Bhutan Jigme Yoser Thinley and former President of the United States, Jimmy Carter.* (HTH03)

- Indicating a long establishment of the company: *..., the hotel was originally built in 1969,...* (HSP02)
- Claiming themselves as a first-mover of a business: *Welcome to Berlin's first luxury boutique hotel.* (HGE01)
- Indicating their hotel star rating: *The 5 star luxury hotel - The Ritz-Carlton, Hong Kong...* (HCH01)
- Presenting their staff's achievement: *..., and our Michelin-starred chef provide gastronomic delights* (HIT03)
- Claiming to offer the best product/service in town: *The Fairmont Hotel Vier Jahreszeiten offers international top cuisine in Hamburg.* (HGE03)

Move 4: Offer incentives. The hotels use this move to propose incentives to customers. There are 3 writing strategies used; offering discounts, offering complimentary gifts, and using bribery technique, such as offering customers something extra only if they buy the products or service. There are 50% of hotels that employ this move.

- Offering discounts: *Book your stay 15 days in advance to receive 10% off your journey to Hong Kong.* (HCH01)
- Offering complimentary gifts: *Snow days: Enjoy complimentary valet parking and breakfast for two.* (HUS02)
- Using bribery technique: *Stay two nights or more on select dates and we will treat you to all that you need to write your own love story at the Casablanca Hotel. With this exclusive website offer, you will be invited to add a chilled bottle of Prosecco and Rose Petal turn down service. Then just get cozy with a bowl of popcorn and one of the most romantic movie classics and return to romance!* (HUS01)

Move 5: Endorsement and testimonials. This move also aims to establish confidence to the readers. There are 2 writing strategies used. Firstly, hotels indicate testimonials given by their customers. Secondly, hotels indicate endorsement evidences given by people or organizations who recommend the hotel in order to promote their products to the public. The analysis shows that 45.8% of the hotels mention endorsements and/or testimonials on their homepages. Specifically, the endorsement organization and testimonial sources that can be seen in the present hotel corpus are from Condé Nast traveler, Forbes Travel Guide, and TripAdvisor.

- Indicating testimonials given by customers: *Das Stue's intimate scale and discreet location, coupled with its generously sized rooms, have instantly put it at the top of the pile - Condé Nast Traveller (HGE01)*
- Indicating endorsement evidences by organization: *Royal Wing Suites Pattaya Has Won the Hearts of Luxury Travellers Again by Conquering the 5th TripAdvisor Travellers' Choice Award (HTH03)*

Move 6: Solicit response. This move generally consists of contact details of the hotel. One writing strategy is used, which is to provide contact detail such as address, telephone number, and email address which allow customers to contact the hotels directly. In the present corpus, 45.8% of the hotels have this move.

- *How to get here*

Grand Amore Hotel and Spa

Via Dei Servi 38/A - 50122 Firenze

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Email : amore@riccicollecion.email (HIT02)

Move 7: Reference to external material. This move provides other information sources that are available for the readers to interact with. One writing strategy is found, which is offering other details for the readers to interact or stay connected, for example, other social media platforms such as Facebook, Twitter, Instagram, or blog. In the current study, 7 hotels employ this move.

- *Fans of MO: Created for our loyal fans and regular guests, Fans of MO is a place for you to share your favorite Mandarin Oriental experiences. We invite you to discover these moments and submit your own.* (HCH03)

Move 8: Establish a niche. This move helps to indicate the importance or the needs of the product or service, and/or to establish a niche. Two writing strategies are found. Firstly, the analysis has revealed that the detailed description of what hotels offered is complemented with information on the product features that aim at satisfying specific market needs. The hotels can deliberately associate their brands to satisfy specific customers' needs. Secondly, it is found that one hotel establishes a niche by claiming that they are the only hotel who provides certain products/service. In the present corpus, 6 hotels employ this move.

- Setting out to associate their brands to satisfy specific customers' needs: *A hotel for adults: The services we offer are especially designed for adults over 16 years of age.* (HSP02)

- Claiming to be the only hotel who provide certain products/service: *The Raeburn was built in 1832 as an elegant Georgian family home and has now been transformed into an exquisite boutique hotel, boasting ten bedrooms, bar, restaurant, library, private dining and conference room and outside terraced area, the only one of its kind in the area.* (HUK02)

Move 9: Provide detail of tourist attraction*. This particular move is a new move found in the present corpus. Some hotels not only provide details about their products and services alone, but also provide further detail about their country, city, or tourist attractions nearby. One writing strategy is found. Hotels try to persuade the readers to visit their places by providing details on how amazing the city is. Six hotels or 25% employ this move in the present corpus.

- *Situated uniquely between the Little Orme and The Great Orme and features two fantastic beaches, North Shore, an award winning beach and West Shore, quiet and rich in sand dunes. Llandudno has kept its Victorian and Edwardian elegance and splendour, despite its modern attractions.* (HUK03)

Move 10: Use pressure tactics. This move functions to propose incentives to customers. One writing strategy is found. The hotels use time pressure to influence the customers in decision-making process.

- *Book Now to Win Free Airport Pickup!* (HCH02)
- *Advance spring offer booking 1st - 30th March: save 15% off the Best Available Rates. Offer applicable to all room categories.* (HSP03)

4.2 The Key Linguistic Features of Each Move

After the 10 moves were identified by using van der Vliet & Redeker (2014)'s generic structure of advertisement as the framework of analysis, there are certain key linguistic features found in each move. This section will provide details of the key linguistic features found in all moves in the hotel homepages. The present study chose 4 key linguistic features for the analysis, which are noun phrase, adjective, superlative,

and ego-targeting because these 4 features are usually found in the language of tourism (Dann, 1996).

(a) The Use of Noun Phrase

To begin with, the results will present the occurrences of noun phrases used in each move and their grammatical functions, followed by some examples from each move.

There is a diversity of noun phrases used in the corpus of hotel homepages, which are used to intensify meanings, highlight keywords, and compress the amount of information. It is found that the noun phrases were used in all the ten moves serve different functions. Table 4.2 demonstrates the examples of the noun phrases used in each move, together with their functions.

Table 4.2 The examples of the noun phrases used in each move in the hotel corpus

Moves	Examples of Noun Phrase Used in Each Move	Functions
Move 1: Get attention	1.Executive room or suite? (HFR03) 2.A touch of Spain (HGE01)	1. - 2. -
Move 2: Detail the product/service	3.let us treat you for a stay at Das Stue where you experience the unique interior design of Patricia Urquiola in all areas of the hotel. (HSP02) 4.The Grande Amore hotel and spa is a luxury boutique hotel located in the historic city center of Florence. (HIT02)	3. Object 4. The complement of the verb
Move 3: Establish credentials of the hotel	5.Acknowledged as one of the world's best hotels, this award-winning property has received over 100 awards. (HTH03)	5. Object, subject
Move 4: Offer incentives	6.A complimentary seasonal food and beverage offer (HGE02) 7.Special combo: Rates from 246.40 per night inc. taxes. (HSP03)	6. - 7. -
Move 5: Endorsement or testimonials	8.World boutique awards: We are delighted to announce that Corral del Rey was selected as a category winner in the 2013 awards held in London last month! (HSP03)	8. - Object

Table 4.2 The examples of the noun phrases used in each move in the hotel corpus (Cont.)

Moves	Examples of Noun Phrase Used in Each Move	Functions
Move 6: Solicit response	9. General Manager Malcolm Hendry - malcolm41@rchmail.com (HUK01)	9. -
Move 7: Reference to external material	10. Fans of MO: Created for our loyal fans and regular guests, Fans of MO is a place for you to share your favorite Mandarin Oriental experiences. (HCH03)	10. Object, Object
Move 8: Establish a niche	11. The Dhara Devi Chiang Mai is the only resort in Chiang Mai that offers guests a regular daily program for arts and crafts demonstration. (HTH02)	11. The complement of the verb, object
Move 9: Provide detail of tourist attraction*	12. Situate uniquely between the Little Orme and The Great Orme and features two fantastic beaches, North Shore, an award-winning beach and West Shore, quiet and rich in sand dunes. (HUK03)	12. Object
Move 10: Use pressure tactics	13. Book Now to Win Free Airport Pickup! (HCH02)	13. Object

From the examples above, the noun phrases commonly comprise nouns and adjectives as noun modifiers that give more information to the nouns. Specifically, hotel homepages use positive adjectives that contain desirable qualities to describe and advertise their products and services, and to present their brand identities, such as *luxurious*, *intimate*, *truly remarkable*, and *exclusive*. Importantly, 62.5% of the hotels in the present hotel corpus are 5 star luxury hotels and 25% are 4 star hotels, so these hotels need to sell the dream of being special places to stay. It is important to understand that the customers of 5 star hotels expect to be treated like a V.I.P. and feel extra special during their stay. Therefore, it is essential for hotels to beautifully craft their content in order to stimulate, engage, and encourage their target customers to stay at their places.

In the current hotel corpus, not only adjectives are found to be used as pre-modifiers of nouns, but also post-modifier of nouns. Examples of adjectives as pre-modifier are *luxurious suites* (HTH01), *traditional beer garden* (HGE02), and *unique guest room and suites* (HUK01). Examples of adjectives as post-modifiers are *Chauffeur service available* (HUK01), and *Treat someone special* (HUK01). However, adjectives as post-modifier of nouns are not as commonly found as adjectives as pre-modifiers in the present corpus. More details on adjectives used in the current restaurant corpus will be explained in the Section (b) The use of adjectives. Besides, the hotel homepages also make a great use of nouns as pre-modifier of nouns in the form of compound nouns, for example, *basket making*, *airport shuttle*, *beach package*, and *bedroom reservations*.

Interestingly, there are various ‘multiple combinations’ of modifiers found in the current hotel homepage corpus, for example, *a luxurious five-star experience*, *a unique luxury experience*, *the dizzyingly fast pace of Shanghai*, *sophisticated Marseille hotel with gourmet dining*, and *the mosaic-tiled indoor pool*. These multiple combinations contain multiple adjectives, and/or multiple nouns in a sequence which help intensify the head nouns, create more depth, convey more persuasive advertising message, and achieve more meaningful content. Still, some scholars such as Pinker (2015) and Buckingham (2016) believe that a noun with multiple modifiers can cause misunderstanding and might be ambiguous to the readers, especially when the readers are unfamiliar with the topics.

As for the functions of noun phrases, they occurred in ‘*Move 1: Get attention*’ and tend to stand alone as one single-word headline rather than performing a function in a sentence. Typically, headlines need to be short, meaningful, and precise. Therefore,

noun phrases are useful for this certain purpose. It is also discovered that hotels tend to deliver very compact packages of information when they describe their product and service offerings (*Move 2: Details the products/services* and *Move 4: Offer incentives*). A good example is from HUS01, “*Stay 3 nights or more in a **Mini Suite** or room with two beds and enjoy 10% off our standard rates, plus **Crumbs Cupcakes and balloons** on arrival, a souvenir from Hershey’s in Times Square & a \$20 gift card for a fun family activity.*”. Scanning this particular sentence from left to right, each individual chunk can be labelled according to their grammatical forms as follows. The head noun appears in bold:

- *Stay 3 nights or more in a **Mini Suite***; a noun phrase containing ‘*Mini*’ as the pre-modifier.
- *or **room** with two beds*; a noun phrase containing a prepositional phrase ‘*with two beds*’ as the post-modifier.
- *and enjoy 10% off our standard **rates***; a noun phrase containing another noun ‘*standard*’ as the pre-modifier.
- *plus **Crumbs Cupcakes and balloons** on arrival*; a noun phrase containing another noun ‘*Crumbs*’ as the pre-modifier and a prepositional phrase ‘*on arrival*’ as the post-modifier.
- *& a \$20 gift **card** for a fun family **activity***; a noun phrase containing another noun ‘*gift*’ as the pre-modifier and ‘*fun family*’ as multiple pre-modifiers.

(b) The Use of Adjective

In the current study, adjectives are used extensively and can be found everywhere in the texts. As mentioned in (a), a variety of adjectives are used as attributive modifiers. Specifically, when hotels communicate to their target customers,

they want to portray positive views of their products, services, locations and brand images as a whole. From the findings, adjectives are used abundantly in every move. Examples of adjectives used in each move are presented in Table 4.3.

Table 4.3 The examples of adjectives used in each move in the hotel corpus

Moves	Examples of adjective used in each move
Move 1: Get attention	1. Unforgettable Avanti (HSP02)
Move 2: Detail the product/service	2. ..., the five star hotel has modern, spacious rooms, an exciting new menu at Sophia's restaurant & bar, a state-of-the-art spa with the city's longest indoor pool as well as modern meeting spaces. (HGE02)
Move 3: Establish credentials of the hotel	3. Welcome to Berlin's first luxury boutique hotel. (HGE01)
Move 4: Offer incentives	4. Enjoy complimentary high speed internet access throughout your stay when creating an online profile. (HCH03) Take advantage of our " Advance Purchase Rate" (HFR02)
Move 5: Endorsement or testimonials	5. Top 25 Best Hotels in the US - 2016 Condé Nast Traveler Readers Choice (HUS03)
Move 6: Solicit response	6. General Manager (HUK01)
Move 7: Reference to external material	7. Fans of MO: created for our loyal fans and regular guests, Fans of MO is a place for you to share your favorite Mandarin Oriental experiences. (HCH02)
Move 8: Establish a niche	8. The Dhara Devi Chiang Mai is the only resort in Chiang Mai that offers guests a regular daily program of arts and crafts demonstration - basket making, bamboo weaving, rice pounding, paper cutting and flower arranging in northern Thai style. (HTH02)
Move 9: Provide detail of tourist attraction*	9. An exotic blend of traditional culture, rich history and hip modern style, Thailand's capital is one of Asia's most cosmopolitan and exciting cities. (HTH01)
Move 10: Use pressure tactics	10. Book Now to Win Free Airport Pickup! (HCH02)

As seen above, there are a variety of positive adjectives used in the hotel corpus, for example, *unforgettable*, *complimentary*, *modern*, and *exciting*. The majority of adjectives found in the current corpus tend to be used to describe hotels' products, services, locations, ambience, and facilities. The adjectives can help paint a vivid picture and emphasize a clear message to the readers. Table 4.4 below illustrates the top 11 most commonly used adjectives in the hotel corpus.

Table 4.4 The most frequently used adjectives in the hotel corpus

Adjectives	Frequency
<i>modern</i>	19
<i>contemporary</i>	15
<i>luxurious</i>	13
<i>unique</i>	13
<i>comfort</i>	12
<i>classic</i>	12
<i>Royal</i>	11
<i>historic</i>	11
<i>beautiful</i>	10
<i>private</i>	10
<i>Traditional</i>	10

To begin with, the word *modern* is found 19 times in the current hotel corpus. This word is used to describe hotel products, lifestyle, and style of decoration, such as *modern meeting space* (HGE02), *modern life in China* (HCH02), and *hip modern style* (HTH01). Next is the word *contemporary*, which appears 15 times and is used to describe the decorating style of the hotel and the in-house restaurant at the hotel as some

hotels also provide dining options for customers, such as *contemporary design* (HCH03), *contemporary detailing* (HUS02), and *contemporary cuisines* (HUS02).

Then, the adjectives *luxurious* and *unique* occur 13 times equally. The word *luxurious* can be used to emphasize many aspects of the hotel such as location, room, style of decoration, and the hotel experience as a whole, for example, *luxurious setting* (HFR01), *luxurious accommodations* (HCH01), *luxurious suites* (HTH01), *luxurious style* (HUK01), and *luxurious five-star experience* (HTH01). The word *unique* is used to emphasize the hotels' rareness and being one of a kind. The hotel aspects that are found to be described with the adjective *unique* are hotel decoration and service, for example, *the unique interior design* (HGE01), *a unique mix of antique and modern,...* (HIT01), *our personalized service is unique* (HSP01), and *30 unique guest rooms and suites* (HUK01).

Then, there are the words *comfort* and *classic* which appear 12 times equally in the hotel corpus. The word *comfort* is used to persuade and ensure customers regarding a pleasant lifestyle and positive feelings they will have when they are in the hotel, for example, *exceptional levels of comfort* (HUK01), *an extra level of comfort* (HUS02), and *unique blend of luxury and comfort* (HTH01). As for the word *classic*, it is used to describe the highest quality and/or the remarkable feature, for example, *the classic hotel concept* (HIT01) and *a classic menu* (HUK02).

Lastly, the adjectives *beautiful*, *private*, and *traditional* are found to be used similarly in frequency which is 10 times. These words are used to describe product offerings such as *beautiful setting* (HFR02), *private hideaway* (HSP03), and *the Chinese traditional way* (HCH02).

Apart from the commonly found adjectives mentioned above, the hotel corpus employs several positive adjectives that can be classified into the same semantic category.

Fourteen semantic categories representing relevant values in the hotel discourse were identified. Some of these categories are adopted from the categories of accommodation discourse and adjectives proposed by Pierini (2009). However, the present corpus found four new categories which are *style*, *quality*, *food appreciation*, and *privacy*. Table 4.5 shows the 14 semantic categories and the adjectives expressing them.

Table 4.5 Semantic categories and the adjectives found in the hotel corpus following Pierini (2009, p.104)

Semantic Category	Adjectives
Extraordinariness	luxurious, exquisite, unique, comfortable, fascinating, favorite, marvelous, prestigious, precious, extraordinary, remarkable, innovative, stunning, exotic, magnificent, legendary, memorable, exceptional, priceless, unforgettable, excellent, breathtaking, elegant, great, special, outstanding, sophisticated, fantastic, refined,
Style*	modern, chic, cool, trendy, contemporary, minimal chic, sophisticated, antique, timeless, classic, cutting-edge, hip modern, warm, stylish, dramatic, royal
Quality*	made in Italy, award-winning, world-class, five-star, Michelin-sarred
Space	large, generously sized, spacious
Privacy*	personal, private, intimate, exclusive
Emotional impact	vibrant, memorable, warm
Authenticity	original, local, ancient
Newness	new, latest
Tradition	traditional, cultural
Food appreciation*	gastronomic, delicious
Aesthetic appreciation	beautiful, lovely
Popularity	famous, popular
Money saving	complimentary, free
Wellness	comfortable

It can be seen from the examples above that the largest cluster of adjectives used in the hotel corpus is the ‘extraordinariness’ category, followed by ‘style’ and ‘quality’ categories. These specific categories contain a number of positive, euphoric, and delightful words. The results of the present study confirm the characteristics of the language of tourism proposed by Dann (1996) as he found that “*the language of tourism transmits timeless, magical, euphoric, and tautological message which contain the circular expectations and experiences of tourists and tourism* (p.249)”. In this context, the hotels try to emphasize and generate the intense feelings of luxury, extraordinariness, well-being, and trustworthiness in order to persuade their target customers to make a booking.

(c) The Use of Emphatic Speech by Using Superlatives

The use of emphatic speech by using superlatives is found in *Move 2: Detail the product/service*, *Move 3: Establish credentials of the company*, *Move 4: Offer incentives*, *Move 5: Endorsement or testimonials*, and *Move 10: Use pressure tactics*. Some examples of superlatives used in each move can be seen in Table 4.6.

Table 4.6 The examples of superlatives used in each move in the hotel corpus

Moves	Examples of superlatives used in each move
Move 2: Detail the product/service	1. Luxury Wedding Suite: This is the most sumptuous room in our courtyard hotel (HCH02)
Move 3: Establish credentials of the hotel	2. Welcome to Berlin’s first luxury boutique hotel. (HGE01)
Move 4: Offer incentives	3. We offer a wonderfully priced package that let’s you ‘Pick your Perk’ and receive one of our most popular and festive welcome amenities (HUS01).
Move 5: Endorsement or testimonials	4. Voted No. 1 Best City Hotel in Europe and Best Hotels in London By Travel + Leisure ‘World’s Best ’ Awards 2016 (HUK01).
Move 10: Use pressure tactics	5. Advance spring offer booking 1st - 30th Marcg: save 15% off the Best Available Rates. Offer applicable to all room categories. (HSP03)

From the examples above, *Move 2: Detail the product/service* uses superlatives to claim that this particular room type is the most luxurious among all types. As for *Move 3*, the hotels can create credentials by claiming that they are the first to establish themselves in a market. In this case, HGE01 claims that it is the first hotel to enter the luxury boutique hotel market. This sentence can be interpreted in two ways. Firstly, the hotel can implicitly announce that it initiated the hotel service in a particular area and has operated their business for a long time. Secondly, the hotel can implicitly say that it has brand recognition because the first mover of a business always has a natural advantage in the market share and has a potential to make a lasting customers' impression.

As for *Move 4: Offer incentives* and *Move 10: Use pressure tactics*, the hotels offer discounts and promotions to attract customers. HUS01 employs this move throughout its homepage. It tries to persuade customers by offering the best products/service when they purchase special hotel packages, for example, offering one of the most popular and festive welcome amenities when customer books a room.

Concerning *Move 5: Endorsement or testimonials*, it indicates awards or testimonials given by organizations or customers. Typically, awards are given to the hotels that perform the best in different categories. Therefore, it is no surprise for this move to contain superlatives, for example, *best city hotel* (HUK01), *best hotel in London* (HUK01), and *best service* (HUK01). As can be seen, there are many superlative forms used which are presented in Table 4.7.

Table 4.7 The frequency of superlative forms used in the hotel corpus

Superlatives	Frequency
<i>The best/best</i>	18
<i>The most</i>	12
<i>The first/ first</i>	5
<i>The latest</i>	4

From the findings, *the best* occurs the most often in the hotel corpus. In other words, the hotels use *the best* to illustrate their extraordinary product and/or service, for instance, *the Elm tree has some of **the best** facilities in the area* (HUK03). *The best/best* is also found to be used with the value claim, such as, *hotel packages that we offer include **the best** available rate and value adds* (HUS02) Besides, *the best/best* appeared in awards given by organization to reward distinction within the hotel industry, for example, *Voted No. 1 **Best** City Hotel in Europe and **Best** Hotels in London By Travel + Leisure 'World's **Best**' Awards 2016* (HUK01).

Next is *the most* which is found 12 times in the present corpus. It is used to persuade the readers regarding the uniqueness of hotel decoration and its welcome gifts, for example, *this is **the most** sumptuous room in our courtyard hotel* (HCH02), and *receive **one of our most** popular and festive welcome amenities* (HUS01). Lastly, *the first/first* is used to establish longevity claims and to express hotel priorities, for example, *was **the first** to open in this locality* (HSP02), and *our guests are **the first** of all our loyal friends* (HIT01).

(d) The Use of Ego-Targeting Phrases

It is found that the hotels use the pronoun “we” instead of “I” when they refer to themselves because it gives a more corporate and established feels, while the pronoun

“I” tends to emphasize the individuals in the organization. Table 4.8 below shows the frequency of pronouns used in this hotel homepages corpus.

Table 4.8 The most frequently used ego-targeting phrases in the hotel corpus

Ego-targeting phrases	Frequency
<i>our</i>	77
<i>you</i>	46
<i>your</i>	45
<i>we</i>	31
<i>us</i>	13

The use of eco-targeting phrases found in Move 2, Move 3, Move 4, Move 5, Move 7, Move 8, and Move 9 are presented in Table 4.9 below.

Table 4.9 The examples of eco-targeting phrases used in each move in the hotel corpus

Moves	Examples of eco-targeting phrases used in each move
Move 2: Detail the product/service	1. Location: With a riverfront location in downtown Chicago, our hotel is mere minutes from the Loop, Grant Park, Magnificent Mile, Millennium Park, and Navy Pier. Discover the perfect blend of convenience and stylish comfort only at The Langham, Chicago. (HUS02)
Move 3: Establish credentials of the hotel	2. Chuan Spa: Unwind and align your mind at our award-winning wellness retreat, Chuan Spa. Choose from a range of treatments inspired by Traditional Chinese Medicine, guaranteed to pamper the senses. (HUS02)
Move 4: Offer incentives	3. For select dates of 4 nights or more, we offer a wonderfully priced package that let's you 'Pick your Perk' and receive one of our most popular and festive welcome amenities for only \$1. Look for this great value offered exclusively on our website! (HUS01)
Move 5: Endorsement or testimonials	4. Everyday, our team strive to create memorable experiences for our guest, which is why we are honored to be recognized by the readers of Conde Nast travelers as one of the top 20 Hotels in France and Monaco. (HFR01)

Table 4.9 The examples of eco-targeting phrases used in each move in the hotel corpus (Cont.)

Moves	Examples of eco-targeting phrases used in each move
Move 7: Reference to external material	5. Follow us on Facebook (HGE03)
Move 8: Establish a niche	6. The hotel for adults: The services we offer are especially designed for adults over 16 years of age. (HSP02)
Move 9: Provide detail of tourist attraction*	7. As a melting pot of 5000-year Chinese culture, Beijing shows her spectacular cultural and historical feature in the daytime as well as in the evening. (HCH02)

4.3 The Relationship Between Visual and Textual Elements

In this section, both visual and textual elements from the header area, content area, and footer area will be analyzed to reveal the relations between these two element types. Firstly, textual elements from each move that are accompanied by images were examined regarding their image-text relations. Then, visual elements that serve similar communicative purposes to textual elements in each move were investigated. The findings will be reported from Move 1 to Move 9, respectively.

Tables 4.10 and 4.11 below provide a summary of image-text status and logico-semantic relations. Both status and logico-semantic relations found in the hotel corpus are arranged according to their frequency.

Table 4.10 Summary of image-text status relations in the hotel corpus

Status	Move 1	Move 2	Move 3	Move 4	Move 5	Move 6	Move 7	Move 8	Move 9	Move 10	Total
Unequal (text subordination)	•HUS01 •HFR01 •HGE01 •HGE02 •HGE03 •HSP01 •HSP03 •HIT02 •HUK03	•HUK01 •HUK02 •HUK03 •HIT01 •HIT02 •HIT03 •HTH01 •HTH02 •HGE01 •HGE02 •HCH01 •HCH02 •HCH03 •HFR01 •HFR03 •HUS02 •HUS03 •HSP03	•HTH01 •HGE01	•HUS01 •HUS02 •HCH01 •HCH02 •HCH03 •HTH01 •HTH02 •HUK01 •HSP03 •HFR02	•HUK01 •HFR02 •HTH03	•HIT02	•HCH03	•HUK01 •HTH02	•HTH01 •HFR01 •HCH02 •HCH03 •HUK03	•HSP03 •HCH02	100%
Equal (independent)					•HTH01 •HGE01 •HCH03 •HSP03	•HIT01 •HIT02 •HTH01 •HCH03	•HCH01 •HSP03 •HCH02 •HGE03 •HUS03				30%
Unequal (image subordination)		•HSP01			•HUS03 •HGE03						20%
Total	9	19	2	10	9	5	6	2	5	2%	

Table 4.11 Summary of image-text logico-semantic relations in the hotel corpus

Logico-semantic relations	Move 1	Move 2	Move 3	Move 4	Move 5	Move 6	Move 7	Move 8	Move 9	Move 10	Total
Extension	•HGE01 •HGE03 •HSP01 •HFR01 •HIT02 •HUK03	•HIT01 •HIT03 •HCH03 •HUK02 •HGE02 •HUS03 •HTH02	•HGE01	•HUS01 •HUS02 •HCH01 •HCH03 •HTH01 •HTH02 •HUK01 •HSP03 •HFR02	•HUK01 •HTH01 •HTH03 •HTH01 •HGE01 •HGE03 •HCH03 •HCH03 •HFR02 •HUS03 •HSP03	•HIT01 •HIT02	•HCH01 •HCH02 •HCH03 •HSP03 •HGE03	•HUK01 •HTH02		•HSP03	90%
Exemplification (image more general)	•HSP03	•HSP01 •HSP03 •HTH01 •HFR01 •HFR03 •HGE01 •HGE02 •HUS02 •HUK03 •HIT02 •HCH02	•HTH01 •HCH03	•HSP03 •HCH02			•HUS03		•HCH02	•HCH02	70%
Enhancement by place	•HUS01 •HGE02	•HUK01 •HCH02 •HIT03 •HUS02		•HSP03		•HIT02			•HTH01 •HFR01 •HCH03 •HUK03 •HCH02		50%
Total	9	23	3	12	9	5	6	2	6	2%	

According to this finding, three out of four status relationships are found in the present hotel corpus. The status '*Unequal (text subordination)*' occurs in every move which is 100%, followed by the status '*Equal (independent)*' (30%). Lastly, the status '*Unequal (image subordination)*' occurs 20%. As for the logico-semantic relations, three out of eight possible image-text relations are found in the corpus. The relation '*Extension*' is found in every move, except *Move 9* which achieves 90% occurrence. Next, the relation '*Exemplification (image more general)*' occurs less frequently (70%), followed by the relation '*Enhancement by place*' (50%).

It is worth mentioning that some moves may occur several times in certain hotel homepages. So, in this case, the same moves that occurred in different locations may or may not have different statuses and logico-semantic relations. For example, it is found that *Move 2* occurs multiple times in HCH02 and they are accompanied by different visual images. So, there are 2 logico-semantic relations found in *Move 2* that are presented in HCH02. However, both logico-semantic relations found in HCH02 have similar status relation. All status relations and logics-semantic relations that occurred in each move are presented in Tables 4.10 and 4.11, and are elaborated, as follows.

Move 1: Get attention. In the current corpus, 100% of the hotel homepage use visual images to attract attention. However, the first element that helps attract customers' interest is the header image. There are different images used in order to arouse customers' interest, for example, hotel's interior design, room, and ambience. From the 24 hotels, 9 accompany their header images with text. Therefore, the header images from these 9 particular hotels were used to analyze image-text relations. It is found that there are 3 types of logico-semantic relations used in this move which are

extension, enhancement by place, and exemplification. Example of the most common logico-semantic relation found in this move will be provided.

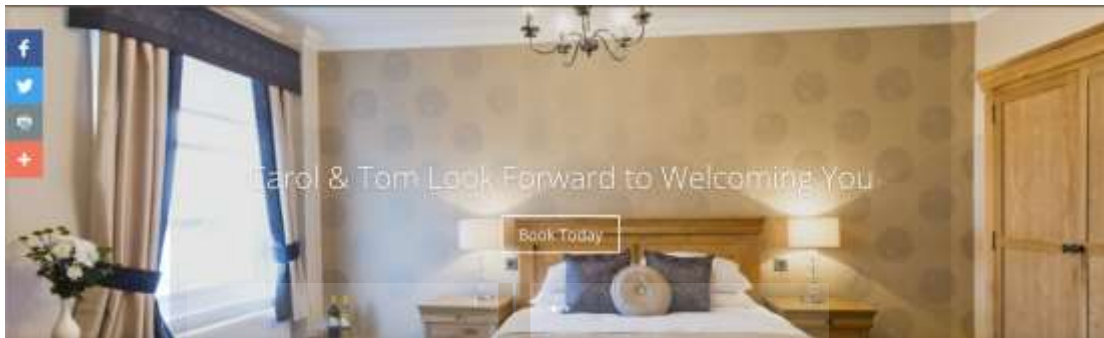


Figure 4.1 The visual image used in Move 1 from HUK03

This particular visual image of the room design comes with the text “*Carol & Tom Look Forward to Welcoming You*”. It can be seen that the text and the image do not wholly relate as the text describes something else that cannot be deduced from the picture. So, the status relation is unequal. The text is subordinate to the image as the text space is smaller than the image. The logico-semantic relation is extension.

Move 2: Detail the product/service. 23 out of 24 hotels employ this move in their content area of the homepages. The hotels give information about their products/services, such as their rooms and suites, in-house restaurant, and swimming pool. Specifically, some hotels employ this move multiple times on their homepages. In the current study, there are 3 types of logico-semantic relations found in this corpus which are extension, enhancement by place, and exemplification.



Figure 4.2 The visual image used in Move 2 from HTH02

The image illustrates a Thai traditional dance accompanied by the text “*Meetings & Events- The resort has a range of facilities that cater to a variety of meetings and events. The Grand Ballroom can accommodate up to 500 guests, while the popular ceremonial lawn provides the perfect outdoor venue in the heart of the resort*”. The image does not portray what the text explains. So, the logico-semantic relation is extension. As for the status relation, the focus is on the visual image because the size of image is bigger than the text. So, the status relation of this image and text is unequal. The text is subordinate to the image.

Move 3: Establish credentials of the hotel. Even though 16 hotels that employ this move in the content area of their homepages, only 3 hotels insert images to accompany the text, which are HTH01, HCH03, and HGE01. This move provides information to build credentials of the company by indicating their celebrity customers, pinpointing their long establishments, and claiming themselves as a first-mover in a market.



Figure 4.3 The visual images used in Move 3 from HCH03

The hotel HCH03 establishes their credentials by providing information about celebrity customers. The text explains “*Michelle Yeoh: In her own words - From Asia to the Americas, find out why our celebrity fans love to stay at Mandarin Oriental hotels and where in the world they plan to visit next*”. In this case, the text is accompanied by the image of Michelle Yeoh herself. The status of image and text is unequal. The image and text do not illustrate the same level of generality with the text being subordinate to the image. The image of Michelle Yeoh elaborates the text because the whole article is about her. Therefore, the logico-semantic relation is exemplification, image more general.

Move 4: Offer incentives. This move offers discounts and/or promotions to the customers. It is found that 14 hotels employ this move in the content area of their homepages, but 10 of them accompany their texts by images. Interestingly, this move occurs multiple times in HSP03 and 3 logico-semantic relations can be found in HSP03. Below are an example of Move 4 which is accompanied by images.



Figure 4.4 The visual image used in Move 4 from HCH03

This image portrays hotel room ambience with flowers, a bottle of champagne, glasses, and strawberries. It is accompanied by the text “*Complimentary Wi-Fi - Enjoy complimentary high speed internet access throughout your stay when creating an online profile. You can also choose a whole host of luxurious extras to make your stay a truly personal one*”. It can be seen that the text and image are not wholly related. Therefore, the status relation of image and text is unequal. The text is subordinate to image because the size of image is larger than the text area. In this case, the text adds information that cannot be deduced from the image alone which is the complimentary wifi from the hotel. So, the logico-semantic relation is extension.

Move 5: Endorsement or testimonials. 11 hotels indicate organization endorsement and testimonials on their content area of the homepages. However, 9 hotels accompany the textual elements with images. The only image-text logico-semantic relation found in this move is extension. Interestingly, there are several hotels that use only visual image in the form of text-on-image to illustrate their endorsements

or awards received without any textual support. So, it can be said that this move may be presented without textual support as some visual images used in this move can be understood on their own. Specifically, the text-on-image describes the award received as seen in Figure 4.5.



Figure 4.5 The visual image used in Move 5 from HGE03

It can be seen from this figure that there are 2 major elements presented this image. The logo of TripAdvisor and the testimonial from a TripAdvisor traveler saying “*Great stay at the Fairmont*”. The text gives extra information to the logo, so the logico-semantic relation is extension. As for the status relation, the text can be understood without the logo as the text itself has already mentioned that the testimonial is written by a TripAdvisor traveler. The logo can also stand alone on its own. So, the status relation is equal (independent).



Figure 4.6 The visual image used in Move 5 from HSP03

This image is accompanied by the text “*World Boutique Awards - We are delighted to announce that Corral del Rey was selected as a category winner in the 2013 awards held in London last month!*”. It can be seen that there is a textual element involved as a part of visual image which enables this particular image to be understood without any textual description. Therefore, the status relation is equal (independent). The logico-semantic relation is extension as the text adds more information to the image such as the award being announced in London. This particular kind of image can be used to substitute Move 5 to some extent.

Move 6: Solicit responses. This move provides contact detail information that allows customers to reach the hotel, such as hotel address, phone number, and email. The present corpus shows that 11 hotels employ this move in the content area of their homepages. Five hotels provide visual images and/or maps to accompany the contact details. For example, the hotel HCH03 provides text indicating their address, phone number, and email address next to the map of their hotel. The status of image and text is equal, independent because the image and the text can be understood separately. In

this case, the text provides more details than what the image does, which are email address and telephone number. The text is subordinate to image. The logico-semantic relation is extension.



Figure 4.7 The visual images used in Move 6 from HCH03

Move 7: Reference to external materials. This move identifies external materials that customers can connect with. In this case, 6 hotels accompany this move with visual images. Generally, hotels try to persuade homepage visitors to follow them on different social media platforms such as Facebook, Instagram, or Twitter. Particularly, the social media buttons are widely used. A lot of websites have their homepages linked to their

social media platforms. The locations of social media buttons are varied ranging from header, content area, and footer.



Figure 4.8 The visual images used in Move 7 from HCH02

From Figure 4.8, the hotel HCH02 invites customers to connect with them on Facebook and TripAdvisor by saying “*Connect With Us*”. The images used are the social media buttons of Facebook and TripAdvisor. The image and text have equal status, independent as the social media buttons and the text can be understood without relying on each other. The logico-semantic relation of the image and text is extension because the logo shows further information regarding where to stay connected with the hotel.

Move 8: Establish a niche. In the present hotel corpus, 6 hotels employ this move. However, only 2 accompany this move with visual image which are HUK01 and HTH02. Figure 4.9 is from HUK01, which is a pet-friendly hotel that allows customers to bring their pet to stay in their hotel and also there are additional services for pet available.

The image illustrates a dog lying on a cushion, and the text says “*For pets, EVERYONE’S A V.I.P.*”. The image and text have unequal status because one mode relies on the other. The text is subordinate to the image because the text is short and is

written in the present tense which helps to point at the situation happening in the image. The image extends the meaning of “*For Pets*” as it gives more information regarding what kind of pets are welcome to this hotel. The logico-semantic relation is extension.

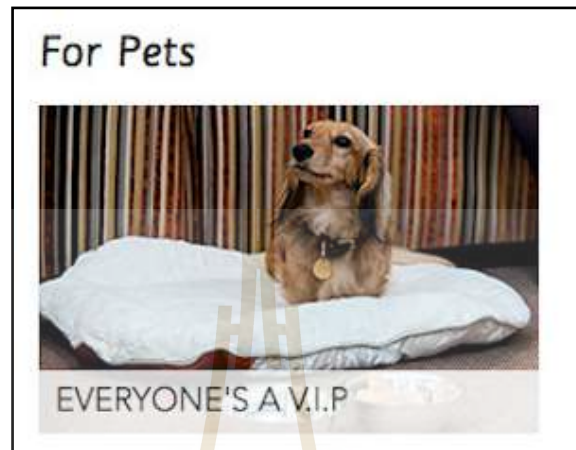


Figure 4.9 The visual images used in Move 6 from HUK01

Move 9: Provide details of tourist attractions*. This move is a newly identified move in this present study. Five hotels employ this move, all of them providing images to accompany the text. HCH02 employs this move multiple times. So, there are 2 logico-semantic relations found in this homepage which are exemplification and enhancement by place. This move describes information of tourist attractions, for example, information about a country that a hotel is situated in and tourist attractions nearby a hotel. The most common logico-semantic relation found in this move is enhancement by place.



Figure 4.10 The visual images used in Move 9 from HUK03

The image of the Elm tree hotel, Llandudno is accompanied by the text “*Local Area - Situated uniquely between the Little Orme and The Great Orme and features two fantastic beaches, North Shore, an award winning beach and West Shore, quiet and rich in sand dunes. Llandudno has kept its Victorian and Edwardian elegance and splendour, despite its modern attractions*”. The text helps indicate the location of the building in the picture. Therefore, the logico-semantic relation is enhancement by place. The status relation is unequal. Text is subordinate to image because the image size employs the larger area than the text.

Move 10: Use pressure tactics. 2 hotels employ this move and both of them accompany their texts with visual images. There are 2 logico-semantic relations found in this move which are extension and exemplification.



Figure 4.11 The visual images used in Move 10 from HSP03

The image illustrates inside of the room, which is accompanied by the text indicating “*Early Spring Special: Rates start from 261.81 Inc. taxes. Advance spring offer booking 1st - 30th Marcg: save 15% off the Best Available Rates. Offer applicable to all room categories*”. It can be said that the text does not mention about the room but the image illustrates the room decoration. Therefore, the logico-semantic relation between image and text is extension. The size of image is bigger than text, so the status between image and text is unequal, text is subordinate to image.

4.4 The Organization of Visual Elements

The findings of the present research point out that each homepage organizes its layout and content differently. Despite these differences, however, all hotel homepages comprise three key common areas which are header, content area, and footer. After the 3 key areas were determined, the elements embedded in each area were investigated. Finally, the present study selected HUK01 as a representative of all 24 hotels to illustrate how the hotels sections the key areas of their homepages.

Header: All the hotels in the current corpus display their company's logos and large header images in the header area. According to Minnick (2016), company's logo is usually found to be positioned on the top left of the header area of the homepage which is similar to the present study's findings. From the findings regarding the location of hotels' logos, 16 hotels place their logos in the top left corner of the header area, 7 place their logos in the top center of the header area, and 1 locates its logo in the middle of the header image area.

As for the navigation bar, 23 hotels put it in this area. However, 1 hotel presents all of its content as one single text without the use of the navigation bar. As for the common menus on the main navigation bar, the list of common elements presented on the main navigation menus is provided in the Table 4.12. From the findings, not all hotels use similar terms to describe the same menu functions. However, it is found that there are various ways to describe the same menu functions. The current research groups those terms together and the explanation of each function is also provided.

Table 4.12 Common elements in the main navigation menus of hotel homepages

Common Elements in Main Navigation Menus	N = 24	Functions
Overview Home The hotel Hotel Overview About The house Deko Rome Resort Info Our hotel The Charles hotel home Introduction Hotel concept Who we are Story Design Adults only Corporate Profile About the resort	5 5 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	Describe information about hotels regarding who and what they are, their motivation, and their uniqueness
Rooms Rooms & Suites Rooms & Rates Apartments Concierge Accommodations Suites & Villas Suite Stay	8 7 1 1 1 1 1 1 1 1	Indicate types of room available and their prices
Offers Promotions Specials Special Offers Packages Vouchers Gifts	11 3 1 1 1 1 1	Provide range of special offers, packages, and gift vouchers to customers
Meetings & Events Weddings Meetings Facilities Meetings & Weddings	6 4 1 1 1	Present business meeting and wedding venues,

Table 4.12 Common elements in the main navigation menus of hotel homepages (Cont.)

Common Elements in Main Navigation Menus	N = 24	Functions
Dining Restaurants & Bar Food & Drink Lounge bar Restaurant Eat Drink Breakfast & Dining	7 3 1 1 1 1 1 1	Present hotel restaurants, bars, and lounges
Gallery Photos Press images	8 3 1	Provide photos of hotel ambience.
Spa Spa & Wellness The spa Spa & Leisure	3 3 1 1	Present spa treatment and massage menu
Contact Contact us Where to find us Map&Contact	4 2 1 1	Provide contact details regarding hotel address, phone number, and email address
Location Destination Map How to reach us Direction	5 2 1 1 1	Indicate maps and locations of hotels
Events Activities Area & Activities Art & Craft show Activities & Services Promo Activities	5 2 1 1 1 1	Offer a list of interesting events, activities, and worth visiting festivals
Reserve Now Booking Reservations Reservation Inquiry	1 1 1 1	Offer an option to make reservation online
Trip tips Private guides Travel About Llandudno	1 1 1 1	Offer tourism information regarding tourist attractions nearby and offer tourism service such as private guides
Reviews	2	Provide customer reviews and opinions toward the hotel

Aside from the common menus presented on the main navigation bar mentioned above, some hotels have different menus from others. For example, *Roof Terrace* (HSP02) presents information and pictures regarding the hotel roof terrace, *Blog* (HSP02) presents textual and visual information offered by the hotel team regarding beaches and attractions near the hotel, *Tariffs* (HUK03) presents information on room rates, occupancy rates, and parking fees, and *Art* (HSP03) presents a collection of modern and contemporary arts from many artists that is shown in the hotel.

The next element is the header image. It is found that 100% of the hotels consist of header images particularly related to hotel ambience both outside and inside. Eleven hotels provide an online booking button on top of the header area indicating *book your stay*, *book now*, *check rates*, *book today*, and *book a room*. Four hotels feature the menu *reserve now*, *booking*, *reservation*, and *reservation inquiry* onto their main navigation bar. Additionally, 12 hotels feature hotel booking engine into their header area of the homepage which can be located in the navigation bar area, on top of the header image, or under the header image. Therefore, it can be said that it is obligatory for hotels to equip the header area with some types of hotel booking systems in order to facilitate customers' booking process. Figure 4.12 illustrates the example of homepage's header from HTH02.



Figure 4.12 The example of header area of homepage from HTH02

Content area: This area displays the content of the web which may be illustrated in texts, images, and other multimedia. This area employs the highest amount of textual elements and occupies the largest area on the homepage. As one of the focuses of this present study is to analyze moves and the key linguistic features found in the hotel homepages, these 2 particular issues will be elaborated in the later section. Regarding the graphical interface design of the content, it is found that the majority of hotels use ‘grid of consistently sized boxes’ (Golombisky & Hagen, 2013) to illustrate their content as seen in Figure 4.13. Also, HCH02, HSP03, HUS01, and HUS02 are the hotels that apply ‘rotating features’ (Golombisky & Hagen, 2013) to present their visual and textual elements which can be seen in Figure 4.14.



Figure 4.13 The example of grid of consistently sized boxes from HTH02



Figure 4.14 The example of rotating features from HCH02

Footer: This area is situated in the lower section of the homepage which can be seen under the content area. The content displays in this area is varied. Specifically, this particular area may acquire small or large area depending on each hotel. Figure 4.15 illustrates the example of footer area from HFR02. This hotel is a chain hotel which is operated under one of the biggest international hotel corporations. There is a variety of franchises and accommodation types offered from hotels, resorts, and vacation properties. Figure 4.15 shows that in the footer area of HFR02, multiple logos are presented, but they are operated under the same brand, Hyatt.

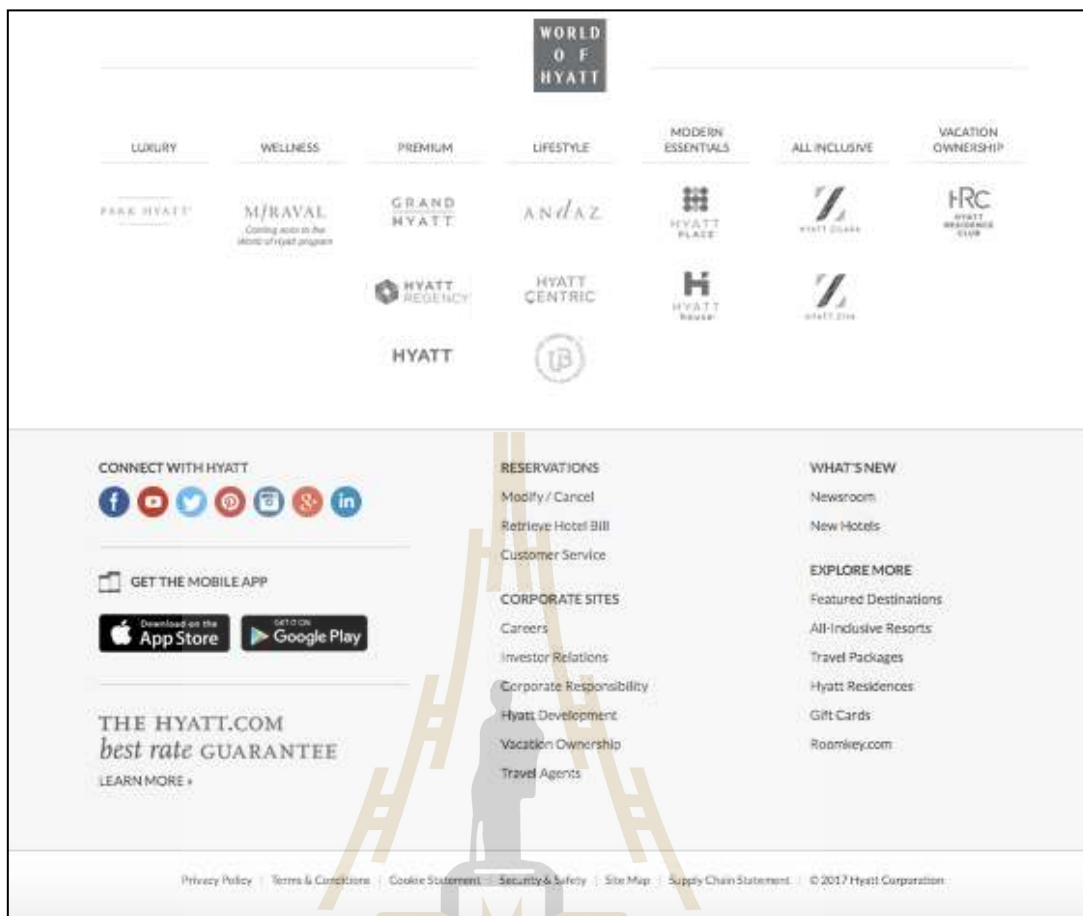


Figure 4.15 The example of footer area of HFR02

Table 4.13 Common elements in the footer area of hotel homepages

Common Elements in Footer Navigation Menus	N =	Functions
	24	
Social media buttons	18	Indicate other sources of social media to stay in touch
Hotel address/Contact info	13	State the name and address of restaurant, normally accompanied by contact numbers and emails
Copyright	13	Provide a copyright information to help deter infringement of the content
Logos link to other hotels under the same hotel group	10	Display logos of the hotels that are operated under the same hotel group

Table 4.13 Common elements in the footer area of hotel homepages (Cont.)

Common Elements in Footer Navigation Menus	N = 24	Functions
Newsletter	9	Offer regularly distributed news and updates about the hotels to their subscribers
Career	9	Offer information on career at the hotel
Legal Notice	7	Indicate a legal notice to protect the rights of business
Award received	5	Display hotel awards and accolades in recognition
Sitemap	5	Inform a list of web pages on the website
Privacy policy	5	State a legal information that aims to protect a customers' privacy
Similar menu to the main navigation bar	3	Repeat similar menus that appear on the main navigation bar
Mobile App download link	3	Provide links to the hotels' mobile app download website
Cookie statement	3	State a privacy information regarding the cookies used on hotel websites
Toll free room reservation number	2	Provides a toll free number to allow callers to reach the hotels and reserve a room without being charged for the call

All the hotel homepages will be divided into 3 main sections as explained earlier, which are header, content area, and footer. Figures 4.16, 4.17, and 4.18 show how the hotel homepages are segmented in different devices analyzed by using wireframe. Figures 4.19, 4.20, and 4.21 illustrate the responsive web design templates of hotel homepage. The visual and textual elements and their composition presented on this particular template are the most commonly found on the hotel corpus. Particularly, the composition of company's logo, the most commonly found menu located on the main navigation bar, the textual elements presented on the content area, and the visual and textual elements located on the footer area of these responsive web design templates

are commonly found components in the hotel corpus. In other words, the final outcome of this current study is the integration of the results from Research Question 1 and Research Question 4.

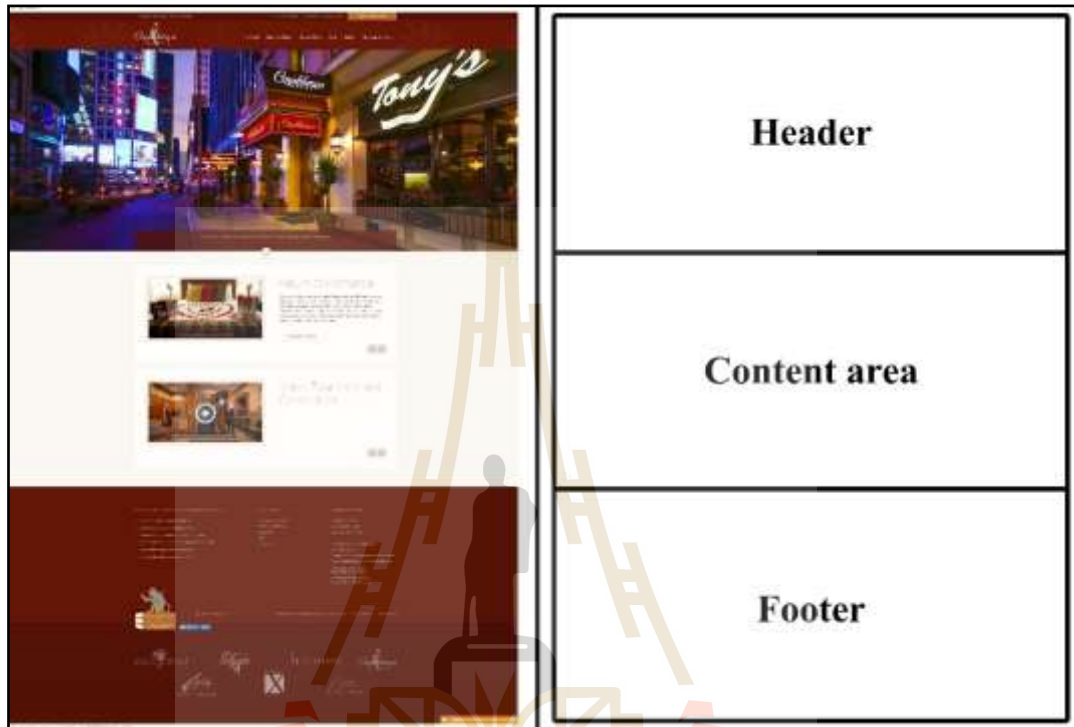


Figure 4.16 The desktop homepage layout of HUS01



Figure 4.17 The tablet homepage layout of HUS01

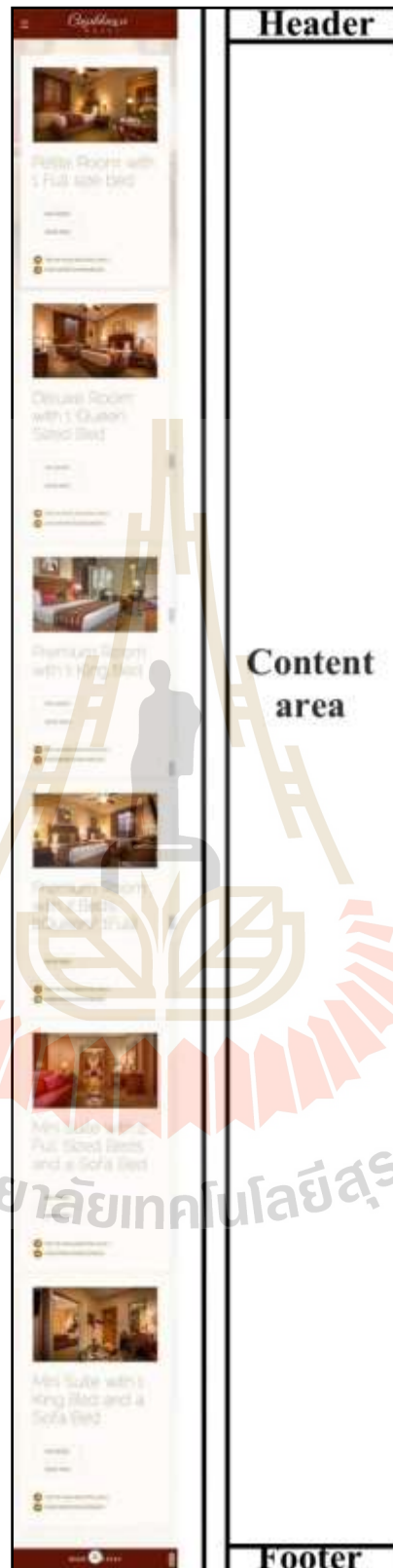


Figure 4.18 The mobile phone homepage layout of HUS01

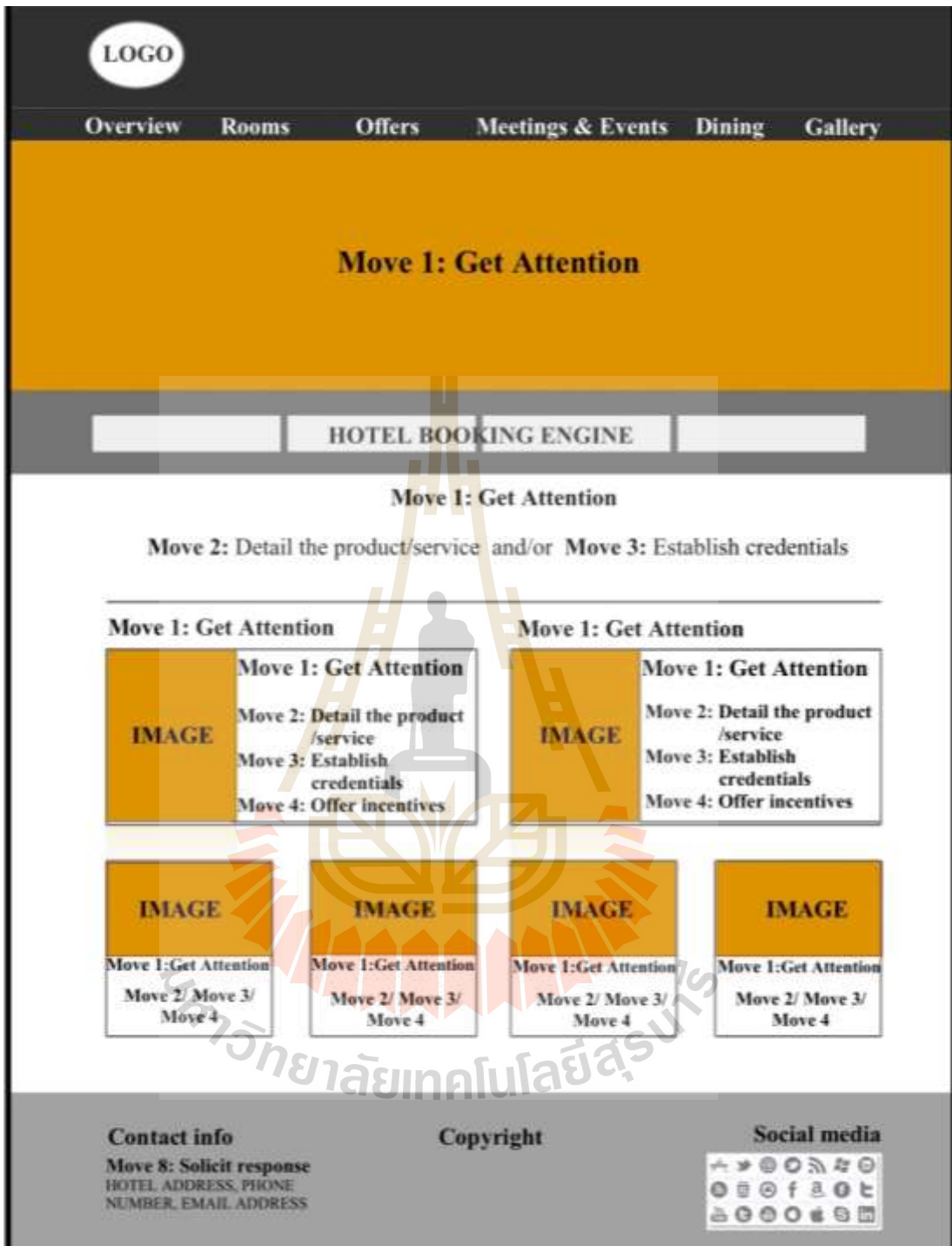


Figure 4.19 The template of hotel desktop homepage

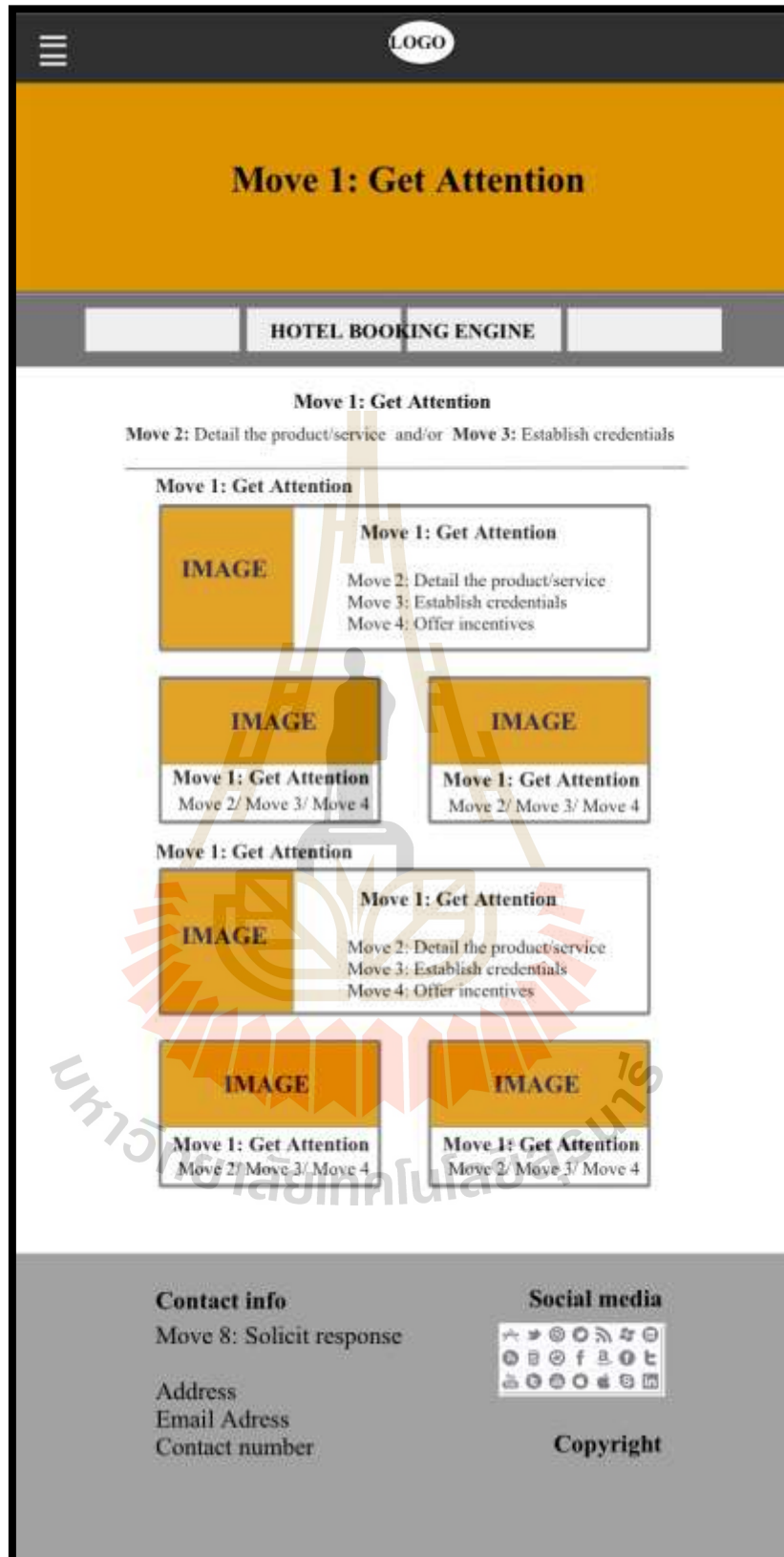


Figure 4.20 The template of hotel tablet homepage



Figure 4.21 The template of hotel mobile phone homepage

From Figures 4.19, 4.20, and 4.21 above, there are certain small differences between the content shown in different devices, which are the style of navigation menu and the location of the logo. Firstly, the most common navigation menu as seen in hotel desktop homepage is the horizontal navigation bar, however, the navigation menus displayed on the tablet and mobile phones are sliding menu using navigation drawer. This means the menus are hidden from view which are normally located on the top left of the homepage. Additionally, when viewing the homepages on the tablet and mobile phone, the logo is usually located in the center of the homepage instead of on the top left.

As for the textual elements presented in the content area of the homepage, these elements are the results of move analysis. Normally, the hotels begin with introduction to their hotels which comprises *Move 2: Detail the product/service* and/or *Move 3: Establish credentials*. These moves are not presented in a linear order and tend to be recycled several times when necessary. Below is the example from HGE02 which only consists of Move 2 and Move 3.

“..., the five star hotel has modern, spacious rooms, an exciting new menu at Sophia’s restaurant & bar, a state-of-the-art spa with the city’s longest indoor pool as well as modern meeting spaces.”

Moreover, it can be seen that the content presented in the content area of the homepage is organized in the grid of consistently sized boxes. Each box usually comprises at least one visual image, a headline, and some textual description. In other words, *Move 1: Get attention*, *Move 2: Detail the product/service*, *Move 3: Establish credentials*, and *Move 4: Offer incentives*. are the most commonly found textual elements presented in grid boxes. However, in one box, it is not necessary to contain

all the moves mentioned. It is possible for one box to contain only 2 moves. Particularly, the textual elements normally begin with Move 1 which functions as a headline and followed by body text. Besides, Move 2, Move 3, and Move 4 are not necessarily presented in the linear sequence order and they can be recycled as needed. Following is the example from 1 grid box of HSP03. From this example, it can be seen that this box contains only two moves which are Move 1 and Move 4.

“SPECIAL COMBO: RATES FROM €246.40 PER NIGHT INC. TAXES Take advantage of combining a stay at Corral del Rey with Hacienda de San Rafael; our private hideaway situated 45 minutes south of Seville!”

The last area of the homepage is the footer area. The majority of the hotels present *Move 8: Solicit response* in this area rather than in the content area. Besides, social media buttons and copyright statement are also presented on this area.

This chapter presents the findings from 4 methods of data analysis; namely, move analysis, linguistic features analysis, image-text relations analysis, and homepage layout analysis on the international hotel homepage corpus. In the present study, the hotel is the first of the three genres from the tourism genre set. In the next chapter, the analysis results of the restaurant corpus will be presented. Some differences between the results of the hotel and the restaurant corpora have emerged.

CHAPTER 5

FINDINGS ON THE RESTAURANT CORPUS

In the present restaurant corpus, 24 restaurant homepages were included. This section reports the results of this analysis which consist of 4 parts; move analysis, linguistic features analysis, image-text relations analysis, and homepage layout analysis.

5.1 The Moves and Their Structure

The move analysis framework for online advertisement from van der Vliet & Redeker (2014) are used. From the analysis, two moves from van de Vliet & Redeker (2014)'s framework are entirely absent in the current restaurant corpus, which are '*Move 6: Offer incentives*', and '*Move 7: Use pressure tactics*'. These 2 particular moves are marketing techniques that are related to price reduction but not employed by the restaurants under this investigation, especially when they position themselves as fine-dining. The present restaurant corpus consists of 8 fine-dining restaurants, 14 mid-range restaurants, and 2 cheap eats. The discount strategy can cause risks to them as a long-term strategy, specifically the fact that customers purchase products/services based on their perceived value not price when they purchase premium goods. Table 5.1 below provides a summary of the moves found in the corpus of the restaurant homepages, including their frequency and examples. All the moves found in this study were rearranged according to their frequency.

Table 5.1 A summary of moves and examples found in the restaurant corpus

	Moves	Examples	Frequency (N = 24)
1	Get attention	The Restaurant Bieberbau (RGE01)	24 (100%)
2	Detail the product/service	Cocotte has its own conception of great dining where delicacy and taste are artistically represented into a grilled tomahawk steak (RTH01)	24 (100%)
3	Establish credentials of the restaurant	With 12 years heralded by three Michelin stars, Christian Le Squer has given proof of exemplary regularity (RFR01)	15 (62.5%)
4	Solicit response	One step away from St.Peter's, in the heart of Rione Borgo, in Via delle Grazie 5, we are open everyday from 10.30 am to 6.30 pm and you can contact us at 0039 333 6503758 (RIT01)	14 (58.33%)
5	Reference to external materials	Find our interview of Jeriko in Cocotte's blog: http://goo.gl/EzV4V8 (RTH01)	7 (29.16%)
6	Endorsement or testimonials	We are proud to announce that we are one of the top 10 restaurants in London according to the TripAdvisor ranking list (RUK01)	7 (29.16%)
7	Establish a niche	This is a new concept of "Fast Food", we only use fresh and high quality Italian products (RUS01)	4 (16.66%)
8	Provide detail of tourist attraction*	The neighbourhood of San Lorenzo is a favourite haunt for locals and one of the most memorable discoveries of visitors to the city. Calle Eslava may be a very short street, but nonetheless it is home to two plazas, two churches brimming with history and two points of reference for great gastronomy in Seville:(RSP03)	3 (12.5%)

None of the 24 restaurant homepages consists of eight moves altogether. From the findings, 'Move 1: Get attention', and 'Move 2: Detail the product/service' occur in all

restaurant homepages (100%). ‘*Move 3: Establish credentials of the restaurant*’ occurs less frequently or 62.5% of the restaurant homepages corpus, followed by ‘*Move 4: Solicit response*’ (58.33%). According to these frequencies, it can be concluded that *Move 1* and *Move 2* are considered as obligatory, *Move 3*, *Move 4*, *Move 5*, *Move 6*, *Move 7*, and *Move 8* are optional. Following are the details of the 8 moves found in this present study.

Move 1: Get Attention. All restaurants consist of this move which aims to attract customers’ attention. It is found that 2 writing strategies can be used to produce this move which are similar to the corpus of hotel homepage; namely, using headlines and using visual images.

The examples of Move 1 written in a sentence form are; *Welcome to Cocotte* (RTH01), *Pastasciutta is very social* (RIT01), and *The <<Cona>> method presented by Arnaud constantine* (RFR01). The examples of nouns used in Move 1 are; *The Menu* (RGE01), *Variety* (RUS01), and *Welcome!* (RCH01). There are also several noun phrases found in this move, such as *Farming Roast* (RTH01), *Artisanal Production* (RIT01), and *Fresh Ingredients* (RUS01).

The second strategy is to use visual images. Specifically, images are organized closely to the headline to create more impact and entice the readers to read the messages posted. The following Figure 5.1 is an example of the use of visual image to accompany the headline. It can be seen that the restaurant RFR01 inserts visual image of Chef Christian Le Squer closely to the headline “*Le Cinq at four seasons hotel, George V awarded their Michelin Star: Chirstian Le Squer on top of his art*”. The Chef’s image serves as a subordinate or supportive image to the headline and its article. Moreover,

the proportion of the image size that is bigger than the texts helps attract the readers' attention and arouse their interests.



Figure 5.1 The example of the visual image used in Move 1 from RFR01

Move 2: Detail the product/service. 100% of the restaurant homepages employ this Move. In the case of restaurants, the products/services available in the restaurant are both tangible and intangible, therefore there is a wide range of products/services that can be described in this move. There is 1 writing strategy used which is describing product/service such as food, menu, restaurant atmosphere, location, staff, history of the restaurant, cooking school, catering service, and opening hours.

- *Our restaurant with its original features is a perfect choice for smaller wedding receptions, parties, networking events and special occasions (RUK01)*
- *Every morning we produce our fresh pasta with selected flour, fresh Italian eggs and all our passion (RIT01)*
- *Our chefs present these fascinating flavors of Peru, they are sure to entice and delight Hong Kongers combining North, South, East and West in what is Asia's center of cuisine (RCH01)*

Move 3: Establish credentials of the restaurant. The restaurants can establish credentials by using a variety of writing strategies; namely, 1. Mentioning the sources of their suppliers, 2. Providing employee bios, 3. Presenting staff's achievements and experience, 4. Claiming to be the first mover of the business, 5. Claiming to be one of a kind, 6. Guaranteeing the quality of food and drink, 7. Praising their skillful staff, 8. Indicating a long establishment of the company, and 9. Using celebrity endorsements.

- Mentioning the sources of their suppliers: *Free-range farming products have been selected in order to meet expectations in term of quality and organic concerns.* (RTH01)
- Providing employee bios: *Ross Webb: Head chef/Owner, You'll find Ross cooking up something new everyday at the Kitchen. Trained at Johnston and Wales, he opened R Kitchen aspiring to provide an intimate atmosphere for enjoying great food.* (RUS03)
- Presenting staff's achievements and experience: *The arrival of chef Christian Lesquer at Le Cinq restaurant Paris has generated many reactions in the French and international press* (RFR01)
- Claiming to be the first mover of the business: *Our talented team introduces Hong Kong to its first Chilcano Bar and Full Peruvian Kitchen.* (RCH01)
- Claiming to be one of a kind: *Also as usual, you can make friends and family happy with our delicacies, for a "different", welcome and useful gourmet...* (RIT02)
- Guaranteeing the quality of food and drink: *...we may offer our customers the very best tasting paninis.* (RUS01)
- Praising their skillful staff: *Our talented and prized Chef brilliantly leads this authentic culinary experience,...* (RTH01)
- Indicating a long establishment of the company: *'Carlo's Restaurant' was established in early 2008 by Carlo Galeotti.* (RUK03)
- Using celebrity endorsements: *For a couple of years now we are very happy to have accommodated and satisfied numerous visitors here in Liman Seafoos Restaurant. Be it Achim*

Becker and Winfried Bährsch, journalists for the BILD newspaper; the editors of PRINZ Hamburg or the users on thereview sites Yelp and Tripadvisor (RGE03)

Move 4: Solicit response. This move presents of contact details of the hotel. There is 1 writing strategy used which is providing contact detail such as telephone number, address of the restaurant, email address, and fax number. Besides, restaurants can also put the name of the responsible person into their contact detail as seen in RGE01. 58.33% of the restaurants include this move in their homepages.

- *You can also call: +66 92664 6777 to make a reservation (RTH01)*
- *You can contact us at 0039 333 6503758 (RIT01)*
- *Restaurant Bieberbau: Chef and Owner: Stephan Garkisch*

Durlacher Stabe 15, 10715 Berlin - Wilmersdorf

Tel.: (030) 853 23 90 | Fax: (030) 81 00 68 65 (RGE01)

Move 5: Reference to external materials. This move provides other information sources that are available for the readers to interact with. One writing strategy is found which is offering other details for the readers to interact or stay connected, for example, other social media platforms such as Facebook, Twitter, Instagram, website or blog.

- *Find our interview of Jeriko in Cocotte's blog: <http://goo.gl/eZV4V8> (RTH01)*
- *Get our delicious food delivered to your door in an average of just 30 minutes - www.deliver00.co.uk (RUK01)*

Move 6: Endorsement or testimonials. The analysis of the present corpus shows that 29.16% of the restaurants indicate their endorsements and/or testimonials on their homepages by using textual description. However, aside from 7 restaurants that describe their endorsement or testimonials using text, it is also found that there are another 3 restaurants that show their awards received as visual images without textual description. So, this move can be illustrated both with text or visual image. There are 2

writing strategies used to deliver this move. i.e. indicating testimonials given by customers and indicating endorsement evidences given by people or organizations such as Michelin and TripAdvisor. In terms of testimonials, the restaurant RUS01 is the only place that quotes testimonials from their customers on their homepage. The examples of Move 6 can be seen below;

- Indicating endorsement evidences by organization: *In November 2015 our cuisine has been awarded a Michelin star* (RGE01)
- Indicating testimonials given by customers: *“This is hands down the best sandwich I have EVER had in FiDi! Quality ingredients between quality bread - Joe B.”* (RUS01)

Move 7: Establish a niche. This move helps to indicate the importance or the needs of the product or service, and/or to establish a niche. One strategy is found which is the restaurants differentially their brands to satisfy specific customers’ needs in terms of restaurant concepts. For example, the restaurant RTH01 offers concept of organic dining using only organic ingredients.

- *This is a new concept of “Fast Food”, we only use fresh and high quality Italian products. The bread we use comes from one of the finest bakeries in Bensonhurst, Brooklyn, which has been in business for 30 years* (RUS01)
- *More than a rotisserie, Cocotte is the encounter of organic Farm products, carefully selected, and a rural chic atmosphere in the heart of Bangkok. Going to the Royal Projects Farm in Chiangmai to find the finest meat is no longer a sacrifice when it is to bring back the best organic products to your table* (RTH01)

Move 8: Provide detail of tourist attraction*. This particular move is a new move found in the present restaurant corpus. Some restaurants provide further details about their city, or tourist attractions nearby. One writing strategy is found. The restaurants

try to persuade the readers to visit their places by providing details on how amazing the city is. Three restaurants employ this move.

- *The neighbourhood of San Lorenzo is a favourite haunt for locals and one of the most memorable discoveries of visitors to the city. Calle Eslava may be a very short street, but nonetheless it is home to two plazas, two churches brimming with history and two points of reference for great gastronomy in Seville:(RSP03)*

5.2 The Key Linguistic Features of Each Move

After the 8 moves were identified by using van der Vliet & Redeker (2014)'s generic structure of advertisement as a framework of analysis, there are certain key linguistic features found in each move. This section will provide details of the analysis of the four key linguistic features found in all moves in the restaurant homepages.

(a) The Use of Noun Phrase

To begin with, the results will present the occurrences of noun phrases used in each move and their grammatical functions, followed by some examples from each move. It is found that noun phrases are used in all the eight moves. From the findings, it can be seen that noun phrases can serve different functions. Table 5.2 demonstrates the examples of noun phrases used in each move, together with their functions.

Table 5.2 The examples of noun phrases used in each move in the restaurant corpus

Move	Examples of Noun Phrase Used in Each Move	Functions
Move 1: Get attention	1. Farming Roast (RTH01) 2. Fresh Ingredients (RUS01) 3. Artisanal Production (RIT01)	1. - 2. - 3. -
Move 2: Detail the product/ service	4. Its unique and stylish design will have you astonished on arrival (RSP01) 5. Guests who appreciate the atmosphere of the modeled strucco truss and dine in the imaginative decor,.... (RGE01)	4. Subject 5. -
Move 3: Establish credentials of the company	6. The arrival of chef Christian Lesquer at Le Cinq restaurant Paris has generated many reactions in the French and international press (RFR01) 7. Our chef has 30 years experience in catering for big events such as big wedding parties , banquets and Henley Royal Regatta (RUK01)	6. Object of a preposition 7. -
Move 4: Solicit response	8. In case your reservation requirements cannot be fulfilled online, please give us a call at +49(0)89.164 238 (RGE02)	8. Subject
Move 5: Reference to external material	9. Get our delicious food delivered to your door in an average of just 30 minutes - www.deliver00.co.uk (RUK01)	9. Subject
Move 6: Endorsement or testimonials	10. The restaurant is a wonderful testimony of plastery craft by Richard Bieber! (RGE01)	10. The complement of the verb
Move 7: Establish niche	11. More than a rotisserie, Cocotte is the encounter of organic farm products , carefully selected, and a rural chic atmosphere in the heart of Bangkok (RTH01)	11. The complement of the verb
Move 8: Provide detail of tourist attraction*.	12. The neighbourhood of San Lorenzo is a favourite haunt for locals and one of the most memorable discoveries of visitors to the city . Calle Eslava may be a very short street , but nonetheless it is home to two plazas, two churches brimming with history and two points of reference for great gastronomy in Seville : (RSP03)	12. The complement of the verb, object

It can be seen that the noun phrases found in the current corpus primarily comprise nouns and adjectives as noun modifiers. A variety of adjectives are used to emphasize and give more information to the nouns. Specifically, restaurant homepages use positive adjectives to describe and advertise their products/services, such as *unique*, *stylish*, and *wonderful*. More details on adjectives used in the current restaurant corpus will be explained in the section (b) The use of adjectives. Moreover, the restaurant homepages also make a great use of nouns as pre-modifier of nouns, for example, *paper filter coffee machines*, *lounge bar*, and *organic farm products*.

Importantly, there are several ‘multiple combinations’ of modifiers found in the present restaurant homepage corpus, for example, *free-range farming products*, *a crispy juicy roast chicken*, *the culinary evolutionary explosion*, *authentic Italian panini*, *the Cona Vacuum coffee maker*, *exquisite contemporary Mediterranean cuisine*, and *rural chic atmosphere*. These multiple combinations consist of multiple adjectives, and/or multiple nouns in a sequence which help intensify the nouns, create more depth, carry out more meaningful content, and achieve a greater consumer effect.

All in all, noun phrases occur in all the eight moves in the restaurant homepage corpus. As for their functions, the language used in restaurant homepages tends to condense many ideas and expressions into a few words by adding multiple modifiers in a noun. Although the restaurants aim to use several modifiers to make meanings more explicit, these complex combinations might cause confusion and ambiguity to the readers to some extent. Therefore, it is important for restaurants to carefully diffuse noun phrases throughout the content rather than stacking many noun phrases one right after another in one sentence to avoid confusion to the readers.

(b) The Use of Adjectives

In the present study, adjectives are used extensively and can be found everywhere in the texts. As mentioned in (a) a variety of adjectives are used as attributive modifiers. Specifically, a majority of the adjectives used in the restaurant homepages communicate positive views of the business, and promote a vibrant imagination to the readers as the restaurants want to describe their products and services in a positive manner. Besides, adjectives can also help to get attention and persuade the readers to pay a visit to their places. The findings show that adjectives are used abundantly in almost every move, except *Move 4: Solicit responses*. Examples of adjectives used in each move are presented in the following table.

Table 5.3 The examples of adjectives used in each move in the restaurant corpus

Moves	Examples of adjective used in each move
Move 1: Get attention	<ol style="list-style-type: none"> 1. Simple and refined recipes (RIT01) 2. Authentic atmosphere (RTH01) 3. Fresh ingredients (RUS01)
Move 2: Detail the product/ service	<ol style="list-style-type: none"> 4. The elegant yet informal atmosphere of the Lounge area provides an alluring and spacious context for guests to enjoy dynamic cocktails and champagne (RSP01) 5. Our chefs present these fascinating flavors of Peru,... (RCH01)
Move 3: Establish credentials of the company	<ol style="list-style-type: none"> 6. The arrival of chef Christian Lesquer at Le Cinq restaurant Paris has generated many reactions in the French and international press (RFR01) 7. Our talented and prized Chef brilliantly leads this authentic culinary experience, breathing its bold creativity into the legendary flavor of farm & local products (RTH01)

Table 5.3 The examples of adjectives used in each move in the restaurant corpus
(Cont.)

Moves	Examples of adjective used in each move
Move 5: Reference to external material	8. Get our delicious food delivered to your door in an average of just 30 minutes - www.deliveroo.co.uk (RUK01)
Move 6: Endorsement or testimonials	9. The restaurant is a wonderful testimony of plasterly craft by Richard Bieber! (RGE01) 10. “This is hands down the best sandwich I have EVER had in FiDi! Quality ingredients between quality bread.” - Joe B. (RUS01)
Move 7: Establish a niche	11. This is a new concept of “Fast Food”, we only use fresh and high quality Italian products. The bread we use comes from one of the finest bakeries in Bensonhurst, Brooklyn, which has been in business for 30 years (RUS01)
Move 8: Provide detail of tourist attraction*	12. The neighbourhood of San Lorenzo is a favourite haunt for locals and one of the most memorable discoveries of visitors to the city. Calle Eslava may be a very short street, but nonetheless it is home to two plazas, two churches brimming with history and two points of reference for great gastronomy in Seville: (RSP03)

After examining the adjectives used in each move, it is worth discussing the most common adjectives in this corpus. There are several adjectives found in the current corpus, however there are 6 adjectives that achieve the frequency higher than 6. Table 5.4 below shows the lists of the top 6 most frequently used adjectives in the restaurant corpus.

Table 5.4 The most frequently used adjectives in the restaurant corpus

Adjectives	Frequency
<i>New</i>	16
<i>Fresh</i>	16
<i>Great</i>	10
<i>Perfect</i>	8
<i>Unique</i>	7
<i>Delicious</i>	6

By investigating the adjectives identified, the adjectives *new* and *fresh* are the most frequently presented in the restaurant corpus, followed by *great*, *perfect*, *unique*, and *delicious*. This shows that the restaurants in the present corpus try to emphasize the newness and freshness of their ingredients. For example,

- Discover my new rosé wine from Bandol. (RFR02)
- Ross develops a new menu everyday,... (RUS03)
- We use only fresh and high quality Italian products. (RUS01)
- Our imported meats and steaks are fresh and never frozen. (RTH03)

As for the word *great*, it can be used to describe quality of service, products, and staff, for example, *great* food, *great* place, *great* service. Next, the word *perfect* can be used to describe restaurants' product, atmosphere, and location, such as the *perfect* sandwich, the *perfect* atmosphere, and the *perfect* lunch spot. Then, the word *unique* is used to promise customers regarding their uniqueness of decoration, location, and dining experience, such as unique *settings*, unique *experience*, and unique *ambiance*. Lastly, the word *delicious* is used to describe the taste of food, for example, a *delicious* range of platters, *delicious* treats, and our *delicious* food.

Asides from the seven adjectives mentioned above, it is also found that the restaurant corpus consists of a variety of adjective word-choices. Considering the adjectives found in the restaurant corpus, 14 semantic categories that represent relevant values in restaurant discourse were identified. Some of the semantic categories of restaurant discourse are adopted from the categories of accommodation discourse and adjectives proposed by Pierini (2009), while there are also some new categories to suit the context of restaurant in the current corpus which are *oldness*, *staff qualification*, *flavor*, *cooking technique*, *food label*, *diversity*, *pricing*, and *food appreciation*. Table 5.5 shows the semantic categories and the adjectives expressing them.

Table 5.5 Semantic categories and the adjectives found in the restaurant corpus

Semantic Category	Adjectives
Space	lavish, spacious, tiny, small, large, largest
Newness	new, fresh, newly-discovered
Oldness*	old, oldest, antique
Authenticity	authentic, original, local, traditional, rural typical, nationally-acclaimed
Aesthetic appreciation	beautiful
Extraordinariness	perfect, unique, signature, special, excellence, magnificent, fascinating, imaginative, wonderful, elegant, alluring, exquisite, captivating, special, different, great, crazy, unique, exceptional, memorable, well-known, excellent, fine, high-quality, finest, famous, unusual, unprecedented
Atmosphere	stylish, cozy, luxury, rural chic, warm, relaxing, classic, modern, contemporary, Maritime, festive, bright, rustic, idyllic, romantic, charming, relaxing, vibrant, welcoming, friendly
Staff qualification*	exemplary, determined, serene, flexible, resilient, motivated, prized, bold, kind, friendly
Flavor*	sweet, spicy, crispy, juicy, crunchy, smoky
Cooking technique*	sun-drenched, grilled, steered, mashed, poached, cured

Table 5.5 Semantic categories and the adjectives found in the restaurant corpus**(Cont.)**

Semantic Category	Adjectives
Food label*	organic, home-made
Diversity*	numerous, several, diverse, different
Pricing*	Fair priced
Food appreciation*	gastronomic, delicious, tasty, mouth-watering,

Some good examples of adjectives used in the restaurant discourse are from RSP01. They are used to describe the restaurant's atmosphere and the essence of their product/service. The restaurants use many positive words to describe something that is beautiful in different ways, for example, the words *stylish*, *elegant*, *alluring*, *exquisite*, *beautiful*, and *perfect*, as demonstrated by examples below:

- *The elegant yet informal atmosphere of the Lounge area provides an alluring and spacious context for guests to enjoy dynamic cocktails and champagne (RSP01)*
- *Its unique and stylish design will have you astonished on arrival (RSP01)*

It can be described that this kind of adjectives are examples of the euphoria technique that is used widely in tourism texts as the message senders only highlight the positive and impressive features of the tourism products (Dann, 1996). In this context, the restaurants try to generate and emphasize the intense feelings of well-being, extraordinariness, and pleasure in order to persuade their target customers to pay a visit to their places.

(c) The Use of Emphatic Speech by Using Superlatives

Restaurants tend to describe their services with a string of superlatives which express the highest degree of comparisons to add value and differ themselves from other

businesses. To emphasize the uniqueness of their places, emphatic speech is found by using superlatives in Move 2, Move 3, and Move 8. Examples of superlatives used in each move can be seen in Table 5.6 below.

Table 5.6 The examples of superlatives used in each move in the restaurant corpus

Move	Examples of Emphatic Speech Used in Each Move
Move 2: Detail the product/service	<ol style="list-style-type: none"> 1. Our best dishes are on the menu,... (RIT01) 2. Barcelona's best option to start the evening! (RSP01) 3., as it was home to one of the oldest civilizations in the world, the Incas (RCH01) 4. Cocotte will bring the best coffee in Bangkok to your table" (RTH01) 5. and obtain the most exacting flavors with perfect coherence (RFR01)
Move 3: Establish credentials of the company	<ol style="list-style-type: none"> 6. The bread we use comes from one of the finest bakeries in Bensonhurst, Brooklyn,... (RUS01)
Move 8: Provide detail of tourist attraction*	<ol style="list-style-type: none"> 7. The oldest island and the second largest of Macaronesia's archipelagos, but the largest, with difference, to low tide, for its larges beaches and extended coast. Sotavento beach (22 km), Cofete (9 km). Natural Park Dunes of Corralejo (24 km). Cotillo salt lakes and other places of up to 200 km. (RSP02)

It can be seen that *Move 2: Detail the product/service* uses superlatives to claim and to emphasize the quality of their restaurants' products/services, the extraordinariness of their location spots, and the history of their cuisines. Specifically, the restaurants try to persuade the readers to believe that they cannot be beaten and to explicitly claim their originality. As can be seen, all superlatives used in Move 2 do not include what is compared against, but leave it to the general imagination. Typically, the restaurants claim their products/services as being the best without providing evidence or proof. For the superlatives used in *Move 3: Establish credentials of the company*, the restaurants used superlatives to claim credentials by citing the sources of their supplier.

From RUS01, the restaurant asserts that their ingredients come from one of the finest bakeries in Brooklyn, and provides the fact that this supplier has been in a business for more than 30 years. Lastly, superlatives used in Move 8 focus on establishing credential and uniqueness of the attractions near the restaurants in order to persuade customers to visit certain places. The superlative forms that occur frequently in the restaurant corpus are presented in Table 5.7 below:

Table 5.7 The frequency of superlative forms used in the restaurant corpus

Superlative form	Occurrences
<i>The best/best</i>	20
<i>The most + Adj.</i>	6
<i>The finest</i>	5

According to this evidence, *the best* appears to be the most widely used superlative form in the restaurant corpus. It is used to describe exceptional quality of restaurants' products, for example, *the very best tasting paninis* (RUS01), *this is hands down the best sandwich I have Ever had in FiDi!* (RUS01), and *bring the best coffee in Bangkok to your table* (RTH01).

Next is the word *the finest*, which is found to be used 4 times in the present corpus. It is used to persuade the readers to enjoy the superior quality of ingredients and products used in the restaurants, for example, *the finest bakeries* (RUS01), *finest creations* (RTH01), and *the finest meat* (RTH01).

As for *the most*, it is found to be used to express the quality of flavors and incomparable skills of chef, for instance, *he shapes and assembles products in order to enhance them and obtain the most exacting flavors with perfect coherence* (RFR01), and *...seen as one of the most talented young Chef in Thailand,* (RTH01).

(d) The Use of Ego-Targeting Phrases

Personal pronouns are used to create relevance and intimacy between the service providers and their target customers. By referring to restaurants, or businesses in general, the plural pronoun “we” is used in order to give the restaurant a more corporate and established feels. From the current corpus, it can be seen that there is an absence of the pronouns “I”, and “me” as these pronouns tend to emphasize the individuals in the organization. Regarding the pronoun “he” that occurs in this corpus, it is used to refer to their staff, particularly their chefs. It is undeniable to say that the reputation of a chef is considered as one of the most important assets to help generate credentials to the restaurants. Therefore, many restaurants try to make positive assertions about their chefs (see Move 3). Table 5.8 below shows the frequency of the pronouns used in restaurant corpus.

Table 5.8 The most frequently ego-targeting phrases used in the restaurant corpus

Pronouns	Frequency
<i>Our</i>	124
<i>We</i>	89
<i>You</i>	63
<i>Your</i>	34
<i>Us</i>	33
<i>He</i>	14

The use of ego-targeting phrases found in Move 1, Move 2, Move 3, Move 4, Move 5, Move 6, and Move 8 are presented in Table 5.9 below.

Table 5.9 The examples of ego-targeting phrases used in each move in the restaurant corpus

Moves	Examples of Ego-Targeting Phrases Used in Each Move
Move 1: Get attention	1. About us (RCH01) 2. Our Starters (RFR02)
Move 2: Detail the product/service	3. We do not make hot panini and we do not use a press,...(RUS01) 4. Our chefs present these fascinating flavors of Peru,...(RCH01) 5. You can have your pasta in our restaurant or take it away with you ,... (RIT01) 6. Get our delicious food delivered to your door in an average of just 30 minutes (RUK01)
Move 3: Establish credentials of the company	7. Our talented and prized chef brilliantly leads this authentic culinary experience,... (RTH01)
Move 4: Solicit response	8. If your reservation is for the same day, please contact us by phone or WhatsApp (RSP01)
Move 5: Reference to external materials	9. Find our interview of Jeriko in Cocotte's blog: http://goo.gl/EzV4V8 (RTH01)
Move 6: Endorsement or testimonials	10. In November 2015 our cuisine has been awarded a Michelin star (RGE01)
Move 8: Provide detail of tourist attraction*	11. Fuerteventura is one of the few paradises where in the same day you can see sun rise from the sea before a quite day spent on the beach or on the countryside and in a few minutes crossing the island, you can also see the sun reset. (RSP02)

5.3 The Relationship Between Visual and Textual Elements

Due to the fact that customers cannot taste, touch, or smell the food before they decide to go to a particular restaurant, images play an important role in restaurant advertisements. With a popular statement 'people eat with their eyes', the perception of people tends to be dominated by what their eyes see. In the present corpus, 100% of the

restaurants insert images of their restaurant ambience, food, and staff on their homepage. This section will investigate relationships between visual and textual elements presented on the restaurant homepages by using Martinec & Salway (2005) as the analysis framework.

As for the text sectioning for the analysis, it was conducted in the same manner as the hotel corpus. Table 5.10 and Table 5.11 below provide a summary of image-text status and logico-semantic relations which arranged according to its frequency.

Table 5.10 Summary of image-text status relations in the restaurant corpus

Status	Move 1	Move2	Move3	Move4	Move5	Move6	Move7	Move8	Total
Unequal (text subordination)	•RCH01 •RCH03 •RFR01 •RFR02 •RGE01 •RIT01 •RIT03 •RTH01 •RTH03 •RUS01 •RUS02 •RUS03	•RCH01 •RFR01 •RFR02 •RGE01 •RGE02 •RGE03 •RIT01 •RFR03 •RSP01 •RSP02 •RTH03 •RTH03 •RUS01 •RUS01	•RFR01 •RGE01 •RTH01 •RTH03 •RSP01 •RUS01 •RUS03 •RUK01	•RFR02 •RTH03	•RFR01 •RFR02 •RGE03 •RIT01	•RGE01 •RGE03 •RFR01	-	•RFR03	87.5%
Unequal (image subordination)	•RCH02 •RIT02	•RCH02 •RIT03 •RSP02 •RTH02 •RUK01 •RUK02 •RUK03	•RCH01 •RCH02 •RUK03 •RSP02 •RGE01	•RGE02	•RIT03	•RUK01 •RIT01	-	•RSP02	87.5%
Equal (independent)				•RCH01 •RIT01 •RIT03 •RGE03 •RUS02			-		12.5%
Total	14	19	13	8	5	5	0	2	

Table 5.11 Summary of image-text logico-semantic relations in the restaurant corpus

Logico-semantic relations	Move1	Move2	Move3	Move4	Move5	Move6	Move7	Move8	Total	
Extension	<ul style="list-style-type: none"> •RCH01 •RCH03 •RFR02 •RIT03 •RTH01 	<ul style="list-style-type: none"> •RCH01 •RCH02 •RFR01 •RFR02 •RFR03 •RGE01 •RGE02 •RIT01 •RSP01 •RSP02 •RTH02 •RTH03 •RUK02 •RUK03 •RUS01 	<ul style="list-style-type: none"> •RSP01 •RSP02 •RTH01 •RTH03 •RCH01 •RUK01 •RUK03 •RUS03 •RGE01 •RFR01 	<ul style="list-style-type: none"> •RCH01 •RIT01 •RIT03 •RGE02 •RGE03 •RUS02 •RTH03 	<ul style="list-style-type: none"> •RFR02 •RGE03 •RIT01 •RIT03 	<ul style="list-style-type: none"> •RGE01 •RGE03 •RUK01 •RFR01 •RIT01 	-	<ul style="list-style-type: none"> •RSP02 	87.5%	
Exemplification (image more general)	<ul style="list-style-type: none"> •RIT01 •RIT02 •RUS02 •RUS03 	<ul style="list-style-type: none"> •RCH02 •RFR01 •RFR02 •RGE01 •RIT01 •RIT03 •RFR03 •RTH02 •RTH03 •RUK01 	<ul style="list-style-type: none"> •RFR01 •RGE01 •RTH01 •RTH03 •RUS03 		<ul style="list-style-type: none"> •RFR01 •RIT01 	<ul style="list-style-type: none"> •RGE01 •RFR01 	-		62.5%	
Enhancement by place	<ul style="list-style-type: none"> •RCH02 •RFR01 •RGE01 •RTH03 •RUS01 	<ul style="list-style-type: none"> •RCH01 •RGE02 •RGE03 •RFR03 •RSP01 •RSP02 •RTH02 •RUK02 •RUK03 •RUS01 		<ul style="list-style-type: none"> •RFR02 •RIT01 •RIT03 				-	<ul style="list-style-type: none"> •RSP02 •RFR03 	50%
Enhancement by time		<ul style="list-style-type: none"> •RCH01 •RFR01 •RGE01 •RGE02 •RIT01 •RFR03 •RSP02 •RUK01 •RUK02 	<ul style="list-style-type: none"> •RCH02 •RGE01 •RUK01 •RUK03 	<ul style="list-style-type: none"> •RIT01 •RIT03 •RUS02 				-		37.5%
Projection (locution)		<ul style="list-style-type: none"> •RIT03 	<ul style="list-style-type: none"> •RUS01 •RGE01 					-		37.5%
Enhancement by reason		<ul style="list-style-type: none"> •RIT03 								12.5%
Total	14	46	21	13	6	7	0	3		

According to this finding, *Move 7: Establish a niche* is the only move that is not accompanied by any visual images. Three out of four status relationships are found in the present restaurant corpus. Two statuses '*Unequal (text subordination)*' and '*Unequal (image subordination)*' are found in almost every move except *Move 7* which is 87.5%, followed by the status '*Equal (independent)*' which achieves 12.5%. As for the logico-semantic relations, six out of eight possible image-text relations are found in the corpus. The relation '*Extension*' is found in every move except *Move 7: Establish a niche* which achieves 87.5% occurrence. The relation '*Exemplification (image more general)*' occurs less frequently or 62.5% of the restaurant corpus, followed by the relation '*Enhancement by place*' which occurs 50%. Next, the relations '*enhancement by time*' and '*projection locution*' occur 37.5% equally. Lastly, the status '*enhancement by reason*' appears 12.5%.

It is important to mention that some moves may occur several times in certain restaurant homepages. So, in this case, the same moves that occurred in different locations may or may not have different statuses and logico-semantic relations. For example, it is found that *Move 2: Detail the product/service* occurred multiple times in many restaurants as there are many types of restaurant products and services available and there are many writing strategies that can be used to produce *Move 2: Detail the product/service* (see Section 5.1). Different chunks of *Move 2: Detail the product/service* can be accompanied by different visual images which may lead to different statuses and logico-semantic relations. All status and logics-semantic relations that occurred in each move are presented in Table 5.10 and 5.11, and are elaborated, as follows;

Move 1: Get attention. The visual element that can be used as *Move 1: Get Attention* is ‘a header image’ which is located in the header area of homepages. In the present corpus, 21 out of 24 restaurants consist of this element. It can be said that having a unique header image is the easiest way to attract the readers’ attention because it tends to be the first thing they see when they enter the website. From the present corpus, 14 out of 21 header images contain textual elements which serve similar purpose to headlines. An example of image-text relations is provided below.

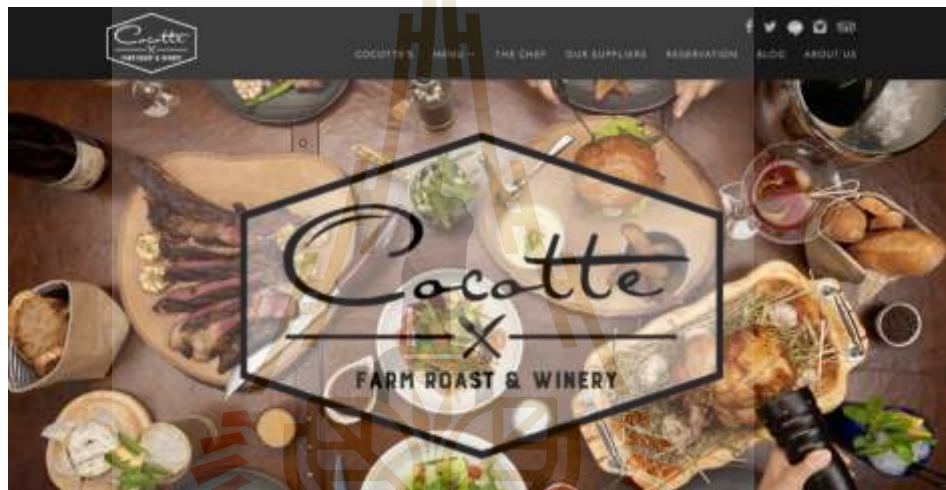


Figure 5.2 The header image of RTH01

The header image of RTH01 consists of the company logo in the middle, the text inside the logo indicating “*Cocotte farm roast & winery*” with a symbol of a crossed knife and fork in the middle. This is commonly known to represent food. Regarding the header image, it portrays plates of roasted beef, roasted chicken, bottle of wine, and other kinds of food on a restaurant table, which extends the concept of “*farm roast and winery*” of this restaurant. Therefore, based on this context, image and text have unequal status, the text is subordinate to the image. The logico-semantic relation is extension.

Move 2: Details Product/Service. As can be seen, there are combinations of tangible and intangible aspects. It is important to point out that when customers go to restaurants, they expect more than just good food and great customer service. They also expect to have positive dining experiences as a whole. Some components that can enhance customers' dining experiences are the qualities such as restaurant history, ambience of the restaurants, servers' attitudes, speed of service, and menus. From the findings of this present corpus, 100% of the restaurants provide details of their products and services (Move 2) by using textual elements, however, 19 out of 24 restaurants insert images to accompany textual elements in Move 2.



Figure 5.3 The example of the visual image used in Move 2 from HFR01

From Figure 5.3, the image illustrates the bottle of Roc D'Anglade and a glass of white wine. The article includes the headline "*Domaine Roc D'Anglade White 2011*" and the text below describes the location of this particular wine manufacturer, history,

and the endorsement of wines' quality by the court of Louis XIV. It can be seen that the text contains extra information beyond what image provides, however the image helps display what Roc D'anglade looks like from the text. The whole image does not relate to the whole text, so image and text have unequal status. The text is subordinate to image because the proportion of the image is larger than the text. The logico-semantic relation is exemplification, image more general.

Move 3: Establish credentials. Business can build credentials by using various strategies, for example, stating their positive records, long establishments, and celebrity endorsements. However, in the case of restaurants, the essence that makes restaurants trustworthy can range from the quality of food and drink to the chef's names, chef's reputation, and restaurant clients. Therefore, to strengthen restaurant credentials, restaurants need to highlight those features on their homepages. There are 62.5% or 15 out of 24 restaurants that contain this move. However, only 12 restaurants insert visual images to co-occur with the textual elements.



Figure 5.4 The example of the visual image used in Move 3 from HGE01

Firstly, RGE01 establishes credentials by providing detailed information of their team regarding their work experiences accompanied by the images of their staff. As seen in Figure 5.4, there are text captions located under images indicating names and work positions of staff members. The four images illustrate portrait of each team member. As for the relationship between images and the name captions, the logico-semantic relation is exemplification, image more general. That is, the image displays how team members look like. The text is subordinate to image which is realized by the size of image being bigger than the text. However, the text which indicates position of the team member also adds extra information to the images, therefore the text helps extend the meaning of the image. In this case, the logico-semantic relation between text and image is also extension. Additionally, these images are also accompanied by an article informing the past working experiences of each individual team member. For example, “*Stephan Garkisch –Chef: From 1997 to 1999 I completed my training as a chef at Herbert Beltle in “Altes Zollhaus” in Berlin. The profession has to appeal in the years 2000 to 2002 “Strahlenberger Hof” in Schriesheim, with my mentor Jürgen Schneider. In 2003 I took over the “Bieberbau” in Berlin–Wilmersdorf*”.

According to the text above, it can be seen that work experience of each staff member consists of name and timelines of working position from past to present. Regarding the timeline part of the text, the text enhances the image by time. In other words, the logics-semantic relation is enhancement by time. Besides, the pronoun used in the article is pronoun “*I*” which indicates a verbal projection, and the text plays the role of projected wording. The images of staff and their work experience text have unequal status. The images are subordinate to the text because the text area occupies more space than the images area. The logico-semantic relation is projection, locution.

Move 4: Solicit response. From the present corpus, 58.33% or 14 out of 24 the restaurants employ this move in the content area of the homepage. However, the position of Move 4 is not necessarily located specifically in the content area alone since there are also 12 restaurants that have this move in their footer area.

It is found that 6 restaurants provide google map to accompany their addresses, emails, and contact numbers. However, 1 restaurant puts google into their content area without any textual description. In terms of the maps, they pinpoint the locations of restaurant, while the text also indicates the full address of restaurants, and also provides opening time and contact number. Consequently, the text adds new information to the image. However, the map can be understood on its own. The status of image-text is equal, independent. The logico-semantic relation is extension.

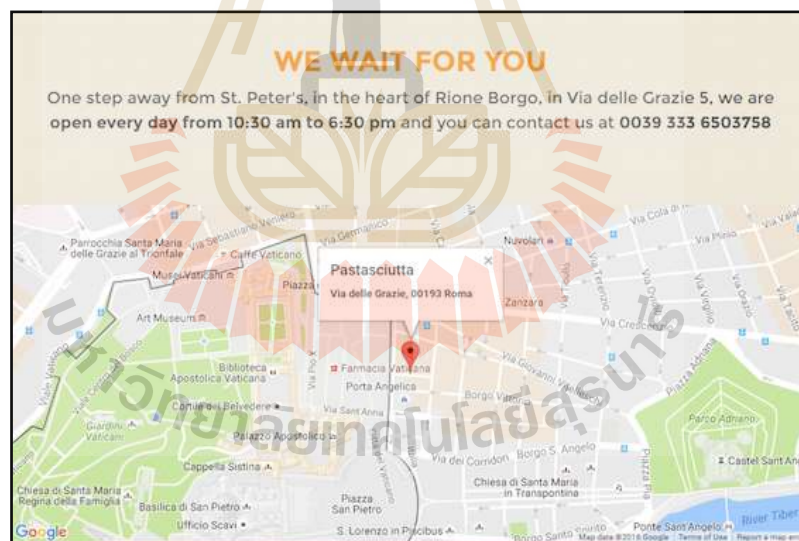


Figure 5.5 The example of the visual image used in Move 4 from RIT01

Move 5: Reference to external materials. Seven restaurants employ this move by referring the readers to external websites such as social media websites, personal websites, and blogs. From 7 restaurants, there are 5 restaurants that accompany textual

element with images. In this case, the majority of external materials that restaurant homepages refer to is their social media websites, such as Facebook, Twitter, and Instagram. So, the images presented with textual element in Move 5 are usually the logo of the social media. From Figure 5.5, the textual element indicates “*Pastasciutta is very social: Follow us on Facebook to keep informed and read the reviews of our customers on TripAdvisor and Yelp*”. Below these texts, TripAdvisor widget illustrating testimonials is considered as Move 6, followed by logos of Facebook, TripAdvisor, and Yelp which help exemplify the text. So, the logico-semantic relation is exemplification. Text is subordinate to the image. However, the texts below all the three logos of Facebook, TripAdvisor, and Yelp indicate number of likes and reviews. Therefore, these texts extend the meaning of images. In other words, logico-semantic relation between text and image is also extension.



Figure 5.6 The example of the visual image used in Move 5 from RIT01

Move 6: Endorsement or testimonials. There are 7 restaurants that include Move 6 in their textual elements in the content area (RUK01, RUK02, RUS01, RGE01,

RFR01, RGE03, and RIT01). Five out of seven restaurants include visual elements to accompany Move 6. From Figure 5.6 below, the textual element indicates “*The good reputation of Liman’s*” while the visual images display testimonials and awards received from the website TripAdvisor. In this case, visual images extend the meaning of the text by giving extra information. Therefore, the logico-semantic relation is extension. Text is being subordinate to image.



Figure 5.7 The example of the visual image used in Move 6 from RGE03

However, the present study also found that there are 3 restaurants; namely, RCH03, RSP02, and RSP03, that display visual images of their awards received and/or testimonials such as TripAdvisor travellers' choice award without any textual support. This particular TripAdvisor visual image is a widget used to display customers' ratings. It is well-known that TripAdvisor dominates online reviews in tourism market all over the world, so the content from their site can help to endorse and recommend the

business perfectly. Therefore, it can be said that restaurants can integrate TripAdvisor rating or latest review widgets instead of describing their endorsement in words. In this case, the textual element in Move 6 can be substituted by visual image effectively because this kind of visual image can stand alone and can be understood independently without further textual explanation.



Figure 5.8 The example of the visual image used in Move 6 from RSP02

Move 7: Establish a niche. There are 4 restaurants that employ this move; namely, RUS01, RTH01, RCH03, and RUK02. However, none of these 4 restaurants accompanies their text with image. Therefore, there is no image-text relations found in this move. It is worth mentioning that restaurants establish their niche by stating the service that they do differently. The examples of niches found in the present corpus are the restaurant that serves a new concept of fast food, the restaurant that only uses free-range products as ingredients, and the restaurant that allows customers to bring their dogs inside. Therefore, it can be assumed that the statement indicating niche is quite conceptual and it is not necessarily accompanied by images.

Move 8: Provide detail of tourist attraction*. 12.5% of the restaurants provide Move 8 in the content area of their homepages; namely, RFR03, RSP02, and RSP03. However, only two of them accompany their textual element with images. Figure 5.8 is the example from RSP02. This image is accompanied by a long text. It can be seen that the visual image gives the reader some visual previews of the place called “Fuerteventura”. The text helps indicate the location of the image. Therefore, the image

and text are related by enhancement by place. However, the textual element also adds more information about the image of attraction. So, the text helps extend the meaning of the image. The logico-semantic relation is also extension. In this case, the area of the text is bigger than the image. Therefore, text is being subordinate to image.

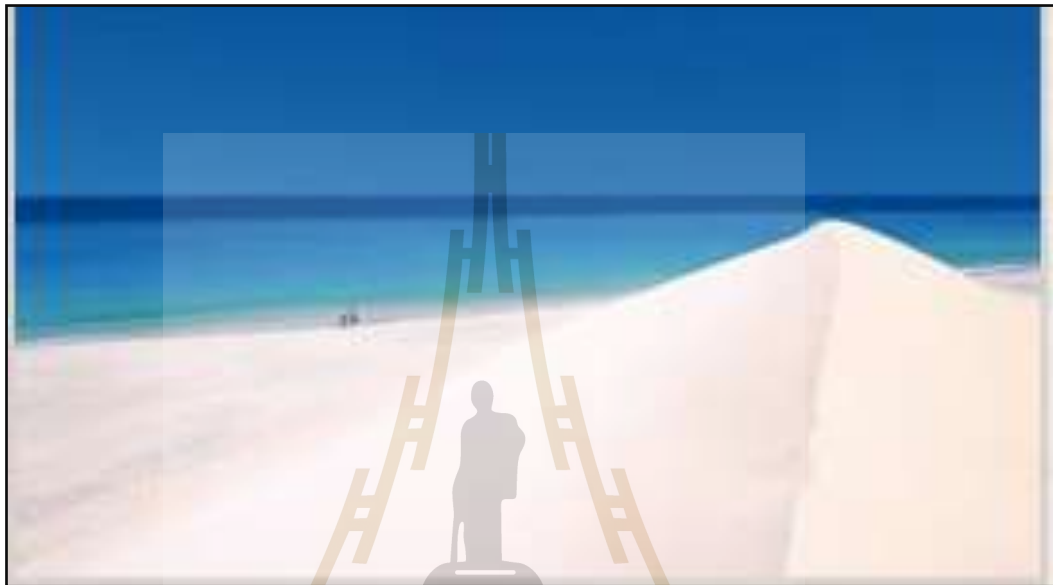


Figure 5.9 The example of the visual image used in Move 8 from RSP02

“Fuerteventura: The oldest island and the second largest of Macaronesia’s archipelagos, but the largest, with difference, to low tide, for its larges beaches and extended coast. Sotavento beach (22 km), Cofete (9 km). Natural Park Dunes of Corralejo (24 km). Cotillo salt lakes and other places of up to 200 km. 80 cultural Interests preserved and 15 museums dedicated to the salt, volcanology, agriculture, fisheries, archeology and ethnography. All of this is ideal for nature lovers and who want to escape from massive tourism, the gap between rural and beaches are very short, by the shape of the island. Fuerteventura is one of the few paradises where in the same

day you can see sun rise from the sea before a quite day spent on the beach or on the countryside and in a few minutes crossing the island, you can also see the sun reset.”.

5.4 The Organization of Visual Elements

The findings of the present research point out that each homepage organizes its layout and content differently. Despite these differences, however, all restaurant homepages comprise three key common areas which are header, content area, and footer. After the 3 key areas were determined, the elements embedded in each area were investigated. Finally, the present study selected RTH01 as a representative of all 24 restaurants to illustrate how the present study sections the key areas of restaurant homepages are sectioned according to the objective of this study.

Header: In the current corpus, 22 out of 24 restaurants display their company’s logos in the header area. Only 1 restaurant (RSP01) does not display company's logo anywhere in the homepage and another one displays company’s logo on the content area of the homepage. According to Minnick (2016), company’s logo is usually found to be located on the top left of the header area of the homepage, which is supported by the present study findings. From the research finding regarding the location of restaurants’ logos, 19 restaurants place their logos in the top left corner of the header area, 2 hotels place their logos in the middle of the header image, and 1 hotel locates its logo in the middle of the navigation bar.

As for the navigation bar, 22 restaurants put it in the header area. However, 2 restaurants employ c-navigation or navigation bar that is located on the left side of homepage for the design of their homepages. One restaurant uses hidden navigation

menu. As for the common menus on the main navigation bar, the list of common elements presented on the main navigation menus are provided in Table 5.12. From the findings, not all restaurants use similar terms to describe the same menu functions. However, it is found that there is a variety of ways to describe the same menu functions. The current research groups those terms together. The explanation of each function is also provided.

Table 5.12 Common elements in the main navigation menus of the restaurant homepages

Common Elements in Main Navigation Menus	N = 21	Functions
<ul style="list-style-type: none"> • Menu • Menus • Menu and daily dishes • Menu & Pics. • Food & Pickles • Antipasti • Pasta • Main course • Specials • Wine • PDF menu • Products • Truffle 	<ul style="list-style-type: none"> 8 1 1 1 1 1 1 1 1 1 1 1 1 	Indicate a list of food and beverage offerings
<ul style="list-style-type: none"> • Home • [Name of restaurants] • Welcome 	<ul style="list-style-type: none"> 12 4 2 	Navigate visitors to the main page of a website
<ul style="list-style-type: none"> • Contact • Find us and contacts • Locations • Venues • Address/map for the taxi • Contact us • Location & Hours • Contact/Find us 	<ul style="list-style-type: none"> 12 1 1 1 1 3 1 1 	Provide contact information such as telephone number, e-mail, and address
<ul style="list-style-type: none"> • Gallery • Photo gallery • Le Cinq photo gallery • Our paninis • Impressions 	<ul style="list-style-type: none"> 6 1 1 1 1 	Display a collection of restaurant photos including food, atmosphere, and more

Table 5.12 Common elements in the main navigation menus of the restaurant homepages (Cont.)

Common Elements in Main Navigation Menus	N = 21	Functions
<ul style="list-style-type: none"> • About us • About • Restaurant • The story & Google map • History • What is [name of the restaurant] 	6 1 3 1 1 1	Offer informative content about company such as company vision, concept, and business timeline
<ul style="list-style-type: none"> • Reservation • Reservations • Location and Reservation • Booking & Price • Online-Reservation 	4 3 1 1 1	Offer booking a table service online
<ul style="list-style-type: none"> • Events • News • News & events • Events at Le Cinq • Private events 	4 3 1 1 1	Present upcoming events that company wants visitors to know about
<ul style="list-style-type: none"> • Shop • Pastry shop • Webshop Wine • Lifestyle Shop 	1 1 1 1	Offer electronic commerce for customers to buy products online, such as wine and dessert
<ul style="list-style-type: none"> • Team • Le Cinq team • The Chef 	1 1 1	Illustrate team member profiles
<ul style="list-style-type: none"> • Blog • Facebook • Blog of the chef 	2 1	Offer alternative sources of information to know more about company
<ul style="list-style-type: none"> • Gift cards • Offerings • Special offers 	1 1 1	Offer deals and promotions
<ul style="list-style-type: none"> • Guestbook 	2	Present customers' comments and number of likes on Facebook fan page

Aside from common navigation menus serving similar purposes, some restaurants also have different menus from the others. For example, *Le Cinq environment* presents

images and articles about restaurant decoration, chef, sommelier, and service, *Le Cinq wine cellar* presents articles about the history of restaurant's wine cellar and wine, *jobs* posts job opportunities, and *our suppliers* provides information about restaurant's suppliers.

In terms of header image, 21 out of 24 restaurants contain header images which are particularly related to food and restaurant atmosphere. Figure 5.9 demonstrates the example of homepage's header from RTH01 below.

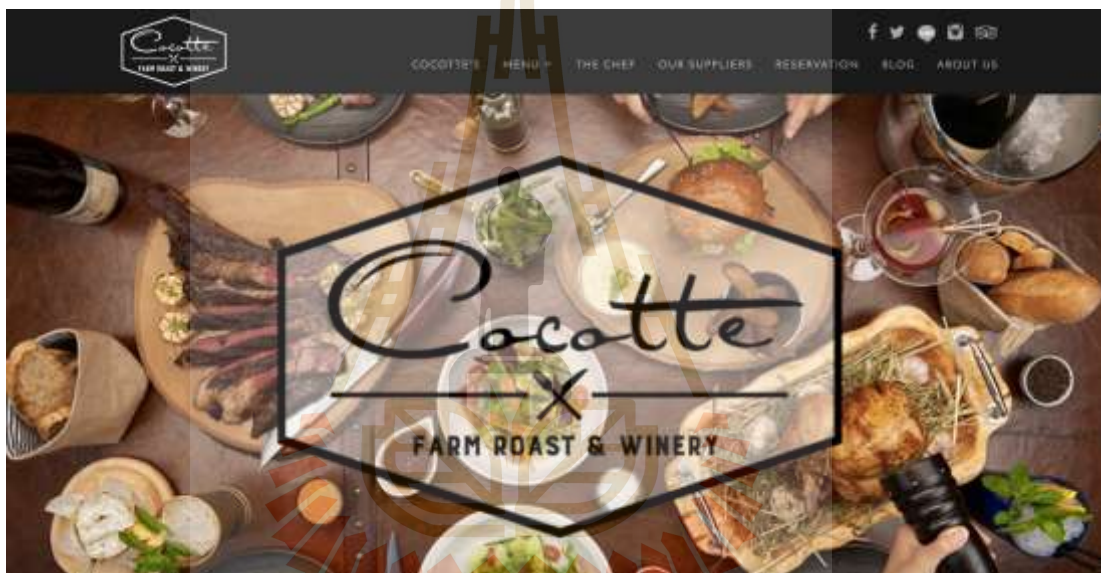


Figure 5.10 The example of header area of homepage from RTH01

Content Area: The majority of restaurant homepages (14 restaurant homepages) organize their visual and textual content by using 'grid boxes' to illustrate their content as seen in Figure 5.10. However, there is a mixture of large box units and small box units that contain both visual and textual content. Each unit displays different topics. Besides, there are 5 restaurants that display their content in a single paragraph without dividing their content in several small topics. Also, there are another 5 restaurants that use a combination of grid boxes and a paragraph to organize their content. The textual

and visual elements in this area will be used to analyze moves and image-text relations, so the details will be given in a later section



Figure 5.11 The example of grid boxes from RFR01

Footer: Footer area is located in a section under the content area. It usually contains information such as the copyright information, social media buttons, and address. Interestingly, it is also found that even though some restaurant homepages consist of footer area, they do not put any textual or visual content in this area but leave it blank instead. Besides, the footer area of restaurant homepage is usually small and

does not contain a lot of content. The common elements found in footer area are presented in Table 5.13;

Table 5.13 Common elements in the footer area of the restaurant homepages

Common Elements in Footer area	N = 24	Functions
Restaurant address/Contact info	14	State the name and address of restaurant, normally accompanied by contact number, and emails
Social media	10	Indicate other sources of social media to stay in touch
Copyright	8	Provide copyright information to help deter infringement of the content.
Logo	6	Display restaurant's logo
Privacy Policies	5	Provide a legal statement to protect the rights of customers
Newsletter	4	Allow customers to sign up for company's newsletter
About About us [name of the restaurant]	1 1 2	Describe information about restaurants regarding who and what they are, their motivation, and their uniqueness
Similar menu to the main navigation bar	2	Repeat similar menus that appear on the main navigation bar
Disclaimers	2	Indicate a legal notice to protect the rights of business

Aside from the common menus presented on the main navigation bar mentioned above, some restaurants have different menus from others. For example, *Jobs* (RCH03) presents job opportunities, *Download the brochure* (RFR03) allows the readers to download the restaurant brochure, and *Links de interés* (RSP02) presents external links related to tourist attractions such as Oasis Park and museum.

All restaurant homepages are divided into 3 main sections as explained earlier which are header, content area, and footer. Figures 5.11, 5.12, and 5.13 show how the present study uses wireframe to section restaurant homepages shown on different devices. The visual and textual elements located in the content area of the homepage

will be used for move analysis, linguistic feature analysis, and image-text relation analysis.

Figures 5.14, 5.15, and 5.16 display the responsive web design templates of restaurant homepages. The visual and textual elements and their composition presented on these particular templates are the most commonly found on the restaurant corpus. Particularly, the composition of company's logo, the most commonly found menu located on the main navigation bar, the textual elements presented in the content area, and the visual and textual elements located in the footer area of these responsive web design templates are commonly found moves in the restaurant corpus. In other words, the final outcome of this current study is the integration of the results from Research Question 1 and Research Question 4



Figure 5.12 The desktop homepage layout of RTH01



Figure 5.13 The tablet homepage layout of RTH01



Figure 5.14 The mobile phone homepage layout of RTH01

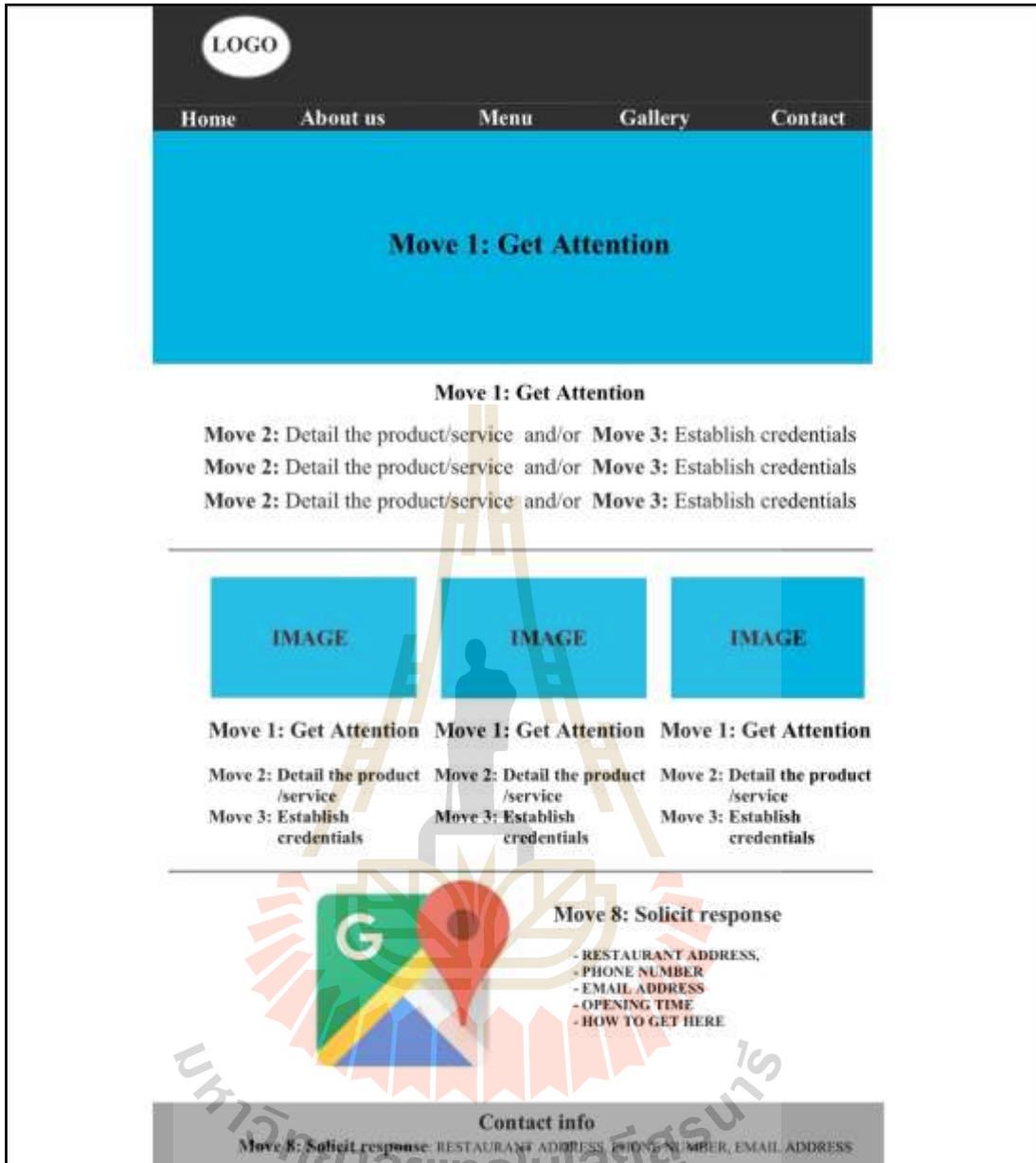


Figure 5.15 The template of restaurant desktop homepage



Figure 5.16 The template of restaurant tablet homepage

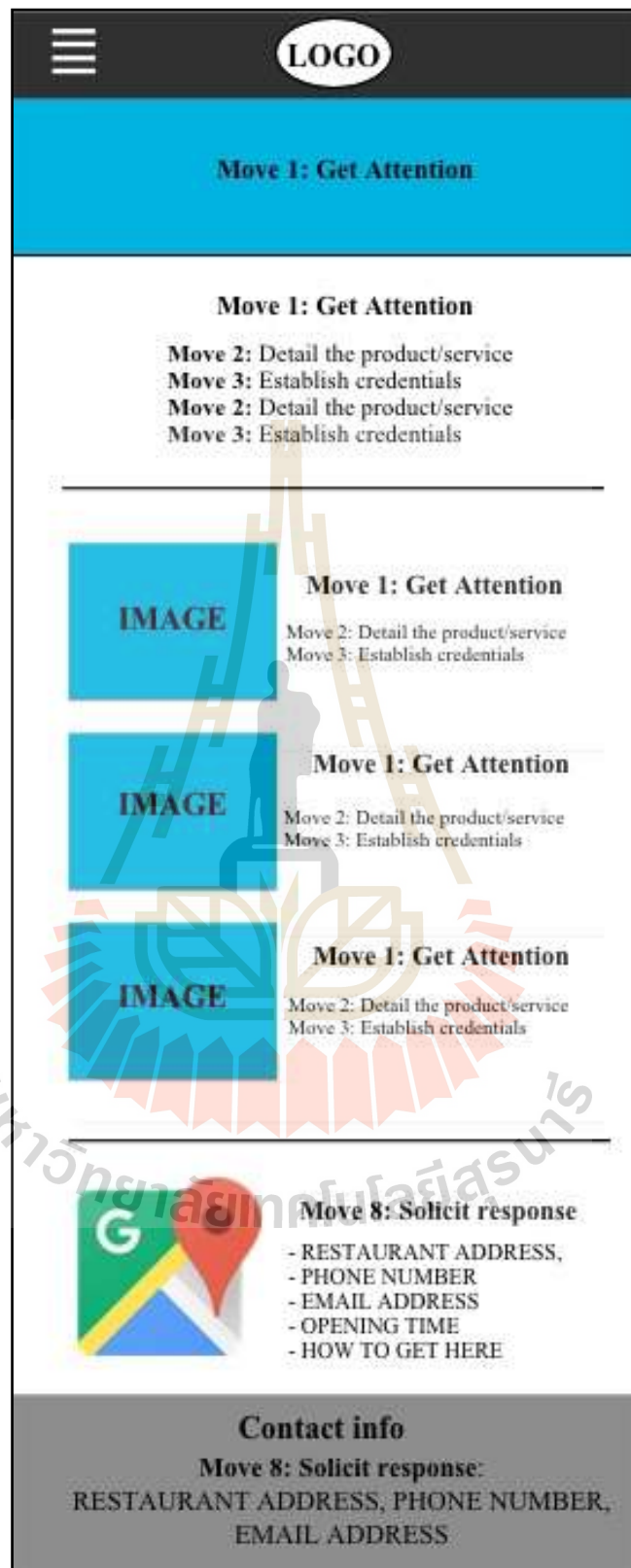


Figure 5.17 The template of restaurant mobile phone homepage

From Figures 5.13, 5.14, and 5.15 above, there are some differences in the organization of the content shown in different devices. In the desktop homepages, 22 out of 24 restaurant homepages have a large area of whitespace on both sides of their homepages. However, such whitespace disappears when opening the homepages in tablet device. Specifically, the organization of content when opening homepages with desktop and tablet is not different.

As for mobile phone device, the style of navigation menu and the location of the logo are not similar to desktop and tablet devices. Firstly, the most common navigation menu as seen in restaurant desktop homepage is the horizontal navigation bar. However, the navigation menus as seen in the mobile phone homepages are sliding menu using navigation drawer. This means the menus are hidden from view which are normally located on the top left of the homepage. Additionally, when viewing the homepages on mobile phone, the logo is usually located in the center of the homepage instead of on the top left.

As for the textual elements presented in the content area of the homepage, these elements are the results of move analysis. Normally, the restaurants begin with 'About us', 'Our story', or 'Welcome' section which represents *Move 2: Detail the product/service* and/or *Move 3: Establish credentials*. The moves are not presented in a linear order and tend to be recycled several times when necessary. The following is the example from RGE03,

"Since 2011 the Liman Seafood Restaurant is known for its excellent range of fish specialities and seafood. We'd like to welcome you here at the lively Mühlenkamp in Hamburg-Winterhude. In our stylish "harbour" you'll enjoy a wide variety of fresh fish such as salmon, halibut or seabass.

Moreover, we would like to please you with the following: Our king prawns with garlic cream, our Calamaretti Patagonia and our tuna super sashimi are some of the dishes we are proud of. A fine choice of wine, beer and further beverages at our outstanding bar complete our menu. We are very happy to satisfy our guests at the Liman Seafood Restaurant each day anew."

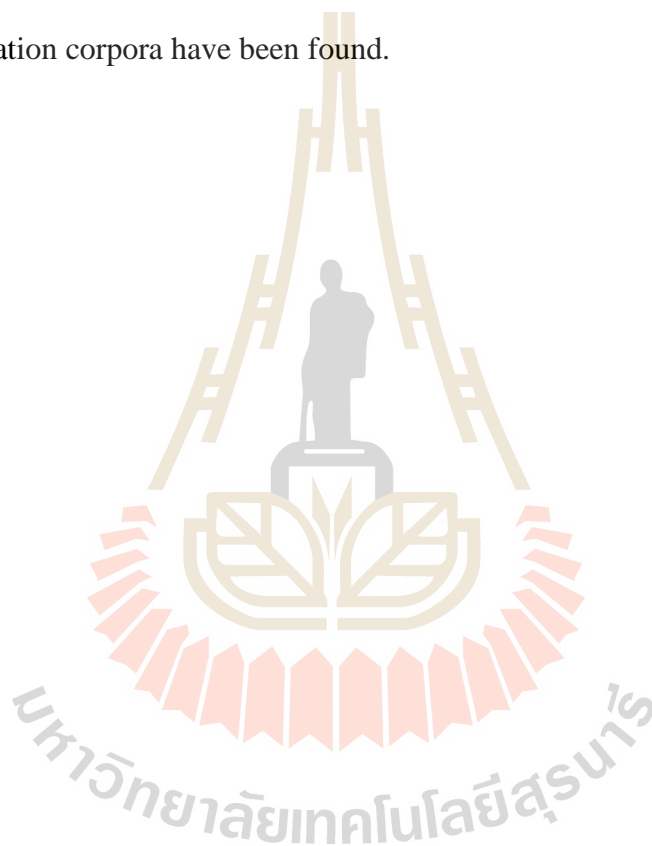
Besides, the content presented in the content area of the homepage is organized in the grid boxes which are varied in sizes. Each box usually comprises at least a visual image or more, a headline, and a textual description. In other words, *Move 1: Get attention*, *Move 2: Detail the product/service*, and *Move 3: Establish credentials* are the most commonly found textual elements presented in grid boxes. Moreover, *Move 8: Solicit responses* is also found at the end of the content area of the homepages to describe contact detail of the restaurant.

As for the content presented in grid boxes, it is not necessary for each box to contain all the moves mentioned. It is possible for one box to contain only 2 moves. Particularly, the textual elements normally begin with Move 1 which functions as a headline and followed by the textual description. Importantly, Move 2 and Move 3 are not necessarily presented in the linear sequence order and they can be recycled as needed. The following is the example from 1 grid box of RGE03. From this example, it can be seen that this box contains only two moves which are Move 1 and Move 2.

***“Our food & drinks: We serve fried potatoes and salad with all main dishes.
Lunch menu: Mon - Fri from 12 till 3 p.m. (except on holidays)”***

The last area of the homepage is the footer area which is the smallest area of the homepage. The majority of the restaurants present *Move 8: Solicit response* in this area.

The findings from the 4 methods of data analysis are presented in this chapter; namely, move analysis, linguistic features analysis, image-text relations analysis, and homepage layout analysis of the international restaurant homepage corpus under this current investigation. The restaurant is the second of the three genres from the tourism genre set. In the next chapter, the analysis results of the tourist destination corpus will be presented. Some differences between the results of the hotel, the restaurant, and the tourist destination corpora have been found.



CHAPTER 6

FINDINGS ON THE TOURIST DESTINATION CORPUS

In the present tourist destination corpus, 24 tourist destination homepages were included. This section reports the results of this analysis which consist of 4 parts; move analysis, linguistic features analysis, image-text relations analysis, and homepage layout analysis.

6.1 The Moves and Their Structure

Concerning move analysis, framework for online advertisement from van der Vliet & Redeker (2014) was used. All the moves from van de Vliet & Redeker (2014)'s framework are found in the present corpus. However, move *'Detail the product/service'* is renamed to *'Detail the attractions and entertainments'* in this present research in order to suit the content of the tourist destination homepages. To illustrate, tourism websites typically offer information regarding logistical information (e.g. transportation options), tourism resources (e.g. opening hours of museum), and beautiful imagery (Shankman, 2013). Aside from that, the present tourist destination corpus was also found to have information on sightseeing, accommodation, dining, and activity as well. These elements presented are identical to the definition of 'tourism product' proposed by Arunmozhi & Panneerselvam (2014). Therefore, each tourism product suggested by Arunmozhi & Panneerselvam (2014) is used as a tool to examine textual elements presented on the content area of tourist destination homepages. The

results show that none of the tourist destination organization integrates all these six tourism products; namely, *accommodation*, *transportation*, *dining*, *entertainment*, *attraction*, and *tour* onto their homepages.

The present researcher decided that the 6 tourism products should be categorized into different moves. Specifically, on tourist destination websites, tourist destination organizations usually provide promotional information concerning different tourism products such as restaurant recommendation, hotel recommendation, and events worth visiting. To clarify, these tourism products presented on tourist destination websites usually belong to various ownerships. Since there are many tourism business owners that partner with travel websites to get more exposure and awareness (Kolb, 2017), it is important for tourist destination organizations to be aware of which tourism products are commonly found in order to offer proper information to the audience. On the other hand, as for the hotel and the restaurant corpora, all hotel and restaurant products and services were treated as 1 single move which is '*Detail the product service*' because all of their products and services are operated under the same ownership and the same property.

All in all, the traditional move '*Detail the products and services*' will have additional moves in order to detail different items of tourism products. Finally, the present research findings will provide details regarding which tourism products are obligatory, conventional, and optional concerning their frequent occurrence.

Importantly, there are some tourism products that can be combined into one group, which are '*Move 2: Detail the attractions and entertainments*'. The present study combines tourism products '*attraction*', '*tour*' and '*entertainment*' together as one single move because they have certain overlapping features. According to Canadian

Tourism Commission (1998), tourist attractions refer to “*places whose main purpose is to allow public access for entertainment, interest, or education (p.3)*”. From this definition, it can be seen that *entertainment* and *tour* takes place in *attraction*, therefore, these three products are proposed to be combined as one. Besides, ‘*Move 10: Present partnership corporate logos*’ is influenced by Bhatia (2014)’s generic structure of printed advertisement as he indicates company’s signature and logo as a move. Therefore, the company logo will be treated as a move in the current study.

From the findings, there are 4 extra moves found that are not proposed in van der Vliet & Redeker (2014)’s study, which are ‘*Move 5: Detail the transport options*’, ‘*Move 6: Recommend the dining destinations*’, ‘*Move 10: Present corporate partnership logos*’, and ‘*Move 11: Recommend the accommodation*’.

Table 6.1 below provides a summary of the moves found in the corpus of the tourist destination homepages, including their frequency and examples. All the moves found in this study were rearranged according to their frequency.

Table 6.1 A summary of moves and examples found in the tourist destination corpus

	Moves	Examples	Frequency (N = 24)
1	Get attention	<i>What’s on in Paris (DFR01)</i>	24 (100%)
2	Detail the attractions and entertainments	<i>The autumn, oh so lovely. Transformation abounds...everywhere you look in the Val d’Aran there is change. Summer has come to a close and the mountains of this majestic central Pyrenees destination have quickly become a living museum for those fortunate enough to ponder them. Their hues of green, yellow, orange, red and rusty brown compare to the finest of paintings (DSP01).</i>	23 (95.8%)
3	Use pressure tactics	<i>Swan Lake, Venue: National Centre for the Performing Arts - Opera House Dates: May 30-31, 2017 (DCH02)</i>	13 (54.16%)

Table 6.1 A summary of moves and examples found in the tourist destination corpus (Cont.)

	Moves	Examples	Frequency (N = 24)
4	Establish a niche	<i>First-Time Visitor</i> (DUK01)	12 (50%)
5	Detail the transport options*	<i>Visitors can travel by bus to Bangkok from Thailand's neighboring countries with varying levels of ease. From Malaysia, one can cross by bus into Thailand through various border checkpoints in Songkhla, Yala, and Narathiwat provinces,...</i> (DTH01)	12 (50%)
6	Recommend the dining destinations*	<i>Must eat Dim sum Seafood Fusion Fine dining Late night eats</i> (DCH01)	9 (37.5%)
7	Offer incentives	<i>Book as online ticket Incl. public transport Incl. 200 discounts, tourist guide + map From €19,50</i> (DGE01)	9 (37.5%)
8	Reference to external materials	<i>Munich App for iPhone, iPad and Android</i> (DGE02)	9 (37.5%)
9	Establish credentials	<i>The district of Saint Andreu: Barcelona at its most authentic</i> (DSP01)	7 (29.16%)
10	Present corporate partners' logos*	(see description below)	6 (25%)
11	Recommend the accommodations*	<i>Find the right accommodation to make New York City your Home away from home</i> (DUS01)	6 (25%)
12	Solicit responses	<i>Questions about Rome? Head to the Tourist Information Points (PIT) or 060608 Contact Centre</i> (DIT01)	4 (16.66%)
13	Endorsement and testimonial	<i>Llandudno North Shore Beach: 2017 Seaside Award Winner....</i> (DUK03)	1 (4.16%)

None of the 24 tourist destination homepages consists of these 13 moves altogether. According to the findings, 'Move 1: Get attention' and 'Move 2: Detail the attractions and entertainments' occur 100% and 95.8%, respectively in the tourist destination homepages, followed by 'Move 3: Use pressure tactics' (54.16%). Next, 'Move 4: Establish a niche' and 'Move 5: Detail the transport options*' occur less

frequently (50%). To sum up, *Move 1* and *Move 2* are obligatory moves, while the rest are optional moves. The details of all the 13 moves found in this current study are explained below.

Move 1: Get attention. 100% of the tourist destination homepages employ this move. There are two writing strategies that can be used to attract the readers' attention which are headlines and visual images. It is found that tourist destinations usually combine headlines and visual images together to create more impact. The first strategy is using headlines, which are usually short and precise, so they can be in the forms of nouns, noun phrases, or full sentences, for example, *Welcome to Scotland* (DUK02), *Christmas in Paris* (DFR01), *Top sights in Berlin* (DGE01), and *Shopping* (DUS01).

The second strategy is to use visual images such as pictures and graphics to capture the readers' interest. Tourist destination organizations tend to use this strategy throughout the homepages. So, the tourist destination homepages are packed with visual images. Due to the fact that images might contain many details and can be interpreted in many different ways depending on different people, headlines help the readers to set certain expectations of what the homepage content is all about. Figure 6.1 shows an example of the use of visual images to accompany the headlines. It can be seen that DUS01 organizes their headlines on top of the images.

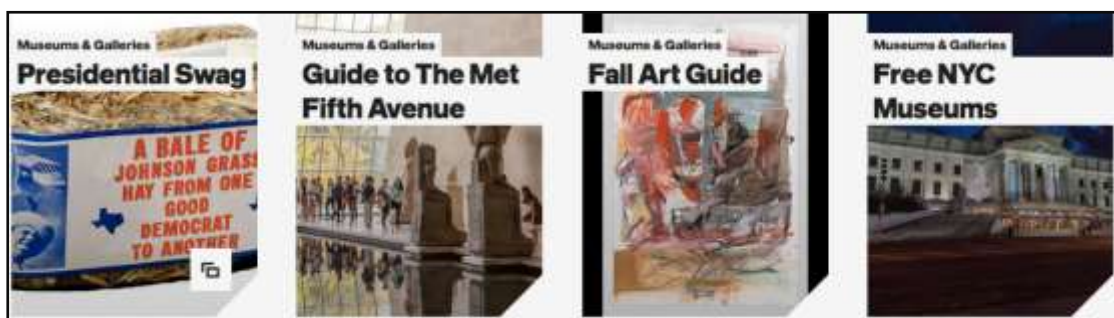


Figure 6.1 The example of the visual images used in *Move 1* from DUS01

Move 2: Detail the attractions and entertainments. It is found that 95.8% of tourist destination homepages employ this move. There is 1 writing strategy used to deliver this move in the tourist destination corpus. Tourist destination organizations promote their towns, attractions, and events in order to persuade the readers to come visit their places and/or attend their latest events. Typically, Move 2 is always accompanied by images which are used to display what the text explains. All of the tourist destination organizations include this particular move on their homepages.

- *Days of love, peace and relaxation when the family gets together... the Christmas spirit may be universal, but we can't say the same for its traditions. In Catalonia and Barcelona you're sure to be amazed at all our different and unique rituals and customs. Are you ready to find out about them?* (DSP01)

- *As the political, economic, cultural, culinary, and spiritual capital of Thailand, Bangkok features both old-world charm and modern convenience, at times served up in an apparently chaotic manner, but always with a gracious smile.* (DTH01)

Move 3: Use pressure tactics. This move aims to propose incentives to customers. One writing strategy is found. Tourist destination organizations use time pressure to influence the customers in decision-making process. In this case, some events and other entertainment are available in certain periods of time. So, if tourists do not book or join the event during such periods, they will miss the events.

- *Frieda & Mandarine. Venue: National Centre for the Performing Arts - Baijing Comedy Theatre. Dates: May 25 - June 01, 2017* (DCH02)

- *Autumn Festival in Paris from 07 Sep to 31 Dec. Paris et Ile-de-France* (DFR01)

Move 4: Establish a niche. 50% of the tourist destination homepages consist of this move. From the analysis, the tourist destination organizations establish a niche by identifying different needs, different concepts, and different desires of different groups of tourist. As the present study divided tourism products into 6 groups, Move 4 is found in a variety of tourism products; namely, hotel (e.g. Pet-Friendly Hotels from DUS01), attraction and entertainments (e.g. *Family-Friendly Broadway* from DUS01, *Berlin for sport fans* from DGE01). Specifically, these niche tourism products are tailored to meet specific interests of different tourism markets.

Move 5: Detail the transport options*. Tourist destination organizations offer information on how to travel to the city and around the city. Information on route planner including maps, time tables, price comparisons is provided. It is found that 50% of tourist destination organizations employ this move.

- *Visitors can travel by bus to Bangkok from Thailand's neighboring countries with varying levels of ease. From Malaysia, one can cross by bus into Thailand through various border checkpoints in Songkhla, Yala, and Narathiwat provinces, although most busses will head to the hub of bus travel into, out of, and around southern Thailand, Hat Yai. From Hat Yai there are direct busses to Bangkok.* (DTH01)

- *Arriving here by plane, train or car: all roads lead to Rome* (DIT01)

Move 6: Recommend the dining destinations*. Tourist destination organizations provide suggestions on the must-eat menus and must-eat spots in the city. They try to persuade the readers to come and enjoy their cuisines. Sometimes, the dining destinations suggested on tourist destination homepages come with the suggestion of bars and cafés as well. In the present study, 37.5% of tourist destination organizations employ this move.

- *Best London Steakhouses (DUK01)*
- *Restaurants: Selection of nice bars, cafés, restaurants. (DGE02)*

Move 7: Offer incentives. The tourist destination organizations use this move to propose incentives to customers through offering discounts and using bribery techniques, such as offer customers something extra only if they buy the products or services. Moreover, some tourist attractions also offer incentives to their visitors by offering free admission. As mentioned earlier that tourism products consist of 6 elements, the present study found that only certain tourism products employ this move which are attraction, entertainment, accommodation, and transportation. From the findings, 37.5% of the tourist destination organizations employ this move on their homepages.

- *Bus Tours, Get extra 24hrs for FREE (DUK01)*
- *Package offer of the month, Stay 3 nights, pay 2 (DGE01)*
- *Free NYC museums (DUS01)*

Move 8: Reference to external materials. This move provides other information sources that are available for the readers to interact with. Two writing strategies are found. First is to offer other sources for the readers to interact with, such as persuading customers to download travel applications in App Store or providing other social media platforms for the readers to stay in touch. Second is to suggest the readers to read more information from different sources such as travel blog.

- *Venues in Shanghai in App Store: Available in Ipad now (DCH03)*
- *Our Blog Charlestonly: Explore the flavors, sights, sounds and traditions found only in Charleston, South Carolina. (DUS03)*

Move 9: Establish credential. 29.16% of the tourist destination homepages employ this move and it is found that they establish their credentials by claiming their authenticity, and their superiority, and presenting their notable reputation.

- *The district of Saint Andreu: Barcelona at its most authentic.* (DSP01)
- *Berlin's biggest show, Pure glamour with costumes by Jean Paul Gautier. More than 100 artists on the biggest theatre stage in the world. THE ONE Grand Show from 22 September.* (DGE01)

Move 10: Present corporate partners' logos*. It is found that 6 tourist destination homepages insert their corporate partnership logos onto the content area of their homepages. Besides, it is also found that this move can be displayed in the footer area of the homepage. From the findings, 3 tourist destination organizations employ this move in the footer area. Specifically, corporate partners are the funders or the sponsors of the tourism organization. By doing this, corporate partners can enhance their brand awareness and brand visibility among the website visitors and may lead to the higher logo recognition. From Bhatia (2005)'s study, company logo is considered as a move because he found that it is always presented on promotional text, which is similar to this current research. Consequently, the present study would like to consider corporate partners' logo as Move 10. The example of Move 10 can be seen in the Figure 6.2 below.



Figure 6.2 The example of the visual image used in Move 10 from DUS01

Move 11: Recommend the accommodation*. Accommodation is considered as one of the six tourism products. Six tourist destination organizations offer some suggestions concerning where to stay for visitors. Accommodation recommended by tourist destination organizations can be ranged from bed and breakfast, hostel, camp site, service apartment, to luxury hotel.

- *Hotels, Accommodation: Where do you want to stay during your travel to Munich? This listing of hotels, hostels and camp sites will help.* (DGE02)

- *Shanghai offers a choice of accommodations from boutique and star-rated to budget and serviced apartments. This column can also help you locate your hotel for your meetings and events in Shanghai.* (DCH03)

Move 12: Solicit responses. Only 4 tourist destination homepages employ this move. It is found that the only contact detail provided in tourist destination homepages is telephone number which is a call center number. However, interestingly, 2 tourism organizations use the terms ‘*contact us* (DFR03)’ and ‘*give us a call* (DGE01)’ to persuade the reader to contact them directly but do not provide any contact detail on their homepages. Instead, this Move is used as a teaser or a preview to get the readers to click the article in order to read the rest of the text on a different page.

- *Questions about Rome? Head to the Tourist Information Points (PIT) or 060608 Contact Centre* (DIT01)

- *Information about Berlin, Give us a call* (DGE01)

Move 13: Endorsement and testimonials. It is found that only 1 tourist destination DUK03 organization employs this move multiple times on its homepage. This organization indicated the awards received from other organizations, for example, 2017 seaside award, blue flag award, and green coast award.

- *Sandy Cove Beach: 2017 Seaside and Green Coast Award Winner - Sandy Cove Beach, Kimmel Bay is a fine north facing...* (DUK03)

6.2 The Key Linguistic Features of Each Move

After the 13 moves were identified by using van der Vliet & Redeker (2014)'s generic structure of advertisement as a framework of analysis, there are certain interesting key linguistic features found in each move. This section will provide details of the analysis of the key linguistic features found in all the moves in the tourist destination homepages.

(a) The Use of Noun Phrase

There are a variety of noun phrases used in this current tourist destination corpus. It is found that noun phrases are used in almost every move, except *Move 3: Use pressure tactics* and *Move 10: Present corporate partners' logos**. From the findings, it can be seen that noun phrases can serve different functions. Table 6.2 demonstrates the examples of noun phrases used in each move, together with their functions.

Table 6.2 The examples of noun phrases used in each move in the tourist destination corpus

Moves	Examples of Noun Phrase Used in Each Move	Functions
Move 1: Get attention	<ol style="list-style-type: none"> 1. Top sights in Berlin (DGE01) 2. Sightseeing Tours (DGE02) 	<ol style="list-style-type: none"> 1. - 2. -
Move 2: Detail the attractions and entertainments	<ol style="list-style-type: none"> 3. Stay up-to-date on festivals, street fairs and recurring events like the Port Anniversary, Christmas markets and the Hamburger Dom. (DGE03) 4. See bold new musicals, long-running classics and fascinating dramas in the world's most famous theater district. (DUS01) 	<ol style="list-style-type: none"> 3. Direct object 4. Direct object, Object of a preposition

Table 6.2 The examples of noun phrases used in each move in the tourist destination corpus (Cont.)

Moves	Examples of Noun Phrase Used in Each Move	Functions
Move 4: Establish a niche	5. Family-Friendly Broadway (DUS01) 6. Family Placation (DUS03)	5. - 6. -
Move 5: Detail the transport options*	7. Bangkok serves as a major international hub for air travel , with the new Suvarnabhumi International Airport (BKK) hosting over 40 million visitors and transit passengers each year. Dozens of domestic and international air carriers bring passengers to Bangkok from most major cities in Asia, Europe, North America, and Australia . (DTH01) 8. Barcelona and its metropolitan area have a wide range of public transport options , so that you can get to where you want to go in the city easily and conveniently. (DSP01)	7. Direct object Subject Object of a preposition 8. Subject, direct object
Move 6: Recommend the dining destinations*	9. The City's thousands of eateries feature cuisines from every corner of the globe , plus NYC standbys like pizza and bagels. (DUS01) 10. A delicious meal, an interesting food culture and a city's favourite pastime all in one! (DCH01)	9. Subject, direct object 10. -
Move 7: Offer incentives	11. Book a cooking class : “ Bouillabaisse” from 120 euro (DFR03)	11. Direct object
Move 8: Reference to external materials,	12. <i>Venues in Shanghai in App Store: Available in Ipad now</i> (DCH03)	12. Object of a preposition
Move 9: Establish credentials	13. Pure glamour with costumes by Jean Paul Gautier. More than 100 artists on the biggest theatre stage in the world. THE ONE Grand Show from 22 September. (DGE01)	13. -
Move 11: Recommend the accommodations*	14. Find the right accommodation to make New York City your home away from home . (DUS01)	14. Direct object
Move 12: Solicit responses	15. Questions about Rome? Head to the Tourist Information Points (PIT) or 060608 Contact Centre (DIT01)	15. Direct object Direct object
Move 13: Endorsement and testimonials.	16. Sandy Cove Beach: 2017 Seaside and Green Coast Award Winner - Sandy Cove Beach, Kinmel Bay is a fine north facing... (DUK03)	16. -

According to the examples in Table 6.2, the modifiers of nouns can be both adjectives and nouns. Examples of adjectives as pre-modifier of nouns are *Top*

Attractions (DCH01), *Presidential Swag* (DUS01), *a gracious smile* (DTH01), and *Top sights in Berlin* (DGE01). From this current tourist destination homepage corpus, adjective as post-modifier of noun is absent entirely. However, it is found that prepositional phrases are commonly chosen to be post-modifiers to modify the nouns, for example, *cuisines from every corner of the globe* (DUS01) and *most major cities in Asia, Europe, North America, and Australia.* (DTH01). Further details on adjectives will be provided in the section (b) The use of adjectives. Moreover, there are also a number of nouns as pre-modifier of nouns, for example, *Tourist info* (DIT01), *Macy's Thanksgiving Day Parade* (DUS01), and *Traveller Information* (DUK01).

In addition, the present study found a large number of multiple combinations of modifiers in this tourist destination corpus, such as *majestic central Pyrenees destination* (DSP01), *home-grown Catalan architecture* (DSP01), *a minor domestic airport and airstrip* (DTH01), *not-to-be-missed autumn exhibitions* (DFR01), and *your official city guide to London* (DUK01). These multiple combinations help provide further details, create more depth, and create more meaningful content.

As for the functions of noun phrases found in *Move 1: Get attention*, and *Move 4: Establish a niche*, they tend to stand alone as one single-word headline rather than performing a function in a sentence. Typically, they tend to be short, meaningful, and precise. Meanwhile, extra compact of noun phrases is found to be used in *Move 2: Detail attractions and entertainment*, *Move 5: Detail the transport options**, *Move 6: Recommend the dining destinations**, *Move 9: Establish credentials*, and *Move 11: Recommend the accommodation**. Specifically, these moves tend to be written in a paragraph format, therefore, they tend to combine multiple noun phrases to deliver extra compact packages of information. However, the information described in *Move 7: Offer*

incentives, *Move 8: Reference to external materials*, *Move 12: Solicit responses*, and *Move 13: Endorsement and testimonials* is not as long as in the other moves. However, these 3 moves are written in a sentence format. So, the noun phrases used in *Move 7*, *Move 8*, *Move 12*, and *Move 13* are not as compact as in the other moves.

(b) The Use of Adjectives

In the current study, adjectives are used extensively. As mentioned in (a), a variety of adjectives are used as attributive modifiers. Tourist destination organizations persuade their target customers to visit their places by portraying positive views of their attractions, upcoming events, entertainments, and more. From the findings, it shows that adjectives are used in all moves, except *Move 3*, *Move 8*, and *Move 10*. Examples of adjectives used in each move are presented in Table 6.3.

Table 6.3 The examples of adjectives used in each move in the tourist destination corpus

Moves	Examples of Adjectives Used in Each Move
Move 1: Get attention	<ol style="list-style-type: none"> 1. Egyptian life in the countryside of Florence (DIT02) 2. Autonomous region: Andalusia (DSP03)
Move 2: Detail the attractions and entertainment*	<ol style="list-style-type: none"> 3. As the political, economic, cultural, culinary, and spiritual capital of Thailand, Bangkok features both old-world charm and modern convenience, at times served up in an apparently chaotic manner, but always with a gracious smile. (DTH01) 4. The autumn, oh so lovely. Transformation abounds...everywhere you look in the Val d'Aran there is change. Summer has come to a close and the mountains of this majestic central Pyrenees destination have quickly become a living museum for those fortunate enough to ponder them. Their hues of green, yellow, orange, red and rusty brown compare to the finest of paintings. (DGE01)
Move 4: Establish a niche	<ol style="list-style-type: none"> 5. Cheap Day Out (DUK01) 6. Jewish Berlin (DGE01) 7. Pet-Friendly Hotels (DUS01)

Table 6.3 The examples of adjectives used in each move in the tourist destination corpus (Cont.)

Moves	Examples of Adjectives Used in Each Move
Move 5: Detail the transport options*	8. First class sleeper cars can make a train trip to Bangkok more enjoyable , though comfort and convenience come at a price; one can travel the Eastern & Oriental Express, a throw-back colonial-style luxury train that services Butterworth and Bangkok on a once weekly schedule. (DTH01)
Move 6: Recommend the dining destinations*	9. Best New Restaurants (DUS01) 10. A delicious meal, an interesting food culture and a city's favourite pastime all in one! (DCH01)
Move 7: Offer incentives	11. Enjoy an extra day in Berlin for free ! Stay 3 nights at a selected hotel and only pay for 2. (DGE01)
Move 9: Establish credentials	12. There are many Barcelonas, and the district of Sant Andreu is one of the clearest examples of this. Although outside the city centre, it is steeped in the essence of Catalonia: picturesque spots, history, centuries-old shops and futuristic amenities blend harmoniously. Come and visit and you'll feel like a genuine Barcelonian. (DSP01)
Move 11: Recommend the accommodations*	13. Find the right accommodation to make New York City your home away from home. (DUS01)
Move 12: Solicit responses	14. The tourist contact center of Florence has a very easy number +39 055 000 (DIT02)
Move 13: Endorsement and testimonials	15. Pensam Beach: 2017 Seaside Award-winner. This is a lovely shingle beach with a promenade and is excellent for... (DUK03)

From the table above, there are a variety of positive adjectives used in the tourist destination corpus, for example, *majestic*, *picturesque*, *interesting*, and *modern*. The majority of these adjectives tend to be used to describe attraction, entertainment, and accommodation as tourism products. Adjectives can help paint a clear picture and emphasize a clear message to the readers. Table 6.4 below illustrates the top 6 most frequently used adjectives in the tourist destination corpus.

Table 6.4 The most frequently used adjectives in the tourist destination corpus

Adjectives	Frequency
<i>New</i>	15
<i>Top</i>	13
<i>Free</i>	12
<i>Internatinal</i>	11
<i>Famous</i>	8
<i>Cultural</i>	8

From the table above, the adjective *new* is the most frequently used in the tourist destination corpus, followed by *top*, *international*, *free*, *famous*, and *cultural*. To begin with, adjective *new* is used to describe attractions, entertainment, and product and service that are recently introduced, for example, *new electric rail line* (DTH01), *best new restaurants* (DUS01), and *new vision arts festival* (DCH01). Then, the word *top* is normally used to emphasize the most popular attractions in particular city, for example, *Top 13 Cosy Pubs* (DUK01), *Top Attractions* (DCH01), and *50 top sights in a weekend!* (DFR01). Next is the word *international*, which is used to express airports, exhibitions, and events, for example, *international hub for air travel* (DTH01), *International German Gymnastics Festival* (DGE01), and *Hong Kong International Races* (DCH01). This particular word is used 11 times in the current corpus. As for the word *free*, it is used repeatedly for 5 times in DGE01 in ‘*Move 7: Offer incentives*’ to bribe the readers to purchase their packages offer, such as hotel deals, travel deals, and entertainment deals. The examples of the adjective *free* in DGE01 are;

- *Berlin WelcomeCard is already included, free public transport and various savings on top attractions. Book here!* (DGE01)

- *Stay in selected hotels incl. breakfast 1 night extra for free* (DGE01)

Additionally, the word *free* is also found to be used in ‘*Move 2: Details the attraction and entertainment*’. That is, DUK01 provides a list of attractions and activities that offer free entry, for example, *free attractions* (DUK01).

Next, the word *famous* occurs 8 times in the current corpus and is used to emphasize the positive reputation of attractions, shows, persons, and landmarks, for example, *famous theater district* (DUS01), *the most famous shopping street* (DCH03), and *the famous captain Köpenick* (DGE01).

Lastly, the word *cultural* occurs 8 times which are used to emphasize the way of life that are related to food and local events, for example, *a cultural and culinary transformation focusing on food that is an intrinsic part of its identity* (DSP01) and *Top cultural events* (DUK01).

Besides the most common adjectives used in the tourist destination homepages provided above, the present study categorized some adjectives into different types according to their meanings. In total, 17 semantic categories that represent relevant values in tourist destination discourse were identified. Some of the semantic categories of tourist destination discourse are adopted from the categories of accommodation discourse and adjectives proposed by Pierini (2009). However, the current study found nine new categories which are *oldness*, *food-related*, *speed and pace*, *style*, *pricing*, *niche*, *diversity*, *disorderliness*, and *recommendation*. The items with * are the new categories found in the present corpus. Table 6.5 shows the semantic categories and the adjectives expressing them.

Table 6.5 Semantic categories and the adjectives found in the tourist destination corpus

Semantic Category	Adjectives
Extraordinariness	out-of-this-world, glittering, innovative, interesting, city's favorite, special, spectacular, top, grand, exciting, great, different, unique, not-to-be-missed, lovely, delightful, picturesque, notable, bold, fascinating, luxury, lush, weird, great, rare, fine, priceless, delightful, legendary, unearthed, wondrous, colorful, ideal, unforgettable
Oldness*	medieval, old-world, long-running, historic, old, ancient, antique, long-lasting
Newness	new, modern, futuristic, latest, up-to-date, latest
Space	big, biggest, largest, smallest, barrier-free
Popularity	famous, popular, well-known, most-visited
Tradition	cultural, history-laden, national, local
Food-related*	delicious, culinary, gourmet, savor
Style*	Star-rated, boutique, budget
Pricing*	cheap, great-value
Speed and pace*	high-speed, slow-paced
Authenticity	authentic, genuine
Niche*	pet-friendly, family-friendly
Diversity*	diverse, cross-cultural
Internationality	international
Money saving	free
Disorderliness*	chaotic
Recommendation*	must-see

It can be seen from the examples above that the largest cluster of adjectives used in the tourist destination corpus is the 'extraordinariness' category, followed by 'oldness*', 'newness', and 'space' categories. Interestingly, not only positive words are found to be used to describe tourism products but the current study also found 1

negative word, *chaotic*, used to describe the city. However, this word was placed with co-text (underlined in the excerpt below) to deliver positive prosody as a whole:

• *As the political, economic, cultural, culinary, and spiritual capital of Thailand, Bangkok features both old-world charm and modern convenience, at times served up in an apparently **chaotic** manner, but always with a gracious smile. (DTH01)*

All in all, these kinds of adjectives are examples of the euphoria technique that is used widely in tourism texts. In terms of tourist destination homepages, they try to spread out happiness, intense feelings of well-being, extraordinariness, and positivity in order to persuade their target customers to pay a visit to their places.

(c) The Use of Emphatic Speech by Using Superlatives

To emphasize the uniqueness of their places, emphatic speech is characterized by using superlatives in *Move 1*, *Move 2*, *Move 4*, *Move 5*, *Move 6*, and *Move 9*. Examples of superlatives used in each move can be seen in Table 6.6 below.

Table 6.6 The examples of superlatives used in each move in tourist destination corpus

Moves	Examples of Superlatives Used in Each Move
Move 1: Get attention	1. Berlin's biggest show (DGE01)
Move 2: Detail the attractions and entertainment	2. Discover grand skyscrapers, lush parks and historic landmarks with our complete guide to NYC's best attractions. (DUS01) 3. Passeig de Sant Joan doesn't just link two of the city's coolest neighbourhoods,.... (DSP01)
Move 4: Establish a niche	4. First-Time Visitors (DUK01)
Move 5: Detail the transport options*	5. Most busses from Laos originate in Vientiane and cross the Mekong River to the Thai border town of Nong Khai, where it is possible to arrange for a bus transfer to Bangkok. (DTH01)

Table 6.6 The examples of superlatives used in each move in tourist destination corpus (Cont.)

Moves	Examples of Superlatives Used in Each Move
Move 6: Recommend the dining destinations*	6. Best New Restaurants (DUS01) 7. A delicious meal, an interesting food culture and a city's favourite pastime all in one! (DCH01)
Move 9: Establish credentials	8. Pure glamour with costumes by Jean Paul Gautier. More than 100 artists on the biggest theatre stage in the world. THE ONE Grand Show from 22 September. (DGE01) 9. The training temple of the future with one of the largest LED screens in Germany. Futuristic design meets virtual workouts . Admission free! (DGE01) 10. See bold new musicals, long-running classics and fascinating dramas in the world's most famous theater district. (DUS01)

From Table 6.6, tourist destination organizations try to attract the readers' attention, persuade them to visit certain attractions, and convince them to enjoy top-notch qualities of certain attractions by using superlatives, for example, claiming that their show is unbeaten in terms of size and world-class reputation. However, none of the tourist destination organizations include what is compared against, but leave it to the general imagination.

From the examples above, *Move 1*, *Move 2*, *Move 5*, *Move 6*, and *Move 9* use superlatives to claim the superiority of the attractions and entertainment regarding the quality (e.g. *Best new restaurant*), the size (e.g. *the biggest theatre stage*), the popularity (e.g. *the world's most famous theater*), and the quantity (e.g. *Most busses from Lao*). However, only *Move 4: Establish a niche* uses superlative to describe a person who is visiting the attraction for the first time, for example, *first-time visitor* (DUK01).

The superlative forms that occur frequently in the tourist destination corpus are presented in Table 6.7 below:

Table 6.7 The frequency of superlative forms used in the tourist destination**corpus**

Superlatives	Frequency
<i>The best/best</i>	15
<i>The most/most</i>	14
<i>The biggest</i>	5
<i>The latest</i>	3

According to the present tourist destination corpus, *the best/best* occur most frequently which are used to recommend and persuade the readers to visit certain attractions. Tourist destination organizations try to claim their world class and outstanding qualities of their attractions, services, and entertainments, for example, *Discover **the best** day trips from London or try one of **the best** London tours.* (DUK01) and *Discover grand skyscrapers, lush parks and historic landmarks with our complete guide to NYC's **best** attractions* (DUS01).

Next is *the most/most*, which occur 14 times in the current corpus to guarantee the unbeatable qualities, for example, *See bold new musicals, long running classics and fascinating dramas in the world's **most** famous theater district.* (DUS01) and *The district of Saint Andreu: Barcelona at its **most** authentic.* (DSP01).

Then, *the biggest* is used to claim the superiority of attraction and entertainment in terms of size and popularity, for example, *Berlin's **biggest** show* (DGE01), ***the biggest** theatre stage in the world* (DGE01), *Munich's **biggest** park* (DGE).

Lastly, *the latest* is used to promote upcoming events or exhibition and present the newest launched product, for example, *Our What's on London guide has **the latest***

events not to miss while you visit London (DUK01) and Luxury apparel, gourmet goods, rare books, underground music, the latest tech - what ever your retail pleasure, you'll find it in NYC. (DUS01).

(d) The Use of Ego-Targeting Phrases

In *this* tourist destination corpus, the pronoun “you” and “your” are used extensively, especially the pronoun “you” which occurs 85 times. That is, tourist destinations are more likely to focus on the readers who are their target customers, rather than on themselves because the pronoun “our” appears only 21 times. There is no sign of pronoun “I” in the current corpus which can be said that tourist destinations try to emphasize on what tourists will see, get, and experience when they visit certain attractions or when they purchase certain products or services. Table 6.8 below shows the frequency of pronoun used in tourist destination corpus.

Table 6.8 The most frequently ego-targeting phrases used in the tourist destination corpus

Ego-targeting	Frequency
<i>You</i>	85
<i>Your</i>	43
<i>Our</i>	21
<i>Us</i>	13
<i>We</i>	9

The use of ego-targeting phrases found in Move 1, Move 2, Move 5, Move 6, Move 7, Move 9, Move 11, and Move 12 are presented in Table 6.9.

Table 6.9 The examples of ego-targeting phrases used in each move in the tourist destination corpus

Moves	Examples of Pronouns Used in Each Move
Move 1: Get attention	<ol style="list-style-type: none"> 1. Our Blog Charlestownly (DUS03) 2. Plan your trip (DSP01)
Move 2: Detail the attractions and entertainment*	<ol style="list-style-type: none"> 3. It has become a hotspot with interesting bars and restaurants, delightful shops and places that will simply amaze you. (DSP01) 4. Wherever you are in Barcelona, there's always something to see around the neighbourhood or district: jewels of home-grown Catalan architecture, modernisme, and contemporary architecture, markets that are a treat for the senses, treasures of the ancient Roman and medieval city...(DSP01) 5. In Berlin, there's always so much to do, every day of the year, any time of the day. Berlin is 365/24. Here are our tips for the next days. (DGE01)
Move 5: Detail the transport options*	<ol style="list-style-type: none"> 4. Barcelona and its metropolitan area have a wide range of public transport options, so that you can get to where you want to go in the city easily and conveniently. (DSP01)
Move 6: Recommend the dining destinations*	<ol style="list-style-type: none"> 5. What kind of food do you like? French, Italian, Japanese or Chinese? Shanghai, Cantonese, Sichuan or vegetarian? You can find them all here. (DCH03)
Move 7: Offer incentives	<ol style="list-style-type: none"> 6. there's always something going on, so don't miss out on the latest exhibitions, shows and more on your trip to London by checking out our London tickets and offers. (DUK01)
Move 9: Establish credentials	<ol style="list-style-type: none"> 7. There are many Barcelonas, and the district of Sant Andreu is one of the clearest examples of this. Although outside the city centre, it is steeped in the essence of Catalonia: picturesque spots, history, centuries-old shops and futuristic amenities blend harmoniously. Come and visit and you'll feel like a genuine Barcelonian. (DSP01)
Move 11: Recommend the accommodations*	<ol style="list-style-type: none"> 8. Find the right accommodation to make New York City your home away from home. (DUS01)
Move 12: Solicit responses	<ol style="list-style-type: none"> 9. Give us a call! (DGE01)

6.3 The Relationship Between Visual and Textual Elements

From the current corpus, 100% of the tourist destination homepages contain an extensive amount of visual elements that allow visitors to select what type of information and activities they are interested in before navigating them to a new web page with full content. Therefore, there are a lot of images that are accompanied by the text which are located in several areas throughout the homepages. This section will examine the relationships between visual and textual elements presented on tourist destination homepages by using Martinec & Salway (2005) as the analysis framework. The findings will be reported from Move 1 to Move 13, respectively.

Tables 6.10 and 6.11 below provide a summary of image-text status and logico-semantic relations. Both status and logico-semantic relations found in the tourist destination corpus are arranged according to their frequency.

Table 6.10 Summary of image-text status relations in the tourist destination corpus

Status	Move 1	Move 2	Move 3	Move 4	Move 5	Move 6	Move 7	Move 8	Move 9	Move 11	Move 12	Move 13	Total	
Unequal (text subordination)	•DUS01 •DUS02 •DUS03 •DUK02 •DUK03 •DTH01 •DTH02 •DTH03 •DCH01 •DCH03 •DIT01 •DIT02 •DIT03 •DGE01 •DGE02 •DGE03 •DSP01 •DSP02 •DSP03 •DFR01	•DUS01 •DUS02 •DUK01 •DUK02 •DUK03 •DFR01 •DFR02 •DCH01 •DCH03 •DIT01 •DIT02 •DGE01 •DGE02 •DGE03 •DSP01 •DSP02 •DSP03 •DFR01	•DUS02 •DIT01 •DUK03 •DGE01 •DGE03 •DGE01 •DCH01 •DSP01	•DUS01 •DUS02 •DIT02 •DUK01 •DUK01 •DGE01 •DGE01 •DCH01	•DUS02 •DIT01 •DUK01 •DGE01	•DUS01 •DUS02 •DUK0 •DFR01 •DCH01	•DUS01 •DUS02 •DUK0 •DFR01 •DFR03	•DUS03 •DIT02 •DUK01 •DUK03 •DGE01 •DGE02 •DFR03 •DCH03 •DSP03	•DIT01 •DIT02 •DUK03 •DGE01	•DUS01 •DUK01 •DGE02	•DIT01 •DIT02 •DGE01	•DUK03 •DIT02 •DGE01	•DUK03	100%
Unequal (image subordination)		•DIT03 •DCH02	•DGE02 •DCH02	•DUS03 •DIT03 •DGE02 •DGE03 •DCH03 •DSP01	•DGE02 •DGE03 •DCH03	•DGE02 •DGE03 •DCH03			•DGE02 •DCH03	•DCH03			53.84 %	
Equal (complementary)							•DGE01 •DSP01						7.69%	
Total	17	20	10	12	7	9	7	8	7	4	3	1		

Table 6.11 Summary of image-text logico-semantic relations in the tourist destination corpus

Status	Move 1	Move 2	Move 3	Move 4	Move 5	Move 6	Move 7	Move 8	Move 9	Move 11	Move 12	Move 13	To-tal	
Extension	•DUS01 •DUS02 •DIT03 •DGE02	•DUS01 •DUS02 •DUK01 •DUK02 •DUK03 •DFR01 •DFR02 •DSP01 •DSP02 •DSP03 •DIT01 •DIT02 •DIT03 •DCH01 •DCH03 •DGE01 •DGE02 •DGE03	•DUS02 •DUK03 •DFR01 •DCH01 •DSP01	•DUS01 •DUS02 •DUS03 •DIT02 •DIT03 •DUK01 •DGE01 •DGE03 •DCH03 •DGE01 •DGE03 •DCH01 •DSP01	•DUS02 •DGE01 •DGE02 •DGE03 •DCH03	•DUS01 •DUS02 •DUK01 •DGE01 •DGE02 •DGE03 •DCH01	•DUS01 •DUS02 •DUK01 •DFR01 •DSP01	•DIT02 •DUK03 •DFR03 •DCH03 •DSP03	•DIT01 •DIT02 •DUK03 •DGE01 •DGE02 •DCH03	•DUK01 •DGE02 •DCH03	•DIT01 •DIT02 •DGE01	•DUK03	100%	
Exemplification (image more general)	•DIT01 •DSP01	•DUS01 •DUK01 •DFR02 •DSP01 •DSP02 •DSP03 •DIT01 •DIT02 •DIT03 •DCH01 •DGE02 •DGE03	•DUS02 •DGE01 •DGE02 •DCH02 •DSP01	•DIT03 •DGE02 •DSP01	•DUS02 •DIT01 •DUK01	•DUS01 •DUK01 •DFR01 •DCH01	•DUK01 •DFR03 •DSP01	•DUK01 •DGE02 •DCH03	•DIT02 •DUK03	•DUS01 •DGE02	•DUS01 •DGE02	•DUK03	100%	
Enhancement by place	•DUS01 •DUS02 •DUS03 •DTH01 •DTH02 •DTH03 •DUK02 •DUK03 •DCH01 •DCH03 •DIT02 •DIT03 •DGE01 •DGE02 •DFR01	•DUS01 •DUS02 •DUK01 •DUK02 •DUK03 •DFR01 •DSP01 •DSP02 •DSP03 •DIT02 •DIT03 •DCH02 •DGE01	•DFR01 •DGE03 •DUK03		•DUK01	•DFR01	•DFR01 •DFR03	•DUS03	•DIT01 •DGE02	•DUS01	•DUS01			76.92%
Enhancement by time	•DGE02	•DUS01	•DUS02 •DIT01 •DUK03 •DGE01 •DGE02 •DGE03 •DFR01 •DFR02 •DCH01 •DCH02 •DCH03 •DSP01 •DSP03										23.07%	
Total	21	44	23	14	9	9	11	9	10	6	6	2		

Importantly, some moves could occur several times in certain tourist destination homepages. Specifically, the same moves that occurred in different locations may or may not have different statuses and logico-semantic relations. For example, it is found that Move 2 occurs multiple times in DCH02 and they are accompanied by different

visual images. So, there are 2 logico-semantic relations found in Move 2 that are presented in HCH02. However, both logico-semantic relations found in HCH02 have similar status relation. All status relations and logico-semantic relations that occurred in each move are presented in Tables 6.10 and 6.11, and are elaborated below;

Move 1: Get attention. Twenty-three tourist destination homepages contain header images to attract the readers' attention. From these 23, 17 homepages accompany their images with text. Therefore, the header images from these 17 homepages were analyzed regarding their image-text relations. It is found that there are 4 types of logico-semantic relations found in this move which are enhancement by place, extension, exemplification, and enhancement by time.



Figure 6.3 The visual image used in Move 1 from DCH01

The header image of DCH01 contains both visual and textual elements. The text on the left indicates “*Best of all it's in Hong Kong*” and the text on the right indicates “*Discover Hong Kong like a local*”. The image displays a bird-eye view of Hong Kong cityscape at night. It can be seen that the text helps enhance the meaning of this particular image by qualifying it with the reference of place which is Hong Kong. In

this case, the text is subordinate to the image, which is realized by the proportion between text and image. The logico-semantic relation is enhancement by place.

Move 2: Detail the attractions and entertainment. It is found that 95.8% of the tourist destinations contain this move and they are packed with the images of their attractions and entertainment which usually come together with textual elements. This particular move is found to be employed multiple times on each homepage because each individual tourist destination organization tries to promote several attractions and upcoming events on their city. There are 4 tourist destinations that do not accompany Move 2 with images, though, in the current study, there are 3 types of logico-semantic relations found in this corpus which are extension, enhancement by place, and exemplification.



Figure 6.4 The visual images used in Move 2 from DGE01

According to Figure 6.4 above, the text indicates headline “*Berlin 365/24. What’s on in Berlin*” and the text below indicates “*In Berlin, there’s always so much to do, every day of the year, any time of the day. Berlin is 365/24. Here are our tips for the*

nest days.”. The image illustrates Berlin skyline with Fernsehturm de Berlín or a television tower in the center. The status of image and text is unequal because the text is used to modify the image. However, it can be seen that the proportion of image is larger and the text is written in Present Tense, therefore the text is subordinate to the image. The logico-semantic relation is enhancement by place, which is realized by the text being used to specify the location of the image.

Move 3: Use pressure tactics. Thirteen tourist destination homepages employ this move and 4 different types of logico-semantic relations were found in this move; namely, enhancement by time, extension, exemplification, and enhancement by place. However, the relation ‘*enhancement by time*’ can be found in this move only and not in the other moves. The reason is that this move aims to put a pressure on the reader regarding the time limited restriction. Therefore, the condition of time needs to be clearly indicated.



Figure 6.5 The visual image used in Move 3 from DFR01

In Figure 6.5 above, the image illustrates a tennis player in action with the text “*BNP Paribas Masters: from 29 Oct to 06 Nov, AccorHotels Arena*”. It can be seen that the text illustrates the name of the event, dates, and location. So, the text adds more information to the image, meaning that, the logico-semantic relation is extension. The text is subordinate to image which is realized from the size of the text and image.

Move 4: Establish a niche. Half of the tourist destinations contain this move. All of them accompany their text with images. In the current study, 2 types of logico-semantic relations were found in this corpus, which are extension and exemplification.

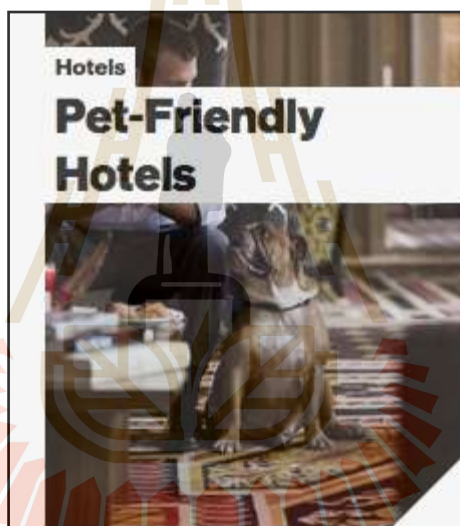


Figure 6.6 The visual image used in Move 4 from DUK01

This image displays a man with a dog sitting indoor, and the text indicates “*Pet-Friendly Hotels*”. The image extends the meaning of the text as it offers extra information regarding the word “*pet*”. The status of image and text is unequal, text is subordinate to image. The logics-semantic relation is extension.

Move 5: Detail the transport options*. Twelve homepages or fifty percent of tourist destination organizations employ this move. However, only 7 homepages

accompany their texts with images. Tourist destination organizations provide certain details on transportation, specifically, how visitors can travel to their city and travel around the city. In the current study, there are 3 types of logico-semantic relations found in this corpus, which are extension, exemplification, and enhancement by place.

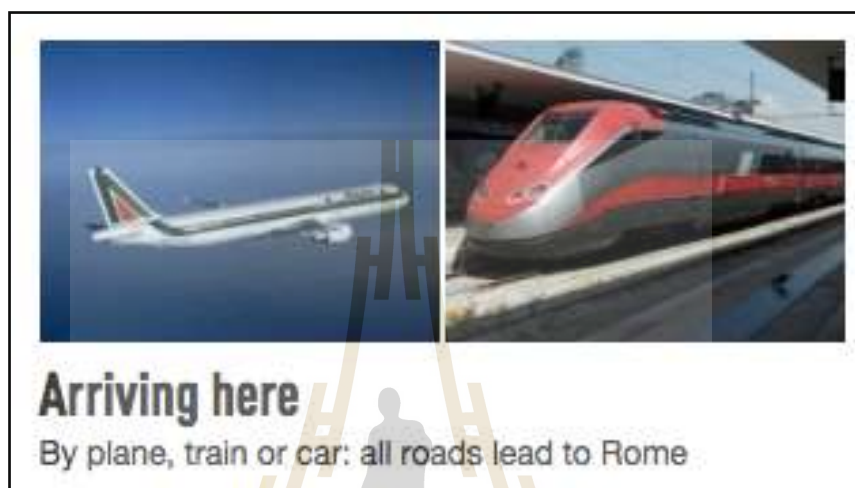


Figure 6.7 The visual image used in Move 5 from DIT01

Figure 6.7 above displays 2 images of airplane and train with the headline “*Arriving here*” and the caption indicates “*By plane, train or car: all roads lead to Rome*”. So, the image exemplifies the text as it displays the same things as the text says. Therefore, the logico-semantic relation is exemplification, image more general. As for the image-text status, text is being subordinate to image.

Move 6: Recommend the dining destinations*. 41.66% of tourist destination organizations employ this move on the content area of their homepages. Information regarding where to eat is provided. In this corpus, only 1 out of 9 homepage does not insert any images to accompany their text. There are 3 types of logico-semantic relations found in this corpus, which are extension, exemplification, and enhancement by place.



Figure 6.8 The visual image used in Move 6 from DUS01

It can be seen that the image from DUS01 displays a variety of food and drink placed on the wooden table. The text indicates “*The city’s thousands of eateries features cuisines from every corner of the globe, plus NYC standbys like pizza and bagels.*”. The status of image and text is unequal, text is subordinate to image. The visual elements of this particular image do not portray what the text describes, but instead the text adds new information to the image which is not provided by the image. Therefore, the logico-semantic relation is extension.

Move 7: Offer incentives. Nine tourist destination organizations or 37.5% include this move on their content area of the homepages. It is found that the visual images used in this move are more special than others. Specifically, some texts are laid over an image as seen in the example provided. So, in order to understand Move 7 successfully, the readers need to pay attention to both modes. So, there are 2 types of status relation found in this move, which are unequal (text subordination) and equal (complementary). As for logico-semantic relation, there are 3 types found in this corpus, which are extension, exemplification, and enhancement by place.



Figure 6.9 The visual image used in Move 7 from DGE01

The image displays tree lighting at night with the overlaid text saying “3 night from €109 p.p”. The text below the image indicates “Stay in selected hotel incl. breakfast, 1 night extra for free, Berlin Welcome Card - free public transport”. It can be said that the image itself has nothing to do with the text and does not modify the text below it. However, the text that is overlaid on top of the image contains important information that helps extend information of the text below regarding the price and conditions. In this case, image and text have equal-complementary status because both of them are required for a successful communication as a whole. The logico-semantic relation is extension.



Figure 6.10 The visual image used in Move 7 from DSP01

Similar to Figure 6.9, DSP01 also displays text on image which is located on the top right indicating “10% online”. The image illustrates Barcelona cathedral which is accompanied by the caption “Barcelona walking tour gòtic from 14,40 €”. It can be seen that the text “10% online” indicates the main purpose of Move 7 which is to offer incentive to customers. Overall, both the text and image need to be comprehended as a whole in order to deliver the message effectively. In this case, image and text have equal-complementary status. The logico-semantic relation is extension because the text extends the meaning of the image by adding new information that cannot be deduced from the image alone.

Move 8: Reference to external materials. Eight tourist destination homepages contain this move. The majority of external materials referred in tourist destination homepages are mobile phone application, followed by social media, blog, and book. In the present study, there are 3 types of logico-semantic relations found in this corpus, which are extension, exemplification, and enhancement by place.



Figure 6.11 The visual image used in Move 8 from DSP01

Figure 6.11 above displays both text and visual images used in Move 8. The image illustrates pavement of Charleston city which is accompanied by the header “*Our blog charlestononly*” and the text “*explore the flavors, sights, sounds and traditions found only in Charleston, South Carolina.*”. The text helps enhance the image by indicating the name of the city which is Charleston, South Carolina, therefore, the logico-semantic relation is enhancement by place. The status relation is unequal, text is being subordinate to image as the text area is smaller than the image area.

Move 9: Establish credential. Seven tourist destination organizations employ this move to create trust and positive qualification to the attraction. Six homepages insert images to accompany their texts. There are 3 types of logico-semantic relations found in this corpus, which are extension, exemplification, and enhancement by place.



Figure 6.12 The visual image used in Move 9 from DSP01

This image illustrating a part of Sant Andreu district is accompanied by the headline “*The district of Sant Andreu: Barcelona at its most authentic.*” with the long paragraph indicating “*There are many Barcelonas, and the district of Sant Andreu is one of the clearest examples of this. Although outside the city centre, it is steeped in the essence of Catalonia: picturesque spots, history, centuries-old shops and futuristic amenities blend harmoniously. Come and visit and you'll feel like a genuine Barcelonian.*”. The image itself helps elaborate the text as it exemplifies what Sant Andreu looks like, so the logico-semantic relation is exemplification, image more general. Moreover, the text helps enhance the image regarding the location. So, the logico-semantic relation is also enhancement by place. The status of image-text is unequal, text is subordinate to image.

Move 10: Present corporate partners' logos*. This move is the only move that is not accompanied by any texts. That is, the logos themselves are meant to represent corporate identities. They typically display business names in the logos. In this tourist destination corpus, it is found that 25% of tourist destination organizations insert their corporate partners' logo onto their content area of the homepages.



Figure 6.13 The visual image used in Move 10 from DIT01

Move 11: Recommend the accommodation*. It is found that twenty-five percent of tourist destination organizations employ this move, and four out of six homepages consist of text and image together. There are 3 types of logico-semantic relations found in this corpus, which are extension, exemplification, and enhancement by place.

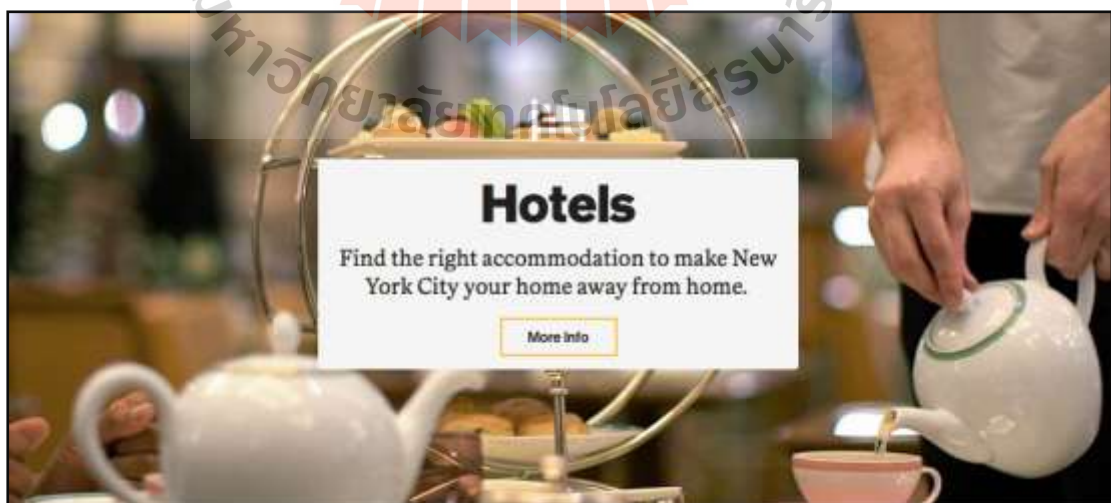


Figure 6.14 The visual image used in Move 8 from DUS01

The text indicates the headline “*Hotels*”, with the text “*Find the right accommodation to make New York City your home away from home.*”. The image displays an afternoon tea table with the tea pouring in action. It can be seen that the image and text have nothing in common. The text adds new information to the image, therefore the logico-semantic relation is extension. The status of image-text is unequal, image is subordinate to text.

Move 12: Solicit responses. It is found that 4 tourist destination organizations employ this move. They provide contact information that allows customers to contact them directly and personally. Three out of four tourist destination organizations insert images to accompany their text. There is 1 type of logico-semantic relations found in this corpus, which is extension.



Figure 6.15 The visual image used in Move 12 from DIT01

From Figure 6.15, the headline indicates “*Tourist info*” and the text below describes “*Questions about Rome? Head to the Tourist information Points (PIT) or 060608 Contact Centre*”. This figure contains 2 images, the first one illustrating a call

center and the second one the Tourist Information Points. So, it can be seen that the image elaborates the text by exemplifying what the text describes. That is, DIT01 offers customers 2 choices to contact them, which are calling them via call center and contact them face-to-face at the tourist information points. All in all, the status of visual and textual is unequal, image is subordinate to text. The logico-semantic relation is exemplification, image more general.

Move 13: Endorsement and testimonials. Only 1 tourist destination employs this move. However, it appears several times in this particular homepage. There are 2 logico-semantic relations found, which are extension and exemplification.



Figure 6.16 The visual image used in Move 13 from DUS02

This image shows four kids playing with water on the beach and the text says “*Colwyn Bay/Rhos on Sea Beach: 2017 Blue Flag Award Winner - Colwyn Bay / Rhos-*

on-Sea beach is great for swimming, waterspouts and ...”. The text helps indicate the location of this image which is Colwyn Bay/ Rhos-on-sea beach. Also, it adds new information to the image by mentioning that this particular beach is the award winner. Therefore, the logico-semantic relations are both enhancement by place and extension. The text is being subordinate to image.

6.4 The Organization of Visual Elements

All tourist destination homepages comprise three key common areas, which are header, content area, and footer. After the 3 key areas were identified, the elements embedded in each area were investigated. Finally, the present study selected DUK01 as a representative of all the 24 tourist destination homepages to illustrate how the key areas of the tourist destination homepages were sectioned.

Header: This area of the tourist destination homepages contains many elements such as tourism organization’s logo, navigation bar, search bar, social media button, contact number, shopping cart, and header image. As for logo, 100% of tourist destination organizations locate their logos on their homepages, specifically, in the header area. In terms of the specific locations, 23 tourist destination organizations locate their logos on the top left of the homepages, which only one tourist destination organization in the top center of the homepage.

As for navigation bar, all the tourist destination organizations place the navigation bar in this area. Additionally, none of the tourist destination homepages uses a side navigation menu or c-navigation in the current corpus. Regarding the common menus on the main navigation bar, the list of common elements presented on the main

navigation menus is provided in Table 6.12. It can be seen that different tourist destination organizations may use different terms to describe the same menu functions. The present study classifies those terms into groups accompanied by the explanation specific to each step.

Table 6.12 Common elements in the main navigation bar menus of tourist destination homepages

Common Elements in Main Navigation Menus	N = 24	Functions
• Home	3	Lead visitors to the first page of the website
• Things to do	9	Recommend things to see and places to go in a particular destination, for example, must-see attractions, upcoming events, museum and galleries, theme parks, and sightseeing tours.
• What to do	3	
• Experience	1	
• To do	1	
• Going out	1	
• Where to go	3	
• What to visit	1	
• See	1	
• What to see	1	
• Explore	1	
• Discover Rome	1	
• Discover London	1	
• Discover Nice	1	
• Discover Maseille	1	
• Experience Florence	1	
• Things to see & do	1	
• Beijing Info	1	
• See & Do	1	
• Plan your trip	3	Offer city maps, travel guides, suggested trips and itineraries to help the readers plan their trips online.
• Trip planner	2	
• Plan your visit	1	
• Plan visit	1	
• Plan ahead - Itineraries	1	
• What's on	3	Provide information on news and events happening in the city.
• What's happening	1	
• New & Now	1	
• Events & Shows	1	
• Calendar of events	1	
• Events	4	
• News & Events	1	

Table 6.12 Common elements in the main navigation bar menus of tourist destination homepages (Cont.)

Common Elements in Main Navigation Menus	N = 24	Functions
<ul style="list-style-type: none"> • Accommodation • Where to stay • Hotel • Hotels • Your stay • To organize your stay • Stay 	<ul style="list-style-type: none"> 3 2 1 4 1 1 1 	Provide accommodation information in the city, such as hotels, B&Bs, self-catering, camping, and more.
<ul style="list-style-type: none"> • Dine & Drink • Eating out • Gastronomy • Restaurant • Where to eat & drink • Restaurants 	<ul style="list-style-type: none"> 2 1 1 1 1 1 	Recommend restaurants, cafes, bars, pubs available in the city
<ul style="list-style-type: none"> • Shop • Shopping 	<ul style="list-style-type: none"> 1 4 	Provide information on shopping addresses for different niches, for example, shopping for kids, gastronomic shopping, luxury shopping and more.
<ul style="list-style-type: none"> • Practical Paris • Practical guide • Traveller information • Request a visitors guide • Practical information • Practical info • Travel tips • Useful information • Visitor info 	<ul style="list-style-type: none"> 1 1 1 1 1 1 2 1 1 	Provide useful information about the city, such as how to get there, how to get around, and more.
<ul style="list-style-type: none"> • Neighborhoods • Sister Cities 	<ul style="list-style-type: none"> 1 1 	Offer additional travel information regarding the areas or cities nearby.
<ul style="list-style-type: none"> • Hamburg for... • Spain for... • Rome for... 	<ul style="list-style-type: none"> 1 2 1 	Provide information, products, and services for different niches and needs of the readers.

From the table above, there are 10 common menus presented on the main navigation bar of tourist destination homepages. Interestingly, it is found that a lot of menus serve similar purposes. That is, some tourist destination organizations provide

similar information repeatedly through different menus on their navigation bar. The current study combines the menus that serve common functions together and found that the menu displaying what to see and where to go occurs 100%, followed by where to stay (54.16%) and events (50%). Besides, certain tourist destinations have different menus that do not exist in other tourist destination homepages. For example, DUK01 offers the menu “*Tickets & Offers*” which allow the readers to book tickets for shows and tours, and make reservations for accommodation and restaurant online. DUS01 includes the menu “*Museums & Galleries*” to provide information on different museums and galleries for different interests, for example, *free NYC museums*, and *Fall art guide*.

Next is the header image. Twenty-two tourist destination organizations have header images which are particularly related to attractions and advertisements of upcoming events. Two tourist destinations also locate hotel booking engine into their header area to allow the web visitors to make a hotel reservation straightaway. Interestingly, the one out of two destination organizations DUK01 does not include header image. However, they include a mosaic dynamic interface that can navigate users to different webpages. From Figure 6.17, it can be seen that dynamic tile interfaces contain several destination images which are accompanied by the texts. The proportion of these Mosaic tiles is large and vibrant, so, they can catch visitors’ attention and also create unique homepage user experience.



Figure 6.17 The example of header area of homepage from DUK01

Content Area: This area is where the majority of the content is displayed. Interestingly, it is found that 58.33% of tourist destination organizations have another navigation menu panel in the content area apart from their main navigation bar to improve navigation (see Figure 6.17). Specifically, tourist destination organizations categorize their content into groups and then put them into navigation menu panel. For example, DUK01 provides navigation menu panel which consists of several categories such as *Top Attractions*, *Day Trips*, *London for Kids*, and *Best London Tours*. DFR01 displays menus such as *Leisure & Culture*, *Cabarets & Shows*, *Best Sellers*, and *Guided Tours*. There are certain menus in navigation menu panel that actually serve similar communicative purposes. Such menus are grouped into categories and listed as follows;

- **Accommodation:** *Where to stay* (DIT02, DIT03, DUS03), *Accommodation* (DSP01, DTH01, DTH02, DTH03, DCH01), *Accommodation ideas* (DUK02)

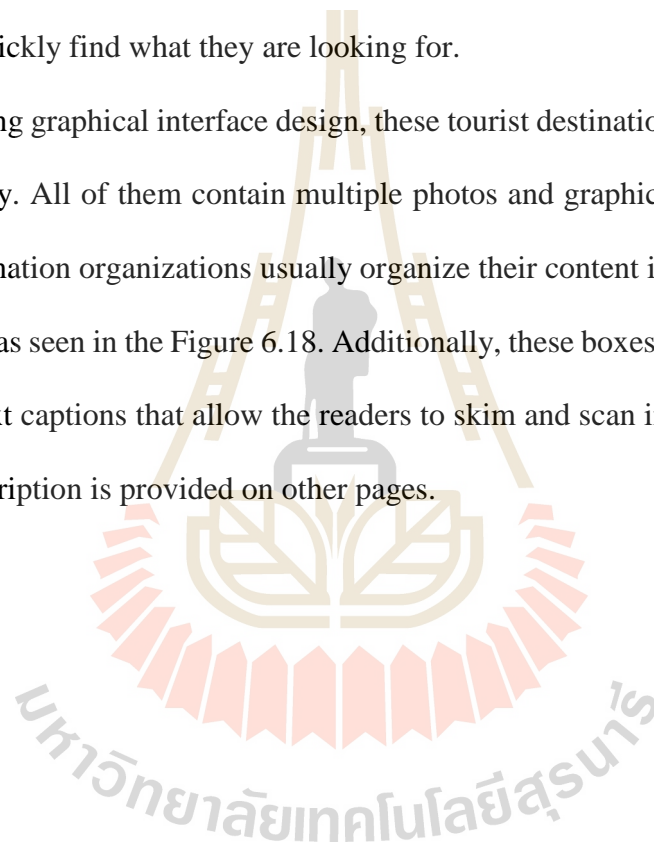
- **Restaurants:** *Where to eat* (DIT02, DIT03), *Restaurants* (DSP01), *Food & Drink* (DTH01, DTH02, DTH03), *Where to dine* (DUS03)
- **Activities:** *What to do* (DIT02, DUS03), *Things to do* (DTH01, DTH02, DTH03, DUK01), *Activities* (DUK02), *Cabarets & Shows* (DFR01), *Cruises* (DFR01), *Shopping* (DIT02, DSP01, DTH01, DTH02, DTH03)
- **Attractions:** *Where to go* (DTH01, DTH02, DTH03), *Places of interest* (DIT02), *Tours & Attractions* (DSP01), *Route planner* (DIT01), *Itineraries* (DIT03), *Day Trips* (DUK01), *Top Attractions* (DUK01), *London Attractions* (DUK01), *Best London Tours* (DUK01), *Attractions* (DUK02), *Excursions* (DUFR01)
- **Niches:** *London for kids* (DUK01), *Whisky & Distilleries* (DUK02)
- **Events:** *Events* (DIT02, DIT03, DUK01)
- **General information:** *Useful information* (DIT03), *General Info.* (DTH01, DTH02, DTH03), *Travel info* (DUK02), *Basic info* (DUS01), *Good to know* (DCH01), *FAQ* (DCH01)
- **Application download:** *Download Our Apps* (DIT01), *Apps corner* (DFR02), *Mobile Apps* (DCH01)
- **Transportation:** *Transportation* (DTH01, DTH02, DTH03, DUS01, DCH01), *Transport* (DFR01, DFR02)
- **Weather forecast:** *Weather forecast* (DIT01), *Weather* (DFR02), DCH01 reports the weather in real time.
- **Tickets:** *Tickets & Offers* (DUK01), *Attraction passes* (DUS01), *Paris Passlib'* (DFR01), *Best Sellers* (DFR01)
- **Map:** *Map* (DCH01), *Maps* (DUS01)

Apart from the menus listed above, there are also some menus that cannot fit into any of these categories. For example, the menu *Webcam* (DFR02) navigates website visitors to see live stream of the views of the famous Promenade des Anglais, *Wi-fi* (DCH01) provides information on free Wi-Fi services and the area of free Wi-Fi

hotspots, and *Protected Areas* (DFR02) describes natural reserves on Florentine area. Six tourist destination homepages place this menu panel on the top right of the content area, 4 locate this menu in the center below header area, and 3 locate this menu panel in the center of the content area.

Besides, 8 tourist destinations; namely, DUK03, DFR01, DGE01, DSP01, DSP02, DSP03, DIT01, and DIT02 or 33.33% add a search box in this area which helps web visitors to quickly find what they are looking for.

Regarding graphical interface design, these tourist destination homepages are very graphic heavy. All of them contain multiple photos and graphics in their homepages. Tourist destination organizations usually organize their content in 'grid of consistently sized boxes' as seen in the Figure 6.18. Additionally, these boxes contain visual images with brief text captions that allow the readers to skim and scan information they want. The full description is provided on other pages.



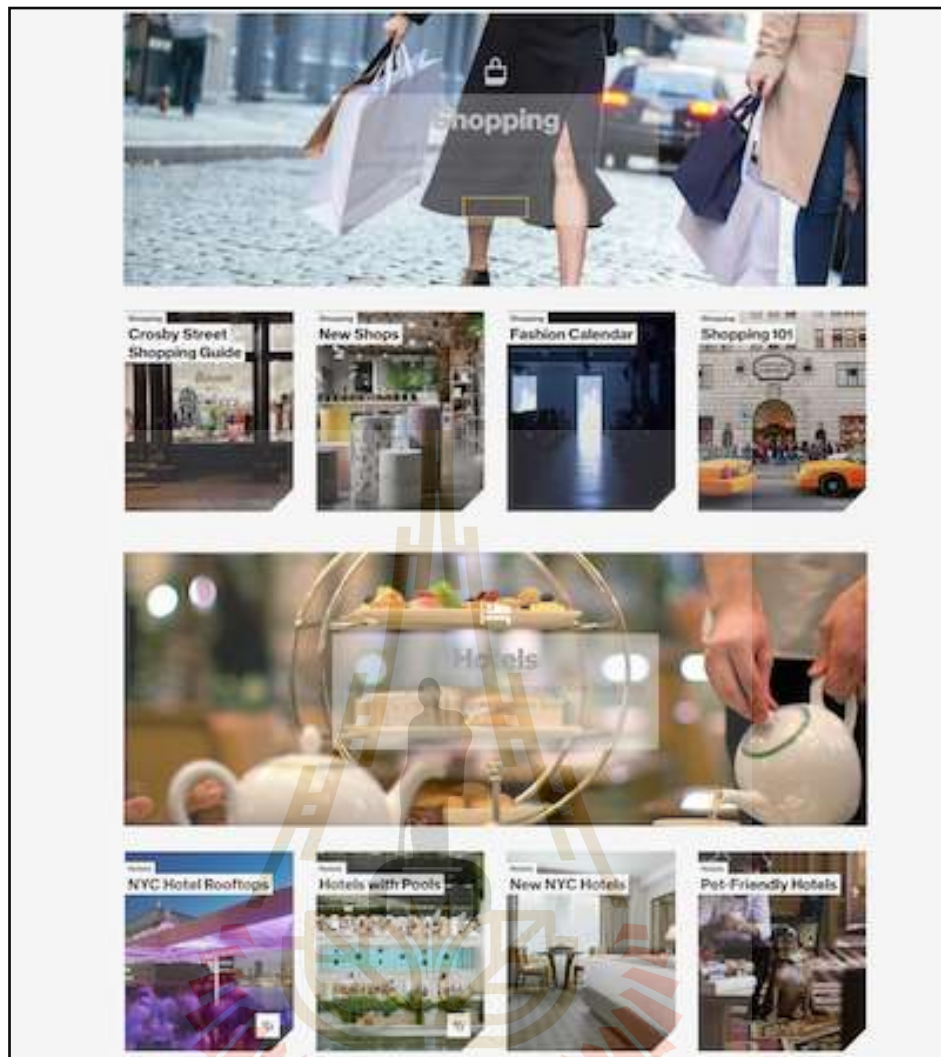


Figure 6.18: The example of grid of consistently sized boxes from DUS0

Besides, it is also found that there are several 'rotating features' used to display destination images and texts as seen in Figure 6.19. Many tourist destination homepages also illustrate their content in 'module tabs', the example of which can be seen in Figure 6.20.

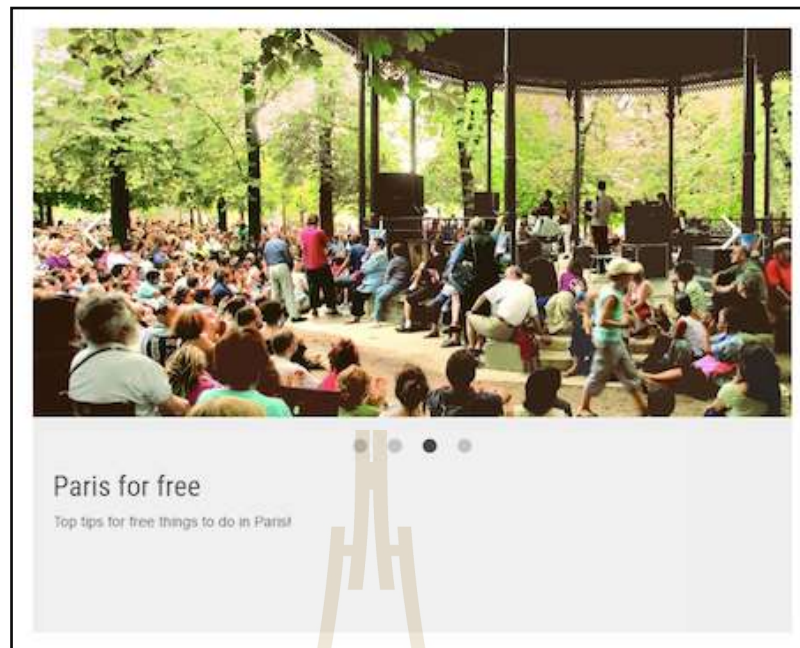


Figure 6.19 The example of rotating features from DFR01



Figure 6.20 The example of module tabs from DCH01

Footer: Footer area is located in a section under the content area. It contains information such as partnership logo, social media button, disclaimer, contact details, and legal information. Besides, some tourist destinations also provide similar navigation menus to their main navigation bar in this area. The following is an example of footer area from DFR01.

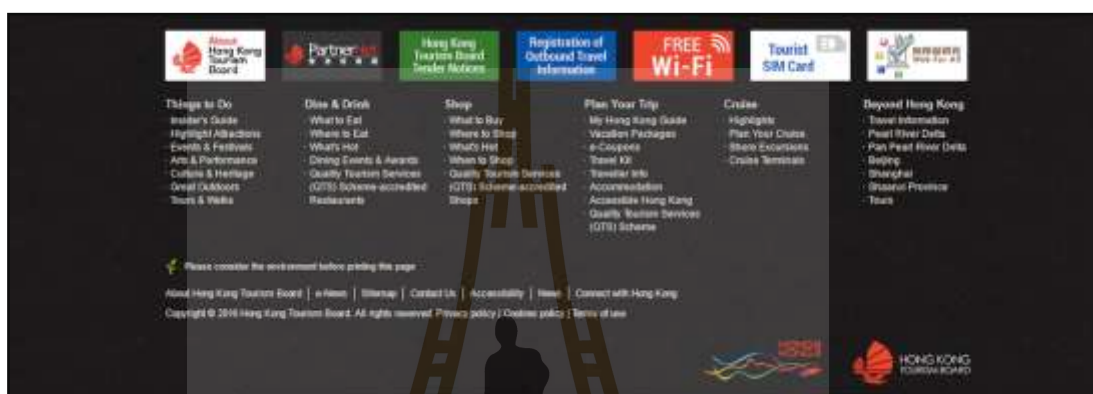


Figure 6.21 The example of footer area of DCH01

The common elements found in footer navigation are listed and described in Table 6.13 below. It can be seen that more than half of the hotels insert copyright, corporate partners' logos, and tourism organization logo in this area.

Table 6.13 Common elements in the footer area of tourist destination homepages

Common Elements in Footer Navigation	N = 24	Functions
Copyright	16	Provide a copyright information to help deter infringement of the content
Corporate partners' logos	14	Insert corporate partners' logos
Tourism organization logos	10	Display tourist destination organization's logos
Social media buttons	9	Indicate other sources of social media to stay in touch
Contact us	9	Provide contact details regarding address and phone number.

Table 6.13 Common elements in the footer area of tourist destination homepages**(Cont.)**

Common Elements in Footer Navigation	N = 24	Functions
Privacy Policies	8	Provide a legal statement to protect the rights of customers
About us	8	Describe information about tourist destination organizations regarding who and what they do
Sitemap	7	Inform a list of web pages on a website
Similar menu to the main navigation bar	6	Repeat similar menus that appear on the main navigation bar
Disclaimers	6	Indicate a legal notice to protect the rights of business
Media	6	Offer photo & video library, research & statistics, news releases, and documentaries about destinations
E-Brochure	6	Offer free downloadable electronic brochure
Newsletter	4	Offer a regularly distributed news and updates about the hotels to its subscribers
Tourist destination organization address/Contact info	3	State the name and address of restaurant, normally accompanied by contact numbers, and emails
Legal notice	3	Indicate a legal notice to protect the rights of business

All tourist destination homepages were be divided into 3 main sections as explained earlier, which are header, content area, and footer. Figures 6.22, 6.23, and 6.24 show how tourist destination homepages are segmented in different devices by using wireframe. The visual and textual elements located in the content area of the homepage will be used for move analysis, linguistic feature analysis, and image-text relation analysis.

Figures 6.25, 6.26, and 6.27 illustrate the responsive web design templates of tourist destination homepage. The visual and textual elements and their locations

presented on this particular template are the most commonly found on the tourist destination corpus. Particularly, the location of the logo, the most commonly found menu located on the main navigation bar, the textual elements presented on the content area, and the visual and textual elements located on the footer area of these responsive web design templates are commonly found moves in the tourist destination corpus. Particularly, the final outcome of this current study is the integration of the results from Research Question 1 and Research Question 4.



Figure 6.22 The desktop homepage layout of DSP01



Figure 6.23 The tablet homepage layout of DSP01

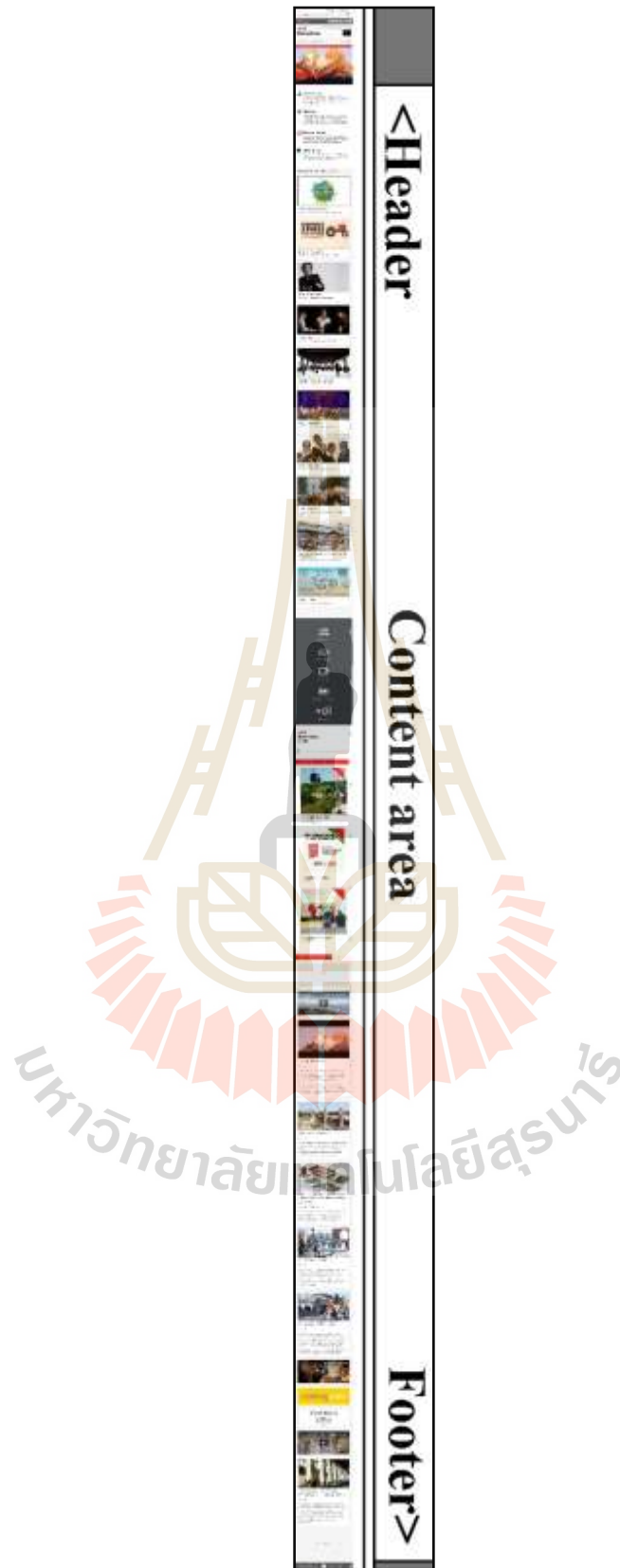


Figure 6.24 The mobile phone homepage layout of DSP01

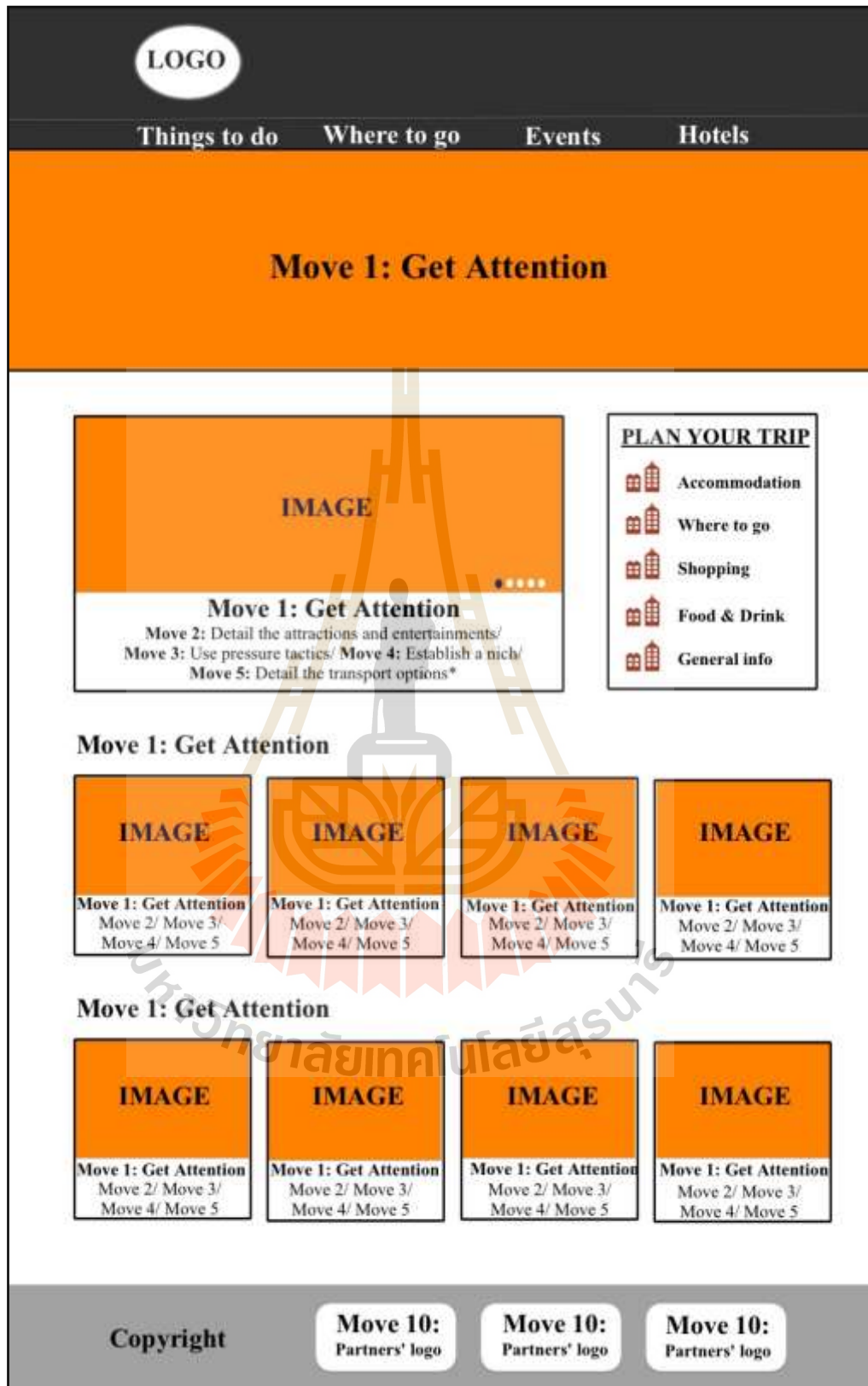


Figure 6.25 The template of tourist destination desktop homepage

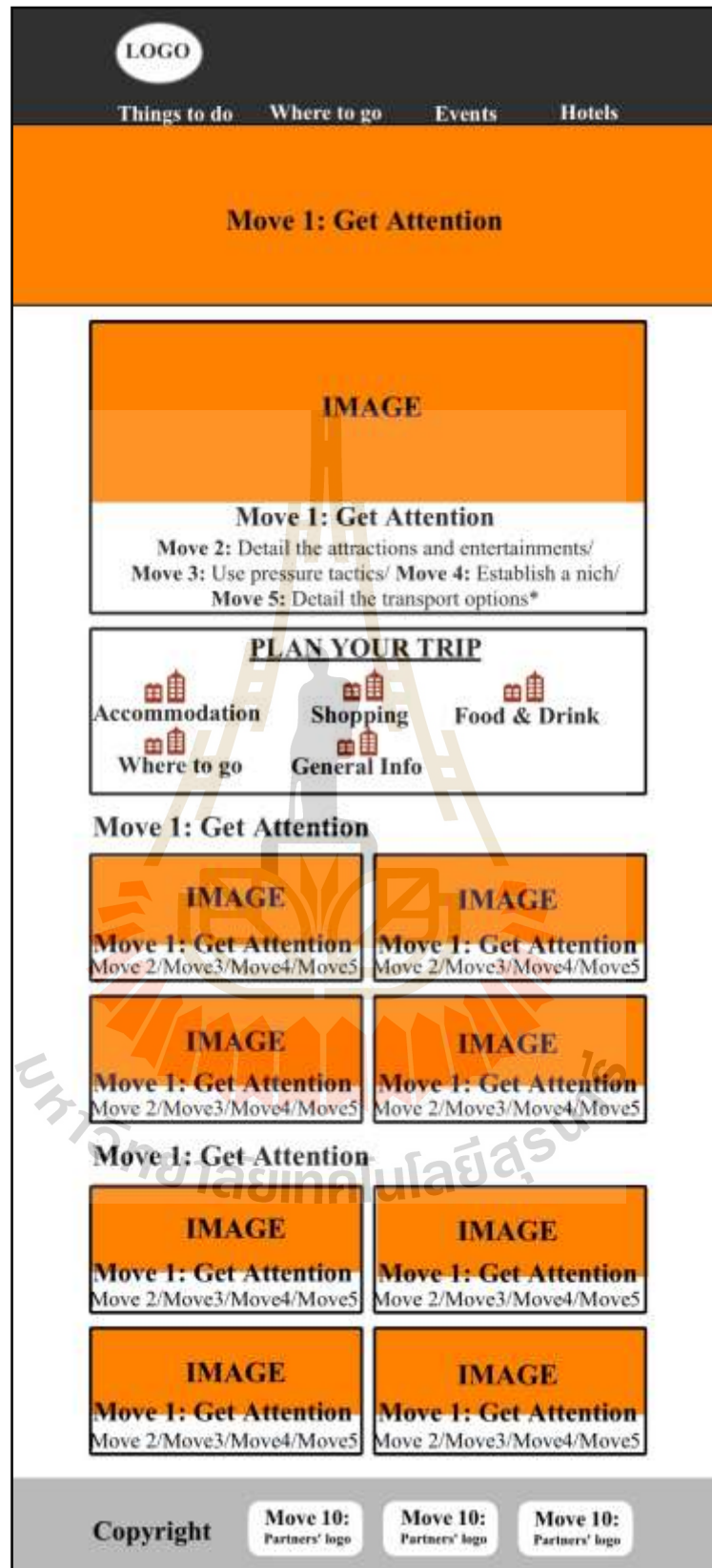


Figure 6.26 The template of tourist destination tablet homepage



Figure 6.27 The template of tourist destination mobile phone homepage

From Figures 6.25, 6.26, and 6.27, there are certain small differences between the content shown in different devices which are the style of navigation menu and the organization of the content. Firstly, the most common navigation menu as seen on the tourist destination desktop homepages is the horizontal navigation bar, however, those in the tablet and mobile phone homepages are sliding menu using navigation drawer. This means the menus are hidden from view which are normally located on the top left of the desktop homepage. Additionally, when viewing the homepages on the tablet and mobile phone, the content is displayed differently.

Regarding the content area, it is revealed that more than half of tourist destination organizations or 58.33% display navigation interface in their content area of the homepages, which help the readers to sort out specific information. This navigation interface is found to be located on the top right of the content area. Concerning the textual elements presented in the content area of the homepage, the results of move analysis revealed that the majority of tourist destination organizations employ Move 1, Move 2, Move 3, Move 4, and Move 5 on their homepages. However, the moves are not presented in a linear order and tend to be recycled several times when necessary.

Moreover, it can be seen that the content presented in the content area of the homepage is organized in the grid boxes. Each box usually comprises visual image, headline, and the textual description. Again, in one box, it is not necessary to contain all the 5 moves mentioned but the analysis found that 1 box may contain 2 or 3 moves altogether in this study. The following is the example from 1 grid box of DUK03. From this example, it can be seen that this box contains three moves which are Move 1, Move 2, and Move 13.

“Colwyn Bay/Rhos on Sea Beach: 2017 Blue Flag Award Winner - Colwyn Bay / Rhos-on-Sea beach is great for swimming, waterspouts and ...”.

The lowest area of the homepage is the footer area. The majority of the tourist destination organizations present *Move 10: Present corporate partners' logos** in this area rather than in the content area. Besides, copyright statement is also presented on this area.

In this chapter, the findings from 4 methods of data analysis are presented; included move analysis, linguistic features analysis, image-text relations analysis, and homepage layout analysis of the international tourist destination homepage corpus under this current investigation. The tourist destination is the final of the three genres from the tourism genre set. In the next chapter, the discussion of hotel, restaurant, and tourist destination corpora will be presented. The results of the hotel, the restaurant, and the tourist destination corpora will be compared. Some similarities and differences have been found.

CHAPTER 7

THE DISCUSSION OF HOTEL, RESTAURANT, AND TOURIST DESTINATION CORPORA

This chapter aims to offer a discussion on the findings by identifying the similarities and differences among the three corpora; namely, the hotels, the restaurants, and the tourist destinations. This chapter consists of 4 main parts; move analysis, linguistic features analysis, image-text relations analysis, and homepage layout analysis.

7.1 The Moves and Their Structure

As for the move analysis, the framework for online advertisement from van der Vliet & Redeker (2014) is used in all the three corpora. From the findings, some similarities and differences between these three corpora are worth discussing.

Table 7.1 below provides a summary of the moves found in the corpora of the hotel, restaurant, and tourist destination homepages. All the moves found in this study are rearranged according to their frequency.

Table 7.1 A summary of moves found in the hotel, restaurant, and tourist destination corpora

Hotel Corpus	Restaurant Corpus	Tourist Destination Corpus
Move 1: Get attention (100%)	Move 1: Get attention (100%)	Move 1: Get attention (100%)
Move 2: Detail the product/service (95.8%)	Move 2: Detail the product/service (100%)	Move 2: Detail the attractions and entertainments (100%)

Table 7.1 A summary of moves found in the hotel, restaurant, and tourist destination corpora (Cont.)

Hotel Corpus	Restaurant Corpus	Tourist Destination Corpus
Move 3: Establish credentials of the hotel (66.66%)	Move 3: Establish credentials of the restaurant (62.5%)	Move 3: Use pressure tactics (54.16%)
Move 4: Offer incentives (50%)	Move 4: Solicit response (58.33%)	Move 4: Establish a niche (50%)
Move 5: Endorsement or testimonials (45.8%)	Move 5: Reference to external materials (29.16%)	Move 5: Detail the transport options* (50%)
Move 6: Solicit response (29.1%)	Move 6: Endorsement or testimonials (29.16%)	Move 6: Recommend the dining destinations* (41.66%)
Move 7: Reference to external materials (25%)	Move 7: Establish a niche (16.66%)	Move 7: Offer incentives (37.5%)
Move 8: Establish a niche (25%)	Move 8: Provide detail of tourist attraction* (12.5%)	Move 8: Reference to external materials (37.5%)
Move 9: Provide detail of tourist attraction* (25%)		Move 9: Establish credentials (29.16%)
Move 10: Use pressure tactics (8.3%)		Move 10: Present corporate partners' logos* (25%)
		Move 11: Recommend the accommodations* (25%)
		Move 12: Solicit responses (16.66%)
		Move 13: Endorsement or testimonials (4.16%)

Note: * means the new moves found in the current corpora

From the findings, there are seven moves from van der Vliet & Redeker (2014) that can be found commonly in all the three corpora; namely, '*Get attention*', '*Detail the product/service*', '*Establish credentials*', '*Endorsement or testimonials*', '*Solicit response*', '*Reference to external materials*', and '*Establish a niche*'. Despite the similarities in move occurrence in all the three corpora, there are certain differences

regarding the writing strategies used in each corpus which will be elaborated in the later section. As for the frequency of occurrence, the present research's findings show that move '*Get attention*' is the only move that occurred 100% in all the corpora, followed by '*Detail the product/service*' (98.6%), and '*Establish credentials*' (52.77%). Therefore, these three particular moves that occurred more than 50% among the three corpora are worth paying attention to.

Firstly, move '*Get attention*' aims to attract customers' attention which can be delivered by using visual images and headlines. These two elements are considered as important aspects in any advertising campaign including online advertising in the hotel, restaurant, and tourist destination homepages. According to Duncan (2017), a great headline can turn a potential customer into a sale as it helps grab attention. The best headline should compliment the visual image by adding a meaning to it. It is also recommended to choose headline carefully as it should work with visual image to complete the story (Brunette *et al.*, 2011). However, further details of the linguistic features used in headlines and the relations between headlines and visual images will be elaborated in the Sections 7.2 and 7.3.

Moreover, it is also found that tourism advertisement relies heavily on visual images (Hiippala, 2013). As for the present research's corpora, the majority of the hotel, restaurant, and tourist destination homepages embrace the image-heavy design to attract customers' attention. According to Sutcliffe (2010), images help attract more attention than text on media, especially, photographs of people looking directly to the web user because it mimics human attention in the real world. Since this particular move occurred 100% in the current corpus, this research recommends hotels, restaurants, and tourist destination organizations to use attention-getting headlines and

visual images on their homepages because these elements are essential and obligatory to entice and stimulate readers' interest.

Secondly, the move '*Detail the product/service*' aims to provide details regarding product and service offerings. According to Entrepreneur Press & Rich (2008), it is important that e-commerce websites should provide product descriptions on their homepages to allow customers to learn about what products they are offering. It is also recommended to provide product photography to accompany the textual description. In the present corpora, only 1 out of 72 homepages did not employ this move (HUS01). Instead, HUS01 described its products and services indirectly through the move '*Offer incentives*'. Specifically, when HUS01 offered discounts and promotions on its homepage, the promoted products and services were mentioned. Even though HUS01 did not describe their products and services in detail, the readers could definitely understand what the business is all about because the hotel used words such as '*stay two nights or more*' and '*stay 3 nights or more in a Mini Suite or room with two beds*'. Besides, textual elements in HUS01 were accompanied by images of hotel rooms and hotel amenities. Therefore, the readers can easily understand that HUS01 is in a hotel business.

The last move that occurred more than 50% in the current corpora is the move '*Establish credentials*' which aims to generate trust to a business. According to Chitty *et al.* (2011), it is important for companies to create trust in their brands because it helps gain market share, customer loyalty, and company profitability. The current study revealed that the hotel homepages (66.66%) and the restaurant homepages (62.5%) employed this move more than the tourist destination homepages (29.16%). The reasons for this phenomena might be because generally, official tourist destination

homepages are picture-heavy to attract attention. The picture thumbnails are usually accompanied by a very brief textual description. For example, DUK01 provided an image of Stonehenge with the text saying “*Day trips from London: Windsor, Stonehenge & more*”, and DUS01 provided an image of pizza accompanied by the text “*The ultimate guide to NYC pizza*”. Hence, tourist destination homepages work as a front door to try to get the readers to read the contents provided in different web pages as there are a variety of tourism products in general, for example, accommodation, attractions, entertainments, and restaurants. Therefore, tourist destination organizations are more likely to keep it brief on the first page of the website and avoid being too text-heavy. In other words, the long descriptive detailed contents are not usually provided on the homepages but on different web pages. Besides, the tourist destinations under the current corpus were in the top 10 most visited countries in the world, so these destinations have already gained the public trust to some extent. Therefore, it could be a reason why these well-known destinations did not focus on establishing credentials.

On the other hands, hotel and restaurant businesses are highly competitive and difficult to sustain a competitive advantage (Enz, 2011). The majority of hotel and restaurant homepages in the current corpora employed this move to differentiate themselves from their competitors. Therefore, this research proposes that any tourism businesses that are in a highly competitive atmosphere should build their reputations and brands that are difficult to imitate. Additionally, they should promote their reliable performance and quality of their products and services on their homepages to ensure efficiency, guest satisfaction, and value for money.

There are several ways for business and individuals to create credibility. The present study found that the three corpora have some similarities and differences in

terms of writing strategies used. They will be elaborated in the later section. All in all, the moves '*Get attention*', '*Detail the product/service*', and '*Establish credentials*' are the fundamentals of writing the content presented on hotel, restaurant, and tourist destination homepages.

As for the differences, there are five moves that cannot be found in van Der Vliet & Redeker (2014) or, in other words, are newly discovered moves in the present research; namely, move '*Provide detail of tourist attraction**' in the hotel and restaurant corpora; moves '*Detail the transport options**', '*Recommend the dining destination**', '*Present corporate partners' logos**', and '*Recommend the accommodations**' from the tourist destination corpus. The moves with asterisks are the newly found moves in the current study. The reason of the absence of these moves from van der Vliet & Redeker (2014) could be because the present study used the data from three different sources; namely, hotel, restaurant, and tourist destination homepages, while van der Vliet & Redeker (2014) used the data solely from Dutch commercial advertisements from lifestyle and news magazines. Therefore, certain products could not be found from van der Vliet & Redeker (2014)'s corpus, such as tourist destinations, transport options, dining destinations, and accommodations. Additionally, the move '*Present corporate partners' logos**' was inspired by Bhatia (2005) who suggested that logo can be considered as a move. Therefore, the present study treats corporate partners' logos as a move. All details of such moves are already elaborated in Sections 4.1, 5.1 and 6.1. Following are the details of different writing strategies used in each move in different corpora.

Regarding the number of moves, it can be seen that the tourist destination corpus contains the highest number of moves which is 13 moves, while the hotel corpus

consists of 10 moves, and the restaurant corpus employs 8 moves. The reason why the researcher decided not to combine all 6 tourism products into 1 move as '*Detail the products and services*' is because the products and services advertised on the hotel and restaurant homepages are operated under the same owner and the same brand, for example, hotel spa, wedding venue, and catering service. However, the products and services advertised on the tourist destination homepages are from various companies, which usually are the partners with tourist destination organizations. Therefore, the traditional move '*Detail the products and services*' will be broken into several moves according to the different items of tourism products. Following are the seven moves that can be found similarly in all the three corpora. The similarities and differences regarding writing strategies used in each corpus will also be discussed.

1. Get attention. This move occurred 100% in all the homepages in the hotel, restaurant, and tourist destination corpora. All the three corpora used the same writing strategies to deliver this move, which are using headlines and visual images. As for the headlines, they are usually written in big, bold, and outstanding font which can be found in the form of both a noun phrase and a full sentence. Regarding visual images, they are used throughout the homepages in all the three corpora. It is suggested that images used in online tourism advertising must be relevant to the products and services the businesses try to sell and should be related to the destination. Also, they need to be interesting, bright, and vivid, so that they can draw attention from the readers. From the research findings, all the header images used in each corpus are related to the products and services that the businesses try to offer. Additionally, it is found that the majority of the visual images used in the hotel, restaurant, and tourist destination corpora are in bright and vivid color, which aim to illustrate the products and services, such as, the

internal and external decoration of hotels and restaurants, the food, the staff, the activities, and entertainment. However, there are several homepages that use black and white visual images on their homepages. For example, RFR01, RGE01, and RTH01 use black and white pictures to illustrate their chef and staff appearances, RUS02 and HIT02 use black and white to illustrate maps and RIT03 uses black and white to illustrate food. Particularly, black and white portraits have several advantages. For example, they are associated with aesthetic photography and set an intellectual and scientific tone. However, they create a distance between the person in the image and the perceiver (van der Land *et al.*, 2016). Therefore, there is no absolute formula to determine the best choice to choose the image colors because both color and black and white images have different artistic expressions which can deliver different emotions. Hence, this research suggests that to select whether to use color or black and white visual image depends on preference of each business regarding how they set their brand personality for their corporate branding. For example, if businesses want to portray their staff as intellectuals, they may want to use black and white portraits, on the other hand, if they want to portray their staff as fun people, they may want to use color portraits.

Regarding the headlines, it is recommended that short headlines and punchy-question headlines are recommended as they are good at catching the readers' attention. Concerning the headlines used in the current corpora, they tend to be written in short and precise form, such as *Rooms & Suites* (HIT02), *Christmas menu and gifts!* (RIT02), and *Christmas in Paris* (DFR01). There are a few homepages that apply punchy-question headline technique in the hotel and restaurant corpora, such as *What's nearby?* (HCH01) and *Eating seafood in Hamburg - at Liman's, where else?* (RGE03). Interestingly, on the contrary, this technique is widely used in the tourist destination

corpus, for example, *What's on in Paris* (DFR01), *What's on* (DCH03, DFR01, DFR02, DUK01), *How to go* (DTH01, DTH02, DTH03) and *Berlin 365/24. What's on in Berlin?* (DGE01). Furthermore, Mackenzie (2007) also points out that a traveling advertising likes to use a question headline to stimulate customers' desire to get the answer and entice them to read the content and find the answer, for example, *Will Mexico City Ever Be The Same?* and *Why Are Europeans The Best Kissers?*. On the contrary, Saxena (2006) pinpoints that a question headline is highly effective only in mystery stories to evoke curiosity, hint at motives and conspiracies. Therefore, this technique might not be favored in all occasions. Moreover, too many question headlines can turn off the readers probably because the content could look aggressive and untrustworthy. It is thus recommended that the writers keep the questions to a minimum for a greater impact. Thus, this research suggests that the writers should be careful when using this technique. Besides, the content writers should avoid using headlines that ask questions that most people already know the answer to or questions to which the readers can simply look for the answer on the Internet.

2. Detail the product/service and Detail the attractions and entertainment. The communicative purpose of this move is to describe the detail of product or service. There are 2 writing strategies used to deliver this move in the hotel corpus; which are describing product/service details and making a promise.

As for the restaurant and tourist destination corpora, only *describing product/service* writing strategy was used to convey this move. In the restaurant corpus, details of food, menu, restaurant atmosphere, location, staff, history of the restaurant, cooking school, catering service, and opening hours were pinpointed, which in the

tourist destination corpus, their towns, attractions and events were promoted in order to persuade the readers to come visit their places and/or attend their latest events.

All in all, it can be seen that the writing strategy '*making a promise*' was only found to be used in the hotel corpus. Some of the hotels employ this strategy to promote their mission and their employees' commitment to service quality. However, they do not make superior claims which are usually found in move '*Establish credentials*' rather than in this move.

3. Establish credentials. This move aims to create a positive image by building confidence and trust to the organization. Interestingly, 4 writing strategies were found in both the hotel and restaurant corpora; namely, using celebrity endorsement, claiming to be the first mover of the business, indicating a long establishment of the company, and presenting their staff's achievement. However, they were absent entirely from the tourist destination corpus.

There are 6 writing strategies used to deliver this move in the hotel corpus, namely, 1. Using celebrity endorsements, 2. Indicating a long establishment of the company, 3. Claiming themselves as a first-mover of a business, 4. Indicating their hotel star rating, 5. Presenting their staff's achievement, and 6. Claiming to offer the best product/service in town.

There are 9 writing strategies found to convey this move in the restaurant corpus, which are 1. Mentioning the sources of their suppliers, 2. Providing employee bios, 3. Presenting staff's achievements and experience, 4. Claiming to be the first mover of the business, 5. Claiming to be one of a kind, 6. Guaranteeing the quality of food and drink, 7. Praising their skillful staff, 8. Indicating a long establishment of the company, and 9. Using celebrity endorsements:

There are 2 writing strategies used to deliver this move in the tourist destination corpus, namely, 1. Claiming their authenticity, their superiority, and 2. Presenting their notable reputation.

First, it is undeniable to say that one of the important assets in both hotel and restaurant businesses is employee (Nestoroska & Petrovska, 2014). Specifically in a service industry such as hotel businesses, the staff are extremely important in order to provide a quality service and sustain competitive advantage. Similar to restaurant businesses, the chef's name is a valuable asset, especially when it comes to Michelin-starred chefs. This title helps enhance personal image as leaders in their field and also helps increase the value of the restaurants they are working for (RHTLaw Taylor Wessing, 2017). Hence, both the hotel and restaurant corpora are found to publicize their staff's experience, background, and achievements in order to establish credentials to their businesses.

Next, both hotel and restaurant businesses were found to employ the writing strategy of indicating a long establishment to promote that that they have been successful or accepted for a long time.

Lastly, businesses try to promote their places, products, and services by using celebrities and/or well-known figures' social status and fame. This strategy is one of the most popular advertising techniques worldwide (Leslie, 2011). It was found to be used in the hotel corpus more often than in the restaurant corpus, only 1 restaurant employed this strategy and none in the tourist destination corpus did. However, Sifferlin (2016) and Hudson & Hudson (2017) pinpoint that nowadays many chain restaurants, soda, fast-food, and sweet use celebrity endorsement to boost their visibility in the market, for example, McDonald's, Texas Roadhouse, Longhorn Steakhouse, and other

restaurant chains in the US sponsor athletes and musicians, such as One Direction, Beyoncé, Darius Rucker and Kenny Chesney to stand out from their competitors. However, the restaurants under this present research did not include any fast food nor chain restaurant. Hence, it can be assumed that celebrity endorsement might not be commonly used in fine-dining and mid-range restaurants. Furthermore, it is important to state that fine-dining restaurants do not want to be seen as too common or regular because their target customers are those who have high levels of disposable income. Therefore, suitable promotion methods should be used for specific nature or type of business in order to achieve an effective outcome.

As for the tourist destination homepages, surprisingly, this writing strategy was entirely absent from the current corpus. Considine & Haley (1992) also believe that this technique is widely used in tourism destination marketing as it helps draw attention and increase public's attention to advertisement. It is also considered as an effective marketing strategy since celebrity endorsers can promote positivity to the destination image. All in all, the reason why this writing strategy was absent from the current corpus might be because the tourist destinations included in the present study were already ranked in the top 10 most visited tourist destinations in the world which were well-known world-wide. Usually, the well-known destinations are more likely to focus on influencing potential customers to make immediate decisions rather than increasing awareness of the destinations (Ritchie & Crouch, 2003). Therefore, it could be claimed based on these findings that it is more necessary for under the radar tourist destinations to use celebrity endorsement to gain more attention. However, a personal survey of this incident outside the current corpus revealed that some tourist destinations that were not included in the present corpus used celebrity endorsement in their tourism advertising,

for example, Australia, Korea, Singapore, Sri Lanka, and Israel. On the contrary, well-known destinations with popular attractions should focus on communicating directly with customers to influence them to visit. According to Hanan & Putit (2014), pictures of destinations are extremely important to influence the readers and stimulate their interests to travel, especially, the images of destination posted on social media, such as Facebook, Twitter, and Instagram. These photos help create first impression toward the destination for people who do not know much about the destination. Hence, it can be concluded that the level of popularity plays a role when planning a marketing strategy used to promote a destinations and establish credentials.

As for the differences, the homepages in each corpus establish credentials differently because they have products in different types and natures. It can be seen that the hotel corpus focuses on hotel reputation, star rating, and long establishment. Besides, the hotels usually claim that their products/services are of superior quality. However, the restaurants try to build their accountability by mainly using positive attributes of their own staff and claiming the superior quality of ingredients by indicating their sources of supply. As for the tourist destination, the main focuses are on the attractions and entertainment. Thus, tourist destination organizations try to pinpoint and claim the authenticity of destinations and entertainment and market them as well-known attractions.

4. Endorsement or testimonials. This move also aims to establish confidence to the readers by using endorsement or testimonials. According to Barnett *et al.*, (2014), the testimonial given by customers is considered as a more meaningful statement to readers than a statement written by business owners themselves. However, it is worth mentioning that when companies want to put client's testimonials into their

advertisement, it is important to pay attention to the privacy of clients and inform them about the implications of their testimonials in advance. As for tourism industry, to establish company's credibility, it is critical to have external reviewers to verify company's performance (Patterson, 2016). McCabe (2012) also adds that the ability of an organization to meet its advertised values and promises in terms of service quality and other crucial factors is the key to establish credibility which can be communicated by using famous patrons and third-party endorsements. Butler (2012) indicates that endorsements and testimonials are commonly used in advertising because they help present the opinions of experts and product users. Specifically, positive opinions given from customers and experts help establish credibility to businesses. Campbell *et. al.*, (2017) also add that plain folks testimonials or testimonials given by friends, family members, and prominent figures in the community are the most common advertising techniques among all. In the present study, it was found that many hotels and restaurants presented their endorsement from external reviewers or well-known organizations on their homepages. Besides, plain folks testimonials were found to be used in both the hotel and restaurant corpora in part of TripAdvisor's reviews.

There are 2 writing strategies used to deliver this move in the hotel and restaurant corpora, i.e. indicating testimonials given by customers and indicating endorsement evidence given by people or organizations who recommend the hotel in order to promote its products to the public. As for the hotel corpus, the endorsement organization and testimonial sources found are from Condé Nast traveler, Forbes Travel Guide, and TripAdvisor, whereas in the restaurant corpus, the endorsement organization and testimonials found are from Michelin and TripAdvisor. There is 1 writing strategy used to deliver this move in the tourist destination corpus, which is

indicating endorsement evidences by organization such as 2017 seaside award, blue flag award, and green coast award.

5. Solicit responses. This move aims to provide contact details for the readers to contact the organization directly. Entrepreneur Press & Rich (2008) recommends that the first page of company's website or homepage should have contact information such as phone number (preferably toll-free) and e-mail address, so customers can reach the business when they have questions or when they want to place their orders. Moreover, providing contact information on company's homepages helps enhance company's credibility and customer's confidence in a business, probably because if a company does not provide enough information regarding who or what company is going to deliver the service or provide products on its website, the site may look suspicious. As for the current corpora, 1 writing strategy is used to deliver this move in the hotel, restaurant, and tourist destination corpora, which is to provide contact details such as hotel address, telephone number, and email address which allow customers to contact them directly.

Taking everything into account, the contact details given in each corpus are not entirely the same. The contact details that are usually given in the hotel corpus are the address, phone number, fax number, and email address. Besides, some hotels also give a contact person's name in this move. As for the restaurant corpus, the address and telephone number are generally found. However, the names of the contact persons and fax numbers were only found in only some hotels. Regarding the tourist destination corpus, only contact center number is found to be given which focuses on providing comprehensive services to the needs of tourists.

Contact information is useful to both customers and members of the press. Customers may want to contact the company to request more for information about the products/services, to complain about products/services, and to request a visit by press. Therefore, this part plays an important role for company's public relation and is central to the success of the brand (Levine, 2003). In terms of hotel's contact information, hotels usually provide all sources of contact information on their homepages. Specifically, hotels may offer several services, such as wedding and events, restaurants, spa, catering, job vacancies, and rooms. Hence, customers and press can have several choices to contact the hotels. As for restaurant's contact information, only phone numbers and addresses are commonly found because customers usually make a reservation by phone and they need an address to get to the restaurant. Lastly, the tourist destination homepages usually provide a variety of information including attractions, entertainment, upcoming events, accommodations, restaurants, and more. Therefore, the purpose of tourist destination website is to share tourist information from many tourism-related businesses. Usually, only contact center number of tourism organization is provided in order to offer help regarding any doubts of destination information. Therefore, it can be said that each business type provides different contact information depending on what is needed to be used to contact the business.

6. Reference to external materials. This move aims to offer other details for the readers to interact or stay connected with the business. There is 1 writing strategy found to convey this move in the hotel, restaurant, and tourist destination corpora, which is to provide other information sources that are available for the readers to interact with such as Facebook, Twitter, Instagram, website or blog. Scheine (2013) explains that there are several reasons that company should have social media icons on their websites. For

example, social media give potential customers different platforms to communicate with a company, increase business's credibility, encourage customers to share the content, and build a powerful referral network. Apparently, social media were widely integrated into all the three corpora in the current study. Therefore, the researcher believes that these external materials are important because they give the readers more choices to stay in touch with the business providers. Also, social media allow business providers to build intimacy and establish connections with their customers.

The present researcher conducted a small investigation in the current corpora regarding social media integration on the hotel, restaurant, and tourist destination homepages and found that 95.8% of the hotels integrate Facebook on their homepages, followed by Twitter (70.8%), Instagram (62.5%). As for the restaurant corpus, Facebook (75%) was the most commonly integrated one, followed by Twitter and Instagram which occurred 25% similarly. As for the tourist destination homepages, Facebook (66.66%) and Twitter (66.66%) were the most commonly included on the tourist destination homepages, followed by Instagram (58.3%) and Youtube (54.16%). These numbers revealed that each business should pay attention to social media provided to attract potential customers to pay a visit to their places and purchase their products and services.

7. Establish a niche. This move helps to indicate the importance or the need for the product or service, and/or to establish a niche. According to Dalgic (2006), when the competition increases in the market, niche market strategy helps companies to survive, grow, and become profitable. Covello & Hazelgren (2006) explain that niche marketing aims to refine and target their products/services to different buyer groups. This research suggests that if businesses want to stand out from their competitors, they

should find their niches and then employ this writing strategy. Particularly, this strategy is important in order to differentiate a company from others because nowadays there are many product choices and high competition in global market. Therefore, if a company is able to find the right segment of market, it will achieve large sales volume and profitability to survive. As for the current hotel, restaurant, and tourist destination corpora, some businesses in each corpus clearly define their niches on their homepages, for example, a hotel for adults that targets only customers older than eighteen years old, a pasta restaurant that claims to serve food within 2-3 minutes, and certain tourist attractions and events that are suitable for certain groups of people such as kids, teens, or pets. However, this writing strategy might not seem to be necessary to businesses that want to attract mass market or those that try to appeal to the whole market and attract the largest audience possible. Mass marketing is the opposite of niche marketing, so the content writers need to take brand positioning into consideration and choose writing strategies that are suitable for their own companies. From the current study, niche market strategy was used in all the three corpora. However, this strategy is more common in the tourist destination corpus (50%) than in the hotel (25%) and restaurant corpora (16.66%).

Two writing strategies are used to deliver this move in the hotel corpus. Firstly, The hotels can deliberately set out to associate their brands to satisfy specific customers' needs. Secondly, it is found that one hotel establishes a niche by claiming that they are the only hotel who provide certain products/service.

There is 1 writing strategy found to convey this move in the restaurant corpus. The restaurants differentiate their brands to satisfy specific customers' needs by restaurant

concepts. For example, RTH01 offers the organic dining concept using only organic ingredients.

There is 1 writing strategy used to deliver this move in the tourist destination corpus which is identifying different needs, different concepts, and different desire to travels of different groups of tourist.

7.2 The Key Linguistic Features

After identifying and comparing all the moves and writing strategies used in each move among the hotel, restaurant, and tourist destination corpora, this section will provide the results of the comparison analysis of key linguistic features found in the three corpora. However, the results will be illustrated as the whole picture, rather than in each individual move.

(a) The Use of Noun Phrase

From the research findings, there are four different types of noun phrases which consist of different modifiers; namely, noun as noun modifier, adjective as pre-modifier, adjective as post-modifier, and multiple combinations. Interestingly, multiple combinations or extremely compact noun phrases which contain varied pre-modifiers and/or post-modifiers are found to be used extensively in all the three corpora. Some examples of different types of noun phrases in the three corpora can be seen in Table 7.2.

The first type of noun phrase is a noun with noun modifier, which is known to be predominantly used in tourism and commerce (Ichim, 2006 cited in Bughesiu, 2015). From the research findings, this type of noun phrase was commonly found among the three corpora. Specifically, the noun modifier helps add meaning to the noun

that is being modified and gives more details, for example, *airport shuttle* and *vacation packages* (DCH01).

Next is adjectives as pre-modifier, which according to Bhatia (1993), are normally used to promote and describe products and services to target customers. Some examples found in the current corpus are *luxurious suites* (HTH01), *delicious food* (RUK01), and *top attractions* (DCH01). Specifically, incorporating positive and persuasive adjectives into advertisement can help businesses to portray positive and vivid images of tourist attractions to the readers (Dann, 1996; Henry & Roseberry, 1996; Garrido & Iborra, 2002; Boonchayaanant, 2003).

Then, there are adjectives as post-modifier. This type was not commonly found at all as it was used for a couple of times in the hotel corpus and was absent entirely in the restaurant and tourist destination corpora. Adjectives as post-modifier that were found in the hotel corpus are *Chauffeur service available* (HUK01) and *Treat someone special* (HUK01). The reason for the very low frequency of this noun phrase might be because it is largely confined to archaic and poetic use rather than everyday use (Huddleston, 1988). Besides, the most common types of post-modifiers used in everyday usage are prepositional phrases and relative clauses (Nordquist, 2017). According to Huddleston (1988), there are only certain situations that adjectives can occur after a noun. Firstly, adjectives placed after the words *something*, *anyone*, *nobody*, and *somewhere* (e.g. *someone strong* and *going anywhere nice?*). Secondly, adjectives used in set phrases loaned from foreign languages (e.g. *femme fatale*, *body politic*, *president elect*, and *chicken supreme*). Finally, adjectives used in poetry (e.g. *things forgotten* and *Tarzan Triumphant*). Hence, it can be said that this type of noun

phrase seems to be suitable in some contexts rather than in the context of hotel, restaurant, and tourist destination homepages.

Lastly, the ‘multiple combinations’ type of noun phrase was commonly found throughout the entire corpora. These multiple combinations are comprised of multiple adjectives, and/or multiple nouns in a sequence which help intensify the nouns, create more depth, carry out more meaningful content, and achieve a greater consumer effect. However, Buckingham (2016) opposes this idea as she believes that using multiple modifiers in one noun phrase might be ambiguous to the readers, especially when the readers are unfamiliar with the topics.

According to the research findings, noun phrases were found in several moves throughout the hotel, restaurant, and tourist destination corpora, including moves ‘*Get attention*’, ‘*Detail the product/service*’, ‘*Establish credentials*’, ‘*Offer incentives*’, ‘*Endorsement or testimonials*’, ‘*Solicit response*’, ‘*Reference to external material*’, ‘*Establish a niche*’, ‘*Provide detail of tourist attraction**’, ‘*Use pressure tactics*’, ‘*Detail the attractions and entertainment**’, ‘*Detail transport options**’, ‘*Recommend the dining destinations**’, and ‘*Recommend the accommodations**’. The only move that does not employ noun phrases was *Move 10: Present corporate partners’ logos** from the tourist destination corpus. The moves with asterisks are the newly found moves in the current study. The reason could be because this move did not have any textual description, but the visual element illustrating logo was treated as a move. Therefore, noun phrase was absent entirely from this move.

All in all, noun phrases were found in every single homepage in the current corpora. They can be used as an independent construction in the headline as seen in *Move 1: Get attention* and in the textual description. Usually, they were often used to

introduce the advertised product and/or service, for example, products and services' details, their qualities, their functions, and the expected outcomes if customers purchase their products/services. Therefore, noun phrases are an essential linguistic feature in advertising. This research recommends content writers to use modifiers that are suitable with the advertised products and services to achieve the most effective results (see 7.2b). As adjectives were the most commonly used noun modifiers, the next section will elaborate on the most commonly used adjectives in each corpus and also their semantic categories.

Table 7.2 The examples of noun phrases used in the three corpora

Types of noun phrase	Hotel corpus	Restaurant corpus	Tourist destination corpus
Noun as noun modifier	<ul style="list-style-type: none"> • <i>bedroom reservations</i> • <i>airport shuttle</i> 	<ul style="list-style-type: none"> • <i>paper filter coffee machines</i> • <i>lounge bar</i> 	<ul style="list-style-type: none"> • <i>Sightseeing Paris (DFR01)</i> • <i>Tourist info (DIT01)</i>
Adjective as pre-modifier	<ul style="list-style-type: none"> • <i>luxurious suites (HTH01)</i> • <i>traditional beer garden (HGE02)</i> 	<ul style="list-style-type: none"> • <i>delicious food (RUK01)</i> • <i>Fresh Ingredients (RUS01)</i> 	<ul style="list-style-type: none"> • <i>Top Attractions (DCH01)</i> • <i>a gracious smile (DTH01)</i>
Adjective as post-modifier	<ul style="list-style-type: none"> • <i>Chauffeur service available (HUK01)</i> • <i>Treat someone special (HUK01)</i> 		
Multiple combinations	<ul style="list-style-type: none"> • <i>the dizzyingly fast pace of Shanghai (HCH03)</i> • <i>a luxurious five-star experience</i> 	<ul style="list-style-type: none"> • <i>authentic Italian panini (RIT01)</i> • <i>the Cona Vacuum coffee maker (RFR01)</i> 	<ul style="list-style-type: none"> • <i>your official city guide to London (DUK01).</i> • <i>jewels of home-grown Catalan architecture (DSP01)</i>

(b) The Use of Adjectives

Adjectives are used vastly in all the 3 corpora. The top 4 most widely used adjectives in each corpus are presented in Table 7.3 which aims to compare the

similarities and differences among these 3 corpora. These adjectives occurred in different frequencies in each corpus. The top 4 adjectives used in the hotel corpus occurred more than 13 times, those in the restaurant corpus occurred more than 8 times, and those in the tourist destination corpus occurred more than 11 times. Puri (2012) provides a list of the top 20 most powerful words in advertising that have persuasive characteristics which consists of pronouns, nouns, verbs, and adjectives. All the adjectives that appeared in Puri (2012)'s list are *free*, *new*, *exclusive*, *fast*, and *unique*. Only three of these words are also found to be used among the three corpora, namely, *unique*, *new*, and *free*.

Table 7.3 The comparison of the most frequently used adjectives in the three corpora

Hotel corpus	Restaurant corpus	Tourist destination corpus
<i>Modern</i>	<i>New</i>	<i>New</i>
<i>Contemporary</i>	<i>Fresh</i>	<i>Top</i>
<i>Luxurious</i>	<i>Great</i>	<i>Free</i>
<i>Unique</i>	<i>Perfect</i>	<i>International</i>

To begin with, the top 4 adjectives used in the hotel corpus are *modern*, *contemporary*, *luxurious*, and *unique*. These words are found to be used to describe hotel products and services, for example, lifestyle, style of decoration, location, and the hotel experience as a whole. According to Graeff (1996), customers tend to be persuaded by advertisements of products and services that are congruent to their self-images. Concerning the hotels under the present investigation, the majority of them are luxury 4 to 5 stars hotel and their target customers are those who have high levels of disposable income. Therefore, as expected, the word *luxurious* was in the top 4 most

commonly found adjective in the hotel corpus to represent the luxury branding status. According to Conner (2015), a luxury product/service is purchased based on emotion more than on pricing, physical timing, or need. Therefore, the researcher believes that it is vital for the company to promote the right emotional attachment and sensory perception to their target customers.

As for the restaurant corpus, the words *new*, *fresh*, *great*, and *perfect* are the top 4 most frequently used. Interestingly, the word *new* was also the most common adjective in the tourist destination corpus. However, it was used in different contexts and meanings. These 4 words were used to illustrate restaurants' product, quality of food and service, staff, atmosphere, and location. Different than the hotel homepages where style of decoration and lifestyle were the main focuses, restaurants tended to highlight a quality of food by indicating that they used new and fresh ingredients. Besides, the quality of service was also important in the restaurant corpus. The restaurants tended to promise customers with great quality of service and perfect location. Reid & Bojanic (2009) conducted a survey in order to find attributes that are important to customers when choosing a restaurant. Their results show that *quality of food* is very important to customers in choosing a restaurant. Besides, *price*, *type of food*, *service quality*, *location*, and *atmosphere* are also the factors that customers take into consideration when selecting a restaurant. All in all, the findings from the current study regarding the frequent adjectives used in the restaurant homepages correspond with Reid & Bojanic (2010)'s survey. Therefore, it is recommended for restaurants to pinpoint such attributes onto their homepages to entice interest and to convince potential customers to go to their places.

Lastly, the words *new*, *top*, *free*, and *international* are the top 4 adjectives used in the tourist destination corpus. Tourist destinations use these adjectives to emphasize attractions, entertainment, and tourism products. The word *new* is used to describe tourism products that are recently introduced. The word *top* is usually used in rankings which tourist destination organizations usually provide to determine best spots to visit on their homepages, such as top attractions and top 13 cosy pubs. These lists help facilitate potential visitors to choose and visit their travel destinations. As for the word *free*, tourist destination homepages tend to offer a variety of free offers and deals, for example, free public transportation and free entrance to certain tourist attractions to gain more visitors. Last is the word *international* which is used to express airport, exhibitions and events that involve several countries. All in all, the focuses of tourist destination homepages are to provide information regarding newly-opened destinations, top ranking destinations, free entry attractions, and international events. Particularly, tourism industry has reached the stage of maturity (Rewtrakunphaiboon, 2009; Devashish, 2011) or a decline in the growth rate of visitor arrivals and other tourism-related activities. At this stage, destination is incapable of enticing new visitors (Weaver & Lawton, 2013). Therefore, it is important for tourist destination organizations to find new target market segments and update new products and services, which can be done by developing new events, packages, and promotional materials (Kolb, 2006). Therefore, it is no surprise to see several tourist destination organizations in the current corpus trying to promote new attractions and events and offer a variety of promotional packages and free offers to attract more tourists.

Besides, many adjectives can be grouped into the same semantic category. Some of these categories are adopted from the categories of accommodation discourse

and adjectives proposed by Pierini (2009). This section will compare similarities and differences between semantic categories found in the three corpora.

Table 7.4 The comparison of semantic categories of the adjectives found in the three corpora following Pierini (2009, p.104)

Hotel corpus	Restaurant corpus	Tourist destination corpus
Extraordinariness	Extraordinariness	Extraordinariness
Style*	Atmosphere	Oldness*
Quality*	Staff qualification*	Newness
Space	Authenticity	Space
Privacy*	Flavor*	Popularity
Emotional impact	Space	Tradition
Authenticity	Cooking technique*	Food-related*
Newness	Diversity*	Style*
Tradition	Food appreciation*	Pricing*
Food appreciation*	Newness	Speed and pace*
Aesthetic appreciation	Oldness*	Authenticity
Popularity	Food label*	Niche*
Money saving	Aesthetic appreciation	Diversity*
Wellness	Pricing*	Internationality
		Money saving
		Disorderliness*
		Recommendation*

Note: * means the new semantic categories found in the current corpus

From Table 7.4 above, there are 14 semantic categories of adjective found in both hotel and restaurant corpora and 17 semantic categories in the tourist destination corpus. However, only 3 semantic categories are found similarly in all the three corpora; namely, *extraordinariness*, *space*, and *newness*. That means, all the corpora use

adjectives to describe remarkable attributes, spatial concepts, and to promote something that is recently discovered, made, or created in their businesses.

As for the *extraordinariness* category which is the biggest cluster among all, hotels, restaurants, and tourist destinations use high emotion persuasive words such as *luxurious, exquisite, unique, out-of-this-world, and captivating* to emphasize positive attributes, evoke desire, and persuade the readers to make a purchase. Surprisingly, the adjective *beautiful* is only found only in the restaurant corpus, which appeared 4 times. Usually, hotels, restaurants, and tourist destination organizations use more intense adjectives to describe aesthetics. This strategy falls into euphoric strategy which is usually found in the language of tourism as the adjectives used provide positive, vivid, and emotional description to the destinations (Dann, 1993).

As for the *space*, this category is used to define the amount of space occupied by someone or something, for example, *large, spacious, tiny, and barrier-free* is which is also found in all three corpora. Hotels and restaurants usually advertise the size of the facilities of their places on their homepages to entice the readers' interest, while tourist destination organizations use adjectives in this category to describe the size of attractions and entertainment, for example, *big events* and *lavish ambience*.

Last is the *newness* cluster. Hotels, restaurants, and tourist destination organizations usually promote their products/services by highlighting the newness of the products by using terms such as *new, latest, fresh, and newly discovered*. The concept of newness is used vastly in tourism homepages presented in the current study. It can be implied as originality, for example, *newly-discovered wines* and *the latest technology*. Moreover, it can be implied as recently made or obtained, for example, *fresh and high quality Italian products*.

Regarding the differences, from Table 7.4, twenty semantic categories with star (*) are newly found categories that did not exist in Pierini (2009), for example, style* and quality* from the hotel corpus, staff qualification* from the restaurant corpus, and oldness* from the tourist destination corpus. Examples of adjective used in each categories can be found in Table 4.5, 5.5, and 6.5. The reasons why there are several new semantic categories found in the current corpora might be because Pierini (2009) analyzed the data from British hotel websites but the present study analyzed the data from the international hotel, restaurant, and tourist destination homepages. Therefore, the current corpora consisted of more diverse products and services. Besides, even though both the present study and Pierini (2009) analyzed data from hotel advertising, the sources of data were different. Pierini (2009) solely focused on British hotel websites, while the current corpus paid attention to the hotel homepages from 8 different countries. Therefore, the notion of culture might play a role when hoteliers from different countries consider word choices in advertising. There are many scholars such as Jones (1970), Majid (2013) and Harun *et al.* (2014) who agree that culture affects advertising content. As a result, the linguistic features used in advertisement from different countries may be varied according to different cultures.

(c) The Use of Emphatic Speech by Using Superlatives

Apart from multiple adjectives used in the three corpora, there is also a certain amount of superlatives used in the present research's corpora. Table 7.5 illustrates the most frequent superlatives used in each corpus. From the research findings, there are some similarities and differences found. The superlatives '*The best/best*' and '*The most*' are found to be used frequently among hotel, restaurant, and tourist destination homepages. Usually, advertisers make use of superlatives to promote

their products and service and claim to outperform their competitors in the regional market they are serving. For example, *Cocotte will bring the best coffee in Bangkok to your table* (RTH01) and *....in the world's most famous theater district* (DUS01).

However, there are also certain different findings regarding the most frequent superlatives used in each corpus; namely, the words *'the first/first'* from the hotel corpus, *'the finest'* from the restaurant corpus, and *'the biggest'* from the tourist destination corpus. Therefore, it can be said that each corpus has different focuses when advertising their products/services. That means the hotels try to claim that they are the first mover to increase company's credentials. For example, the hotel HSP01 claims to be the first studio of Pablo Picasso, and the hotel HGE01 claims to be Berlin's first luxury boutique hotel. In the restaurant corpus, the restaurants usually highlight the excellent quality of their ingredients, dishes, and their top-notch locations by using the terms *'The finest'*. For example, both the restaurants RTH01 and RGE03 advertise that they only use the finest ingredients at their restaurants. Lastly, the tourist destination organizations tend to promote the outstanding of their attractions and entertainments regarding their size and reputation by using the terms *'The biggest'*, for example, *Berlin's biggest show and the biggest theatre stage in the world*.

Interestingly, even though there is a high amount of superlatives used across the three corpora, some scholars opposed the idea of using superlatives in advertisement, such as Kalb (1992; 1997) and Kalmane (2010). These scholars suggested that a company should avoid using superlative in its advertisements if it cannot prove that its product are the best in its field. However, the present research found that there were many hotels, restaurants, and tourist destination organizations that used superlative claims without any supportive evidence. The reason might be

because the tourism language in general is the language of exaggeration (Dann, 1996). Hence, these tourism service providers try to present themselves as idyllic places to attract more tourists or customers to their places. By using superlative, it helps deliver a positive impression to the destinations and arouse customers' desire to visit.

Table 7.5 The comparison of the most frequently used superlatives in the three corpora

Hotel corpus	Restaurant corpus	Tourist destination corpus
<i>The best/best</i>	<i>The best/best</i>	<i>The best/best</i>
<i>The most + Adj.</i>	<i>The most + Adj.</i>	<i>The most + Adj.</i>
<i>The first/ first</i>	<i>The finest</i>	<i>The biggest</i>
<i>The latest</i>		<i>The latest</i>

(d) The Use of Ego-Targeting Phrases

From the research findings, the plural pronouns “we”, “our”, and “us” are used extensively in all the three corpora as these pronouns give businesses a more corporate feel. Specifically, hotels, restaurants, and tourist destinations are more likely to present themselves as a team rather than a single person. According to Scheibmann (2004), different pronouns are able to either include or exclude the reader and create a close or distant feeling. Particularly, the first and third person pronouns deliver exclusiveness, while second pronoun is often seen as inclusiveness. Hence, from the present research's findings, tourism service providers want to create intimacy and include the reader as a part of their community by using personal pronouns, such as *we* and *you*. However, the pronoun “us” can only be found in the tourist destination corpus, for example, *contact us* and *give us a call*. Krakovsky (2012) indicates that the pronoun used in advertisement can make a big difference in attitudes toward brands. The

pronoun “we” tends to reinforce the sense of closeness to the brand rather than other pronouns. Besides, the hotels, restaurants, and tourist destination organizations use the pronouns “you” and “your” to speak directly to the readers who read information on their homepages.

Table 7.6 The comparison of the most frequently used pronouns in the three corpora

Hotel corpus	Restaurant corpus	Tourist destination corpus
<i>Our</i>	<i>Our</i>	<i>You</i>
<i>You</i>	<i>We</i>	<i>Your</i>
<i>Your</i>	<i>You</i>	<i>Our</i>
<i>We</i>	<i>Your</i>	<i>Us</i>

7.3 The Relationship Between Visual and Textual Elements

The hotel, restaurant, and tourist destination corpora demonstrate that all homepages are packed with visual images. Some images are stand-alone, while some are accompanied by texts. According to Urry (1995; 2002), tourist consumption is primarily based on visual images, and the appropriation of visual images used to illustrate places is vital for tourists’ experiences. Therefore, it can be indicated that visual images are important elements in tourism advertisement. Moreover, visual images presented in tourism destination websites are normally used in persuasive communication as they can positively affect mental imagery processing and stimulate a strong urge to travel (Lee & Gretzel, 2012). Online advertisement normally combines textual and visual elements together. Cook (1992) and Forceville (1996) suggest that delivering both visual and textual elements in promotional discourse helps to convey a

better message. In the present study, there are many status and logico-semantic relations between visual and textual elements found. Some relations are found specifically in certain moves, while some are found in every move. The detail will be elaborated in the later section.

In this section, the relationship between visual and textual elements that occurred in the hotel, restaurant, and tourist destination corpora will be compared. Tables 7.7 and 7.8 below provide a summary of image-text status and logico-semantic relations found in all the three corpora. All relations are presented according to their frequency. The percentage presented on the Tables are the percentage of occurrence in each move in each corpus. For example, the status relation '*unequal (text subordination)*' which occurred 100% in the hotel corpus means this relation occurs in every move in the hotel corpus.

Table 7.7 A comparison of image-text status relations in all the three corpora

Status	Hotel corpus	Restaurant corpus	Tourist destination corpus	Total
Unequal (text subordination)	100%	87.5%	100%	95.83%
Unequal (image subordination)	20%	87.5%	53.84%	53.78%
Equal (independent)	30%	12.5%	0%	14.16%
Equal (complementary)	0%	0%	7.69%	2.56%

Table 7.8 A comparison of image-text logico-semantic relations in the three corpora

Status	Hotel corpus	Restaurant corpus	Tourist destination corpus	Total
Extension	90%	87.5%	100%	92.5%
Exemplification (image more general)	70%	62.5%	100%	77.5%
Enhancement by place	50%	50%	76.92%	58.97%
Enhancement by time	0%	37.5%	23.07%	20.19%
Projection (locution)	0%	37.5%	0%	12.5%
Enhancement by reason	0%	12.5%	0%	4.16%

From the research findings, 4 status relations were found in the present study. The status '*Unequal (text subordination)*' occurred the most frequently which is 95.83%, followed by the status '*Unequal (image subordination)*' which achieved 14.16%. Then, the status '*Equal (independent)*' occurred 14.16% and lastly the status '*Equal (complementary)*' achieved 2.56% among the three corpora.

Concerning logico-semantic relations, there are 6 logico-semantic relations found in the present research. Certain logico-semantic relations only occurred in a particular corpus and some relations were completely absent in a certain corpora. The relation '*Extension*' achieves the highest number of occurrence which is 92.5%, followed by '*Exemplification (image more general)*' (77.5%), and '*Enhancement by place*' (58.97%). As for the status '*Enhancement by time*', it achieves 20.19% occurrence and is found in only the restaurant and tourist destination corpora. '*Projection (locution)*'

and the status '*Enhancement by reason*' were found only in the restaurant corpus. Both status and logico-semantic relations will be elaborated respectively according to their frequency.

- **Status relation -Unequal (text subordination):** This status relation occurs 95.83% which means the majority of tourism homepages arrange their visual images as a center of attention which can be realized by the size of the images which are usually significantly larger than the size of text. From the results, this status relation is found to be used in every single move in the hotel and tourist destination corpora. Similar to the present research result, Jeong & Choi (2004) also believed that the content and the pictures presented on tourism websites are important predictors of customers' attitudes toward the website. Particularly, when the images used in tourist destination websites are realistic, customers shows more favorable attitudes and higher behavioral intention. Besides, several scholars such as Berry & Clark (1986), Koernig (2003), and Krentler & Gultinan (1984) agreed that visual images presented online help customers acquire a virtual experience of the products and make them feel more familiar with the company's products and services. Therefore, this research suggests that all tourism service provider' homepages should present high quality realistic visual images of their products and services to entice customers' attention, to make them interested in the products/services, and to persuade them to make a purchase.

Meanwhile, this status relation was totally absent in the restaurant corpus in the move '*Establish a niche*'. Particularly, this move from the restaurant corpus was not accompanied by any images. This move was employed by 4 restaurants; RUS01, RTH01, RUK02, and RCH03. Specifically, RUS01 accompanied this move by two Youtube videos. As the current study only paid attention to visual images, these

Youtube videos were excluded from the analysis. RTH01 explained its niche at the top of the content area of their homepages where this section usually contains no image. RUK02 organized its content into three columns. Its niche was indicated on the third column of its homepage where there was no image provided. RCH03 did not accompany their texts with any images. Figure 7.1 is the example of the status relation ‘*Unequal (text subordination)*’ which is the product of the present study.

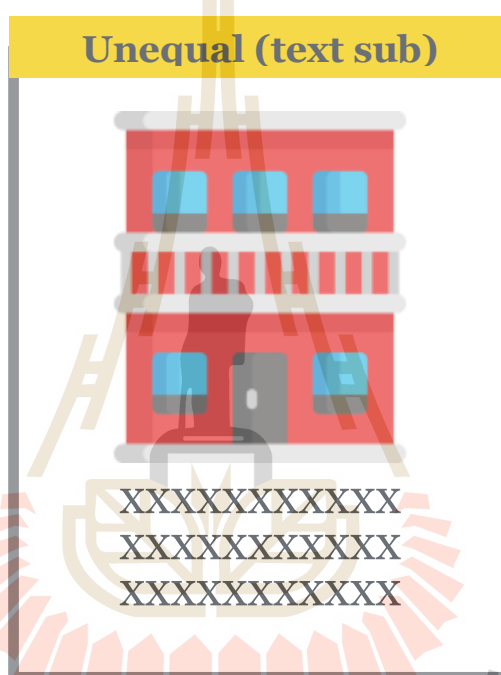


Figure 7.1 Example of status relation ‘*Unequal (text subordination)*’

- **Status relation -Unequal (image subordination):** Overall, this status relation achieves 53.78% occurrence in the three corpora. In this case, the text is the focal point rather than images which can be realized by the text space being larger than the image space. However, this status relation occurred most frequently in the restaurant corpus (87.5%), and less frequently in the tourist destination corpus (53.84%), and the hotel corpus (20%).

Regarding the restaurant corpus, this status relation is found in every move except move *'Establish a niche'*, which is not accompanied by any images in this current corpus. Concerning the tourist destination corpus, this status relation is found in every move except moves *'Get attention'*, *'Offer incentives'*, *'Solicit responses'*, and *'Endorsement and testimonials'* as such moves use images as a focal point rather than text. According to Salway & Martinec (2002), this relation is usually found on news websites, where images accompanying news stories occupy only 5-10% of the page space. McWade (2010) pointed out an interesting fact that there are 2 ways of organizing text and image, which are; *big image and small text*, and *big text and small image*. Either way actually works well to deliver a message to audiences. As for *big image and small text*, the focal point is on an image. This technique works well with both photos and line art, whereas *big text and small image* helps deliver a more sophisticated feel. Hence, the researcher believes that there is no absolute best way to organize image-text ratio. However, it depends on the website style, theme, and where the content editors and web designers want the focal points of the homepage. Figure 7.2 is the example of the status relation *'Unequal (image subordination)'* which is the product of the present study.

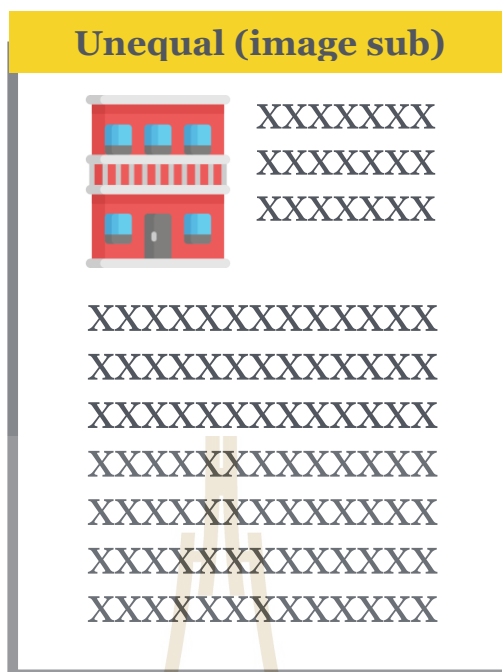


Figure 7.2 Example of status relation ‘Unequal (image subordination)’

- **Status relation -Equal (independent):** This status relation achieves 14.16% among all the three corpora. However, this status relation is entirely absent from the tourist destination corpus. This relation can be realized when both text and image can be understood independently without depending on one another. As for the hotel corpus, this status relation is found in moves ‘*Endorsement or testimonials*’, ‘*Solicit responses*’, and ‘*Reference to external material*’. Regarding the restaurant corpus, this status relation is only found in move ‘*Solicit responses*’.

From the results, the visual images that can be understood without depending on text are maps, social media buttons, and widgets displaying the latest reviews and awards received from organizations such as TripAdvisor travellers’ choice award. Maps can only be found to accompany by the text in move ‘*Solicit responses*’, while widget illustrating received award and customers’ reviews can be found in the move

'Endorsement or testimonials'. As for the move *'Reference to external materials'*, social media buttons or banners such as Facebook, Twitter, and Blog were found to accompany this move.

Martinec & Salway (2005) provided a good example of a map and its textual description which they categorized as the status relation *equal-independent*. Kress & van Leeuwin (1996) indicated that a figure of map and its textual indication are considered as a 'symbolic attributive process' in which a map works as a *carrier* and the textual description of a map works as an *attribute*. In other words, the textual description is an identifier of a map. In the present study, a map that illustrates a location of a business can be understood clearly on its own because there is a clear indication regarding where the business is located, including street names, bus stop stations, and local businesses nearby. It is worth mentioning that the majority of maps integrated on the hotel, restaurant, and tourist destination homepages are from the *Google Map*. Therefore, the map styles are no significantly different. Besides, the textual description that is accompanied by the map usually indicates a full address of a business which actually repeats the information provided on the map in parallel. Therefore, a map and textual description are considered to have *equal-independent* status relation.

Furthermore, it is worth pinpointing that visual images illustrate social media buttons and widget displaying awards and testimonials always consist of company's logos. In particular, social media buttons are hyperlinked buttons with logos of social networks. These social media buttons located in the content area of homepages are always accompanied by the text, such as *follow us on Instagram* and *follow us on Facebook*, aiming to persuade customers to contact them through different channels and/or read more information about them. Since a logo is a graphic symbol used to

represent a company, it can be understood on its own, especially, the social media logos such as *Facebook*, *Twitter*, and *Instagram* which are recognized almost everywhere. Also, some homepages in the current corpora integrated social media buttons without any textual description. Therefore, this incident can be an implicit indication that social media buttons and their accompanying textual description have ‘equal-independent’ relation.

As for visual images showing award of excellence winners, tourism businesses usually presented them in the form of logos and badges (as seen in Figure 7.3) which were usually found in movie ‘*Establish credentials*’, these logos usually consist of award names, years, and company’s logo. Many businesses in the current corpora presented these award logos and badges without any textual description because an award logo itself can be understood clearly on its own. Therefore, this kind of visual image can be used both ways. The award logos work as evidences of company’s accomplishment. Hence, this research recommends that they should be integrated into company’s homepage because these awards provide credibility and recognition, and help improve company’s brand value as a whole.



Figure 7.3 Example of status relation 'Equal (independent)'

- **Status relation - Equal (complementary):** This particular status relation occurred 2.56% **overall** and was found only in the tourist destination corpus in the move 'Offer incentive'. This status relation can be realized when both text and image need to work together to communicate a message to the readers. For example, from Figure 7.4, the image of a church consists of the text-on-image indicating "10% online". That means, customers will get 10% discount from the original price of 14.40 euro when they book this tour online. So, the purpose of this advertisement is to offer incentives to customers. Therefore, both textual and visual parts of this advertisement are needed to understand the whole picture.



Figure 7.4 Example of status relation ‘Equal (complementary)’ from DSP01

The next type of image-text relation that will be discussed in this section is logico-semantic relations. It will start with the most commonly found relation which is *extension*, followed by *exemplification*, *enhancement by place*, *enhancement by time*, *projection (locution)*, and *enhancement by reason*.

- **Logico-semantic relation - Extension:** The most frequently found logico-semantic relation was extension which occurred 92.5% overall. This relation was found in every move in all the three corpora except moves ‘*Provide detail of tourist attraction**’ from the hotel corpus, and ‘*Establish a niche*’ in the restaurant corpus. This relation was absent from the move ‘*Provide detail of tourist attraction**’ could be because the text used to explain this move usually refers to the location of the destinations. Therefore, the most common relation found in this particular move was

‘*Enhancement by place*’. As for the move ‘*Establish a niche*’ in the restaurant corpus, the relation *extension* was absent probably because this move in the current corpus was not accompanied by any image.

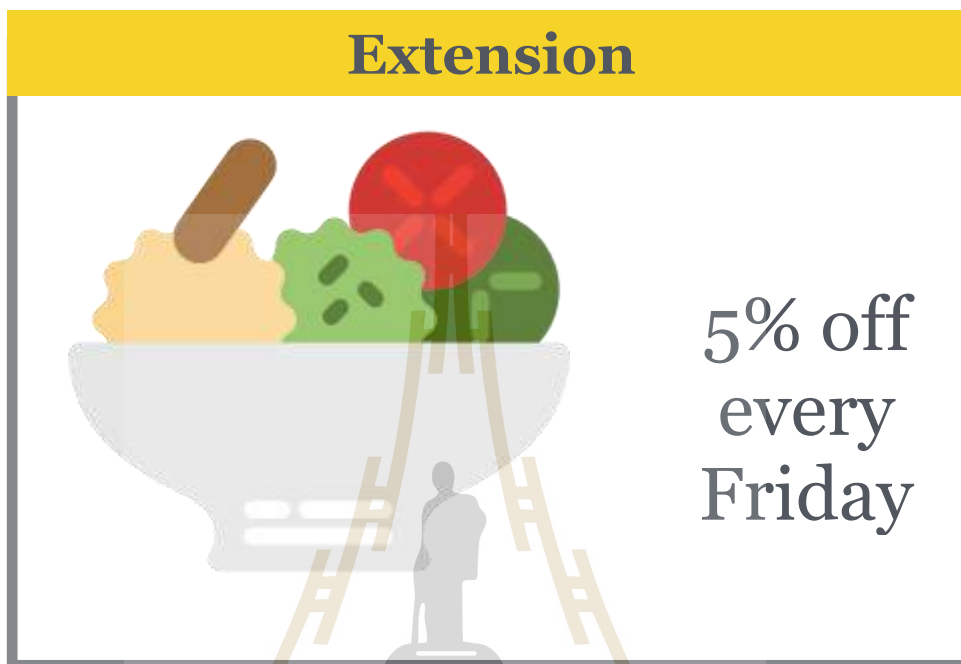


Figure 7.5 Example of logico-semantic relation ‘Extension’

Specifically, this relation can be realized when either text or image adds new information to one another. A good example of extension relation can be seen in Figure 7.5. The text indicates “5% of every Friday” and there is an image of salad. In this case, the text adds extra information that cannot be deduced from the image. Therefore, text and image in Figure 7.5 are related by extension.

Importantly, it is worth mentioning that the system of status and logico-semantic relations by Martinec & Salway (2005) does not touch upon the relation when an image is used for decorative purpose. However, there are many cases from the current study in which images are used for pure decoration. These decorative images in relation to

texts, therefore, can be categorized as extension relation. According to Carney & Levin (2002) who described the *decorational* function in their multimodal analysis model, *decorational pictures* only serve decorative purposes which contain little or no additional information to the text. They also gave an example of a sun image being a decorative picture located in the brochure of traveling to Egypt. To clarify, the image of the sun carries little or no relationship to the text. Mash & White (2003) added that an image that serves decorative function helps make the text more attractive without having any effect on understanding the text. Both Carney & Levin (2002) and Mash & White (2003)'s models only focus on the image functions in the text but do not consider text functions for images. Taking this limitation into account, when an image is used to decorate the texts, it does not give additional information to the text. On the contrary, the text adds additional information that cannot be deduced from the decorative image. Therefore, image-text relation is extension.

An example can be seen in Figure 7.6 in which the image illustrates a dessert and the text describes a restaurant history regarding the year of establishment, the owner inspiration, and also his passion for interior design. There is no connection between the image and the text. However, the text description adds new information that cannot be extracted from the image. Therefore, image-text relation is extension according to Martinec & Salway (2005)'s framework.



Figure 7.6 Example of logico-semantic relation ‘Extension’ from RGE01

- **Logico-semantic relation - Exemplification (image more general):** This relation achieves 77.5% occurrence overall. Particularly, this status relation is found in the tourist destination corpus (100%) and the hotel corpus (70%). When the image and text have exemplification relation, either text or image exemplifies the other. A good example of this relation can be seen in Figure 7.7 where there is an image of food and the text below them indicates the dish names. The text below the image indicates “*Spicy Carrot Sald*”. Therefore, the image helps exemplify the text. This relation is found to be vastly used in moves ‘*Detail the product/service*’ and ‘*Detail the attractions and entertainment**’.

Salway & Martinec (2002) provided a good example of exemplification relation presented in the online news on the website BBC. The textual element on a webpage was about ‘*Queen in Liverpool for Ceremony*’ and was accompanied by a headshot of

Queen Elizabeth II. Salway & Martinec (2005) explained that the Queen's headshot was used to elaborate the text as the image helps specify what the Queen looks like. The image of the Queen and text had exemplification relation. Therefore, similar to Salway & Martinec (2002), the images of dishes in Figure 7.7 were used to elaborate the text to specify the appearance of the dishes visually.

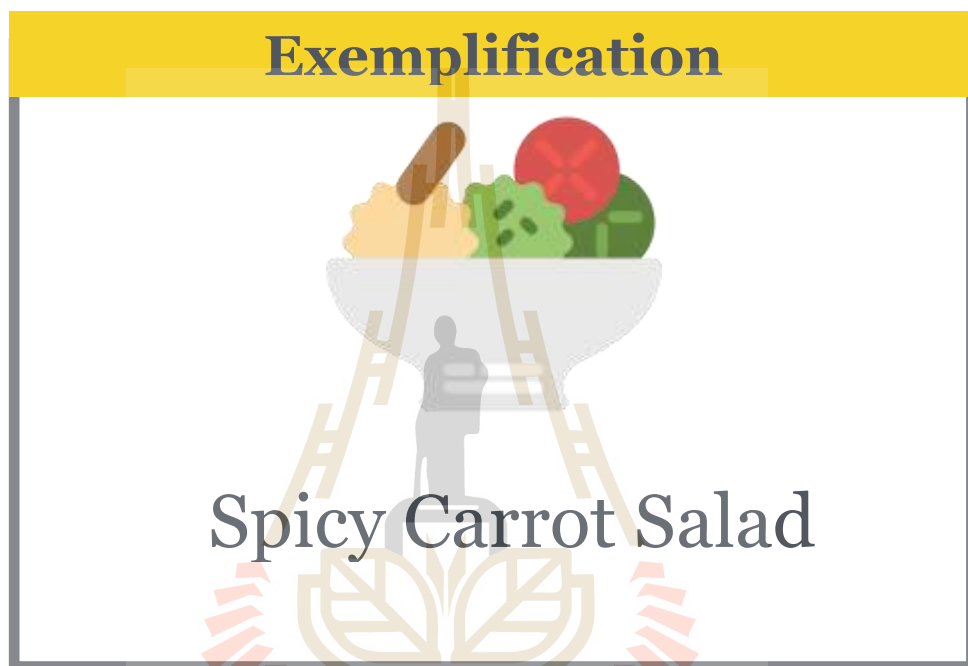


Figure 7.7 Example of logico-semantic relation ‘Exemplification (image more general)’

- **Logico-semantic relation - Enhancement by place:** This relation is quite similar to the relation ‘*Exemplification*’. The only difference between these 2 relations is that the text or image helps indicate the location. Enhancement by place occurred 58.97% overall. Specifically, it is found the most frequently in the tourist destination corpus where there are several images of destination and there are text captions indicating names of the location. In Figure 7.8, the image shows a Bigben and the text helps locate that the Bigben from this image is located in London. Therefore, the text

enhances the image by place. This relation occurs the most frequently in moves '*Get Attention*', '*Detail the products/service*', and '*Detail the attractions and entertainment**' from the restaurant and the tourist destination corpora, and move '*Provide detail of tourist attraction**' from the hotel corpus.

According to Jones (1992, p. 915), artifacts and images "*cannot speak for themselves, they need written captions and labels to give them meaning*". Goldsworthy (2010) also added that captions help determine the meaning of images by referring and locating them in a larger discursive context. A good example can be seen from Azariah (2017) who analyzed photographs and texts presented on multiple traveller social media channels. When these travelers shared images on *Instagram*, *Flickr*, or blog, they always pinpointed locations of the images by using captions, hashtags, or tags. At the same time, they also inserted their own experiences in narrative style. Particularly, captions are the way that they present themselves online. However, those captions also tended to have an undertone of commercialization as the writers wanted to persuade the readers to purchase certain product or service. Similarly, the current study found that it is rare that photos in tourism websites are presented without any textual description. Especially, all tourist destination organizations and some hotels presented many destinations, events, and attractions on their homepages (as seen in moves '*Detail the products/service*', and '*Detail the attractions and entertainment**', and '*Provide detail of tourist attraction**'). Photos of destinations and events were always found to be accompanied by captions or narratives which consist of locations. Importantly, if the communicative purpose of the text and image is to persuade the readers to visit a certain destination, the tourism business providers should make sure that they provide the

readers a clear indication of locations in order to assist with the traveling and avoid confusion.

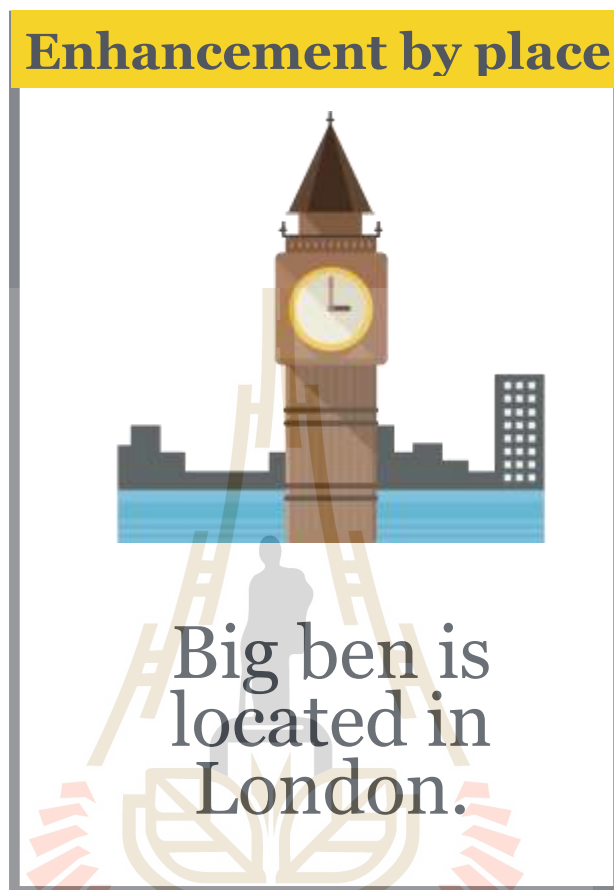


Figure 7.8 Example of logico-semantic relation ‘Enhancement by place’

- **Logico-semantic relation - Enhancement by time:** This status relation occurred 20.19% in all the three corpora. Specifically, either text or image adds information regarding time to one another. However, this relation was absent entirely in the hotel corpus. This status relation was found to be used in the moves ‘*Detail product/service*’, ‘*Establish credentials*’ and ‘*Solicit response*’ in the restaurant corpus and was also found in move ‘*Use pressure tactics*’ in the tourist destination corpus. Specifically, the texts in the move ‘*Detail product/service*’ sometimes contained

information such as culinary evolution details, culinary equipment history, and vintage year on a wine label which indicates date and time. The move ‘*Establish credentials*’ may contained company’s date of establishment to build credentials. As for the text description in move ‘*Use pressure tactics*’, it always contained time pressure or indicated a time limit to force the readers to make decisions quickly.

Concerning the restaurant corpus, 87.5% of the restaurants employ ‘*Unequal (image subordination)*’ status relation. It is worth pointing out that some restaurant homepages such as RCH02 and RGE02 contain only 1 image to accompany a long article. Particularly, one article may contain several moves, so in some cases, image and textual elements in each move do not necessarily communicate the same story. Figure 7.9 illustrates an example of logico-semantic relation- enhancement by time.



Figure 7.9 Example of logico-semantic relation ‘Enhancement by time’

- **Logico-semantic relation - Projection (locution):** This relation was only found in the restaurant corpus which achieves 12.5% occurrence overall. It can be realized when the exact words are quoted or there is a projection of wording. As for the restaurant corpus, many restaurants put their chefs' images altogether with their quotation. The text usually describes chef's accomplishment and experience, chef's views towards food, and the owner's claim on using the best ingredients. This relation was commonly found in moves '*Establish credentials*' and '*Detail the products and service*'. An example can be seen in Figure 7.10.

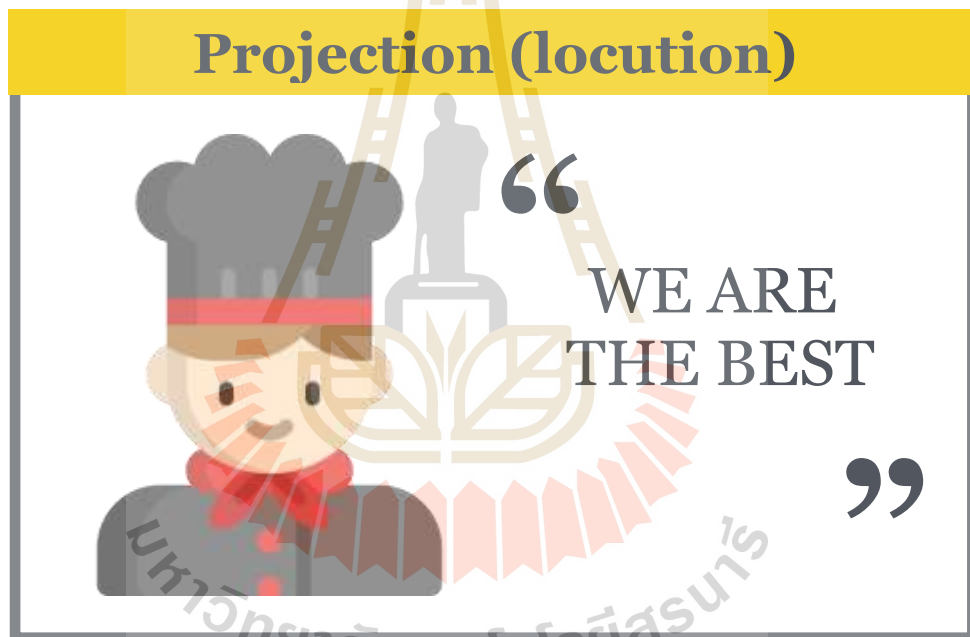


Figure 7.10 Example of logico-semantic relation 'Projection (locution)'

It is worth mentioning that accuracy is essential in advertising, public relation, and journalism, as inaccurate information could lead to many negative incidents, such as consumer dissatisfaction, lack of credibility, unethical, and even illegal matter. Therefore, quotation marks are widely used because a written speech in quotation marks become an accurate reflection of the person for whom the speech is written (Bivins,

2004). As for the present study, this logico-semantic relation solely occurred in the restaurant corpus in the move '*Establish Credentials*' and was entirely absent in the other corpora. The reason for the absence could be because well-known and michelin starred chefs are high value assets in restaurant businesses, so their names and their words are highly accountable. Also, they work as employees in the restaurants, so the restaurants do not need to pay for their endorsement. Chef's quote and picture are used to entice web users' attention and create credentials to the restaurants. As for the hotel corpus, even though several hotels used well-known celebrities to endorse their products/services, none of them put celebrities' quote on their homepages. Usually, only celebrities' names were mentioned as hotel's guests without any quotes from them. If celebrities' words are quoted, the hotels might need to pay them for an endorsement. This technique, however, was absent entirely from the tourist destination corpus. From the research findings, 37.5% of the restaurants inserted quotes from big-name chefs, Michelin-starred chefs and restaurants' owners who are also chefs in their own restaurant to grant credentials which were usually accompanied by their portraits. Essentially, chef is one of the most valuable assets in a restaurant (Sharma, 2006), and a trustworthy chef helps generate attention to the food quality. Hence, this research recommends that the relation '*projection-locution*' should be used in restaurants that have well-known chefs to draw attention, establish credentials, and increase restaurants' reputation.

- **Logico-semantic relation -Enhancement by reason:** This relation appeared on 1 single homepage (RIT03) out of 78 homepages in the three corpora. This relation was found in the move '*Detail the products and services*' in the restaurant corpus. This relation can be realized when either the text or image adds more information regarding

the reason or purpose to one another. A good example from the current corpus is from Figure 7.11. The visual image is a painting. The text described the reasons why the artist decided to paint this picture. So, the text enhances the image by reason and purposes.

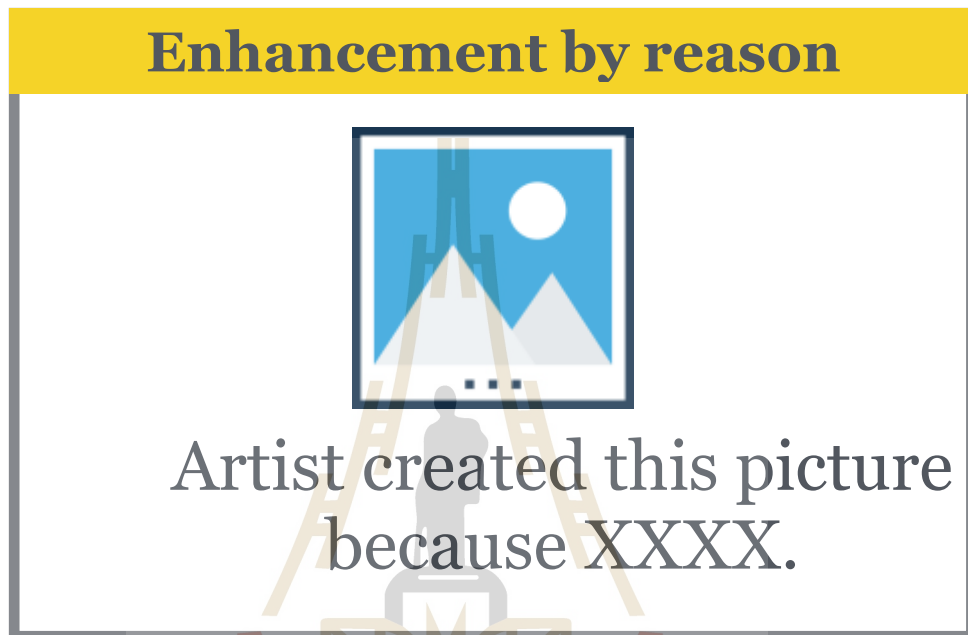


Figure 7.11 Example of logico-semantic relation ‘Enhancement by reason’

7.4 The Organization of Visual Elements

All the homepages included in the present study comprise three key common areas which are header, content area, and footer. The elements embedded in each area will be compared whether there are any similarities or differences among the hotel, restaurant, and tourist destination corpora.

Header: The most common elements in the header area are company’s logo, navigation, and header image. From all the three corpora, the most common location of company’s logo is on the top left of homepages. Regarding the navigation bar, two styles were found; classic top navigation bar and C-navigation. The majority of tourism

homepages contain header images to entice the web users' attention. McDonald (2014) suggested that header image should be a picture that represents the whole website and should be eye-catching to get customers' attention. From the current study, each corpus uses header images that complement their content. For example, the hotels use the images of hotel ambience, the restaurants use the images of food and atmosphere, and the tourist destination organizations use the images of attractions and events.

From the research findings, it is suggested that hotel, restaurant, and tourist destination homepages should place their logos on the top left of their homepages. According to Stobart & Parsons (2008), *the site logo at top left pattern* is commonly used across the web and the logo usually acts as hyperlink back to the homepage. Interestingly, they also claimed that once the web users are familiar with this pattern, they may feel irritated to visit the website that do not apply this pattern. Therefore, it can be confirmed that the logo should be positioned on the top left of the homepage.

Regarding navigation bar, even though Henson (2011) claimed that C-navigation was the most successful navigational structure based on his eye tracking studies, the current findings revealed that C-navigation was not commonly used at all in all the three corpora. Instead, a classic top navigation bar was the most common. The reason why the current findings were found to be contrary to Henson (2011) could be because even though the C-navigation might work best for web users' gazing behavior, they are already familiar to the classic top navigation. So, it is possible that most web designers tend to stick with the familiar because it is safer. Moreover, people tend to develop a preference for things merely because they are familiar. Therefore, it could be a reason why the top navigation bar was more common than the C-navigation. Therefore, this research recommends web designers and developers to use a traditional top navigation

bar on hotel, restaurant, and tourist destination websites. Furthermore, the researcher believes that this part of a website can reflect company's identity. Therefore, if web designers and developers integrate unusual navigation menus on their web designs, it could make the sites more unique and interesting which may attract attention from visitors.

As for header images, each tourism service provider should select appropriate header images that resonate with its brand, style, and product and service offerings. Essentially, the image quality should be high standard and images of burred and pixelated quality should be avoided at all costs because this part of the website is the first thing the web users encounter. Therefore, it should not be less than impressive. The comparison of all common areas in the three corpora can be seen in Table 7.9.

Table 7.9 The comparison of the most common elements located in the header area in the three corpora

Research corpora	Location of logo	Navigation	Header image
Hotel corpus	<ul style="list-style-type: none"> • Top left (66.66%) • Top center (29.16%) • Header image (4.16%) 	<ul style="list-style-type: none"> • Navigation bar (95.8%) • No Navigation (4.16%) 	<ul style="list-style-type: none"> • 100% have header images which related to hotel ambience
Restaurant corpus	<ul style="list-style-type: none"> • Top left (79.16%) • Header image (8.33%) • Navigation area (4.16%) 	<ul style="list-style-type: none"> • Navigation bar (91.6%) • C-Navigation (8.33%) 	<ul style="list-style-type: none"> • 87.5% have header images which related to food and restaurant atmosphere
Tourist destination corpus	<ul style="list-style-type: none"> • Top left (95.8%) • Top center (4.16%) 	<ul style="list-style-type: none"> • Navigation bar (100%) 	<ul style="list-style-type: none"> • 91.66% have header images which related to attractions and ads of upcoming events

Content area: As for the organization of the content, ‘grid boxes’ that consist visual images and text tend to be the most frequently employed style in all the corpora. However, these boxes are not necessarily organized in the same size throughout the homepage as they tend to be organized in the mixture of small and big sizes depending on the content. Importantly, it is also found that there is a certain special element in the content area of tourist destination corpus which is ‘the navigation interface’ or a set of graphic navigation and interactivity that links to different web pages. The navigation interface appears 58.33% in the tourist destination corpus to assist web users to find information they need more easily.

Hence, this research proposes that web designers should apply grid layout to organize the visual and textual content on the homepages. Essentially, grid-based web design is the most commonly used among the three corpora. Grids work well as a guide in placing both visual and textual elements which help separate the content into nicely organized sections. Another interesting finding was the navigation interface found to be used 58% in the tourist destination homepages. This set of graphic navigation really helps deliver a strong user experience. As tourist destinations consist of many tourism products in general, the navigation interface helps web users to find all the information they are searching for more easily. Therefore, it could be suggested that tourist destination organizations should integrate this part into their homepages.

Footer: The most common elements in the footer area are different depending on different corpora. Specifically, the copyright, contact information, and social media buttons are found to be frequently put in the footer area of the hotel homepages. As for the restaurant homepages, this area usually consists of contact information, whereas tourist destination homepages, copyright is usually found. Therefore, this research

proposes that the elements in the footer areas should be selected appropriately depending on different types of tourism services. To clarify, hotels should provide copyright, contact information, and social media button on the footer area of their homepages. Restaurants should provide their address and contact information on the footer area of their homepage. Tourist destination organizations should provide copyright on the footer area of their hoempages. Table 7.10 illustrates the comparison of the most common elements in the footer area of the hotel, restaurant, and tourist destination corpora.

Table 7.10 The comparison of the most common elements located in the footer area in three corpora

Research corpora	Copyright	Address/contact info or Move <i>'Solicit Response</i>	Social media button
Hotel corpus	54.16%	54.16%	75%
Restaurant corpus	33.33%	58.3%	41.66%
Tourist destination corpus	66.66%	12.5%	37.5%

Regarding the responsive web design, more people use mobile devices such as tablets and mobile phones for every task that is used to be only possible on desktop, so it is extremely essential that company's website is mobile friendly. According to Kemp (2017), 50% of global population are the Internet users, 37% are active social media users, and 66% are mobile users. These numbers are expected to grow significantly every year. Hence, it is important for tourism service providers to make use of responsive web designs and provide an optimized view across all available platforms.

As for the UI on the hotel, restaurant, and tourist destination homepages in terms of color schemes and font combinations, color is an important marketing tool and is one of the factors that helps attract customers' attention. Besides, font pairings help set tones and brand personality. From the research findings, the majority of the hotel and restaurant homepages used "monochromatic color scheme" or using a single base hue and extended using its shades, tones, and tints, for example, different shades of grey, brown, and red. However, the majority of tourist destination homepages used "monochromatic + 1 color scheme" or using black, white, and grey with another one color to enhance the dramatic tension to website (Brown, 2017), for example, using white, grey, and black, with bright red or using white, grey, black, and blue. Besides, it was also found that the tourism service providers operating under the same brand, even though they are located in different countries, use the same color scheme to create consistent brand identity and design. For example, both HCH03 and HTH01 from the Mandarin Oriental hotel group used the same color scheme which are white, grey, brown, and gold. The results of this finding were supported by Odgis (2015) who indicated that it is important that color should remain consistent throughout all expressions of the brand to make the brand memorable and enduring.

Regarding font pairings, the hotels, restaurants, and tourist destination organizations tend to use different fonts for their headlines and textual elements to create more impact and visual appeal. Headlines tend to be large, bold, and stand out from normal text. The most commonly used font in the hotel corpus was Arial which was used in four homepages in the textual content and paired with other fonts, i.e. Raleway Thin (HUS01), Playfair Display (HSP01), Minion-Pro (HIT02), and Arial bold (HCH02) in the headlines. The less commonly found font was Georgia which was

used in two hotel homepages. It was paired with Abril-text (HUS03) and Cinzel (HSP02). As for the restaurant corpus, Georgia was the most commonly used, followed by Ariel. However, as for the tourist destination corpus, fonts used were quite varied and none of them used the same fonts on their websites. So, it can be concluded that even though many tourism service providers try to present similar brand personality, it is not necessary for them to use the same font. Besides, it was found that many of these websites used the same font for headlines and texts. Yet, they differentiated headlines and texts by using different font sizes. Headlines were found to be presented in a bigger size or in capital letters.

The present study provides three templates of possible responsive web designs for each tourism business, which are desktop, tablet, and mobile phone templates. From the research findings, there are some common changes regarding the content that appears in different templates. For example, the navigation menu bar located in the header area of homepages and the web content viewed on mobile phones are more text-heavy to some extent. The most commonly used navigation style is a basic navigation bar. However, when opening the homepages on tablet and mobile phone, the navigation menu style changes to navigation drawer which can be seen in Figure 7.12. All template designs for hotel, restaurant, and tourist destination homepages can be seen in Figures 4.18, 4.19, 4.20, 5.13, 5.14., 5.15, 6.24, 6.25, and 6.26.



Figure 7.12 Navigation menu style when viewing in different devices from
RTH01

The comparison and discussion of the present research findings among the three corpora were presented. Some similarities and difference across the three corpora were indicated. In the next chapter, pedagogical implications will be provided. The researcher proposes a new course for teaching which was the implication from the current research's findings.

CHAPTER 8

CONCLUSION AND PEDAGOGICAL IMPLICATIONS

This chapter begins with a summary of the main findings of this research organized according to the research questions. It will be followed by the pedagogical implications of the study, limitations of the study, and suggestions for further research to finish this thesis.

8.1 Summary of the Main Findings

In this section, a summary of the main findings of the current research will be presented as the highlights uncovered from the research. The 4 research questions of the present study will be answered, respectively.

8.1.1 Research Question 1: What are the moves and their structure of the textual elements in the content area of the homepages of popular international hotel, restaurant, and tourist destination websites?

The key findings reveal that although these three tourism businesses are related genres in a tourism genre set and they shared some common moves, they employed different writing strategies which are however able to achieve the same communicative functions. Besides, some moves occurred more frequently than others among the three corpora, some occurred only in one of the corpora, and some in the chosen analysis framework were entirely absent from a corpus but occurred more frequently in the others. However, there were 7 moves that occurred in all the 3 corpora; namely, moves *'Get attention'*, *'Detail the products/services'*, *'Establish credentials'*,

'Endorsement and testimonials', 'Solicit responses', 'Reference to external materials', and 'Establish a niche'. It was found that there were some similarities and differences in the writing strategies used in each move across the three corpora as well. Essentially, the communicative purpose of each move can be delivered by using various writing strategies. Some writing strategies were more commonly used than the others. Some were employed in all the three corpora, while some were only used in a particular corpus. Table 8.1 below summarizes different writing strategies used in each move across the 3 corpora.

Table 8.1: The different writing strategies used in each move across the three corpora

Moves	Writing strategies used in the hotel corpus	Writing strategies used in the restaurant corpus	Writing strategies used in the tourist destination corpus
Move: Get attention	<ol style="list-style-type: none"> 1. Using headlines 2. Using visual images 	<ol style="list-style-type: none"> 1. Using headlines 2. Using visual images 	<ol style="list-style-type: none"> 1. Using headlines 2. Using visual images
Move: Detail the products/services	<ol style="list-style-type: none"> 1. Describing products/services (e.g. hotel rooms) 2. Making a promise 	Describing products/services (e.g. food, restaurant atmosphere, staff)	Describing products/services (e.g. attractions, events)
Move: Establish credentials	<ol style="list-style-type: none"> 1. Using celebrity endorsements 2. Indicating a long establishment of the company 3. Claiming themselves as a first-mover of a business 4. Indicating their hotel star rating 5. Presenting their staff's achievement 6. Claiming to offer the best product/ service in town 	<ol style="list-style-type: none"> 1. Mentioning the sources of their suppliers 2. Providing employee bios 3. Presenting staff's achievements and experience 4. Claiming to be the first mover of the business 5. Claiming to be one of a kind 6. Guaranteeing the quality of food and drink 7. Praising their skillful staff 8. Indicating a long establishment of the company 9. Using celebrity endorsements 	<ol style="list-style-type: none"> 1. Claiming their authenticity, their superiority 2. Presenting their notable reputation

Table 8.1: The different writing strategies used in each move across the three corpora (Cont.)

Moves	Writing strategies used in the hotel corpus	Writing strategies used in the restaurant corpus	Writing strategies used in the tourist destination corpus
Move: Endorsement and testimonials	<ol style="list-style-type: none"> 1. Indicating testimonials given by customers 2. Indicating endorsement evidences given by people or organizations 	<ol style="list-style-type: none"> 1. Indicating testimonials given by customers 2. Indicating endorsement evidences given by people or organizations 	<ol style="list-style-type: none"> 1. Indicating endorsement evidences given by people or organizations
Move: Solicit responses	Providing contact details	Providing contact details	Providing contact details
Move: Reference to external materials	Providing other information sources that are available for the readers to interact with	Providing other information sources that are available for the readers to interact with	Providing other information sources that are available for the readers to interact with
Move: Establish a niche	<ol style="list-style-type: none"> 1. Setting out to associate their brands to satisfy specific customers' needs 2. Claiming that they are the only hotel who provide certain products/service 	Differentiating their brands to satisfy specific customers' needs by restaurant concepts	Identifying different needs, different concepts, and different desire to travels of different groups of tourist

The current study classifies all the moves into three categories based on their frequency; obligatory, conventional, and optional, following Rasmeenin (2006). This chapter will focus on obligatory and conventional moves from the current corpora which were the moves '*Get attention*', '*Detail the products/services*' and '*Establish credentials*'. High frequency of this moves indicates their popularity, so it could be implied that they are usually required for writing textual content on homepages. Each move will be explained, respectively.

The only obligatory move across the three corpora was the move '*Get attention*'. This move was employed in all the tourism homepages and generally occurred in a combination of visual images and headlines to attract web users' attention. Its obligatory status confirms the main effect of homepage as a marketing tool to attract the attention from potential customers. In fact, header image is one of the most important elements in tourism homepages because web users can grasp the experience or products/services a company is offering from the images. Hence, it is recommended that tourism websites should use attractive and high quality images to entice customers' attention, shape their perceptions, and motivate them to visit.

Another interesting point from the current findings is that different corpora seem to have the same move in different frequencies of occurrence. As for the conventional moves or the moves that occur between 66-99%, only the hotel corpus contained 2 conventional moves, i.e. '*Detail the products/services*' and '*Establish credentials*', while the restaurant and tourist destination corpora did not have any. Besides, move '*Detail the products/services*' from the hotel corpus was obligatory in the restaurant and tourist destination corpora. This particular finding appears to be contrary to many scholars such as Williams (2007), Entrepreneur Press & Rich (2008), Allen & Chudley (2012), and Schmitz (2013) who suggested that details of products/services are vital and are considered as a core element which should be incorporated on a company's homepage because web visitors should understand right away who the company is and what the company does, otherwise they may leave the website and will not return. However, in the findings, there was 1 particular hotel (HUS01) that did not incorporate the move '*Details the product and service*' on its homepage but it was instead presented on different pages of the website. The moves

'Offer incentives' and *'Get attention'* were the only 2 moves presented on the content area of its homepage. Interestingly, even though without the move *'Details the product and service'* on its homepage, web visitors of HUS01 can definitely understand straight away what products and services that this business has to offer because some of its products and services such as hotel rooms and facilities were mentioned in the move *'Offer incentives'*. An example of the move *'Offer incentives'* presented in HUS01 is given below, in which an underlined content is an indication of the hotel's product.

"Stay 3 nights or more in a Mini Suite or room with two beds and enjoy 10% off our standard rates, plus Crumbs Cupcakes and balloons on arrival, a souvenir from Hershey's in Times Square & a \$20 gift card for a fun family activity ." (HUS01)

Besides, the move *'Offer incentives'* was always accompanied by headlines and visual images of the hotel rooms. These 2 elements were considered as the move *'Get attention'*. Moreover, visual images of the hotel room and hotel entrance were presented on its header image area to entice visitors' attention. Clearly, HUS01 used pictures to tell a story rather than using a lot of written words. This incident once again confirms the importance of visual images on tourism's homepages.

However, it is worth reminding that some details of the products and services cannot be deducted from the visual images alone, for example, additional services and amenities, reservation fees, and price ranges. In contrast, the written words can provide more details which may help customers make purchasing decisions. Therefore, the researcher recommends that informational text on company's products and services should definitely be presented on a company's homepage. Importantly, it is suggested that the company should communicate what its business is and what products/services

it has to offer to the readers by using both texts and visual images together to create more impact.

Next, the move ‘*Establish credentials*’ was conventional in the hotel corpus but optional in the restaurant and tourist destination corpora. The present research findings reveal that using celebrity endorsement was the most common writing strategy used in the current hotel corpus and was less common in the restaurant corpus. However, this strategy was absent entirely from the tourist destination corpus. As explained in Chapter 7, celebrity endorsement strategy was more commonly used among the under-the radar destinations as it helps gain public interests. Since the tourist destinations in the current corpus were already well-known and ranked in the top 10 most visited destinations in the world, it could be the reason why this strategy was absent from the current corpus.

As for the hotel and restaurant corpora, many well-known celebrities both local and international were used. Singh (2008) also found that celebrity endorsement is the most effective way to promote airlines, tours, and hotels in Japan. However, it is important to select the right celebrities to endorse the products/services. In Japan, Japanese and Hollywood celebrities tend to be more noticeable for Japanese people than foreign celebrities. Besides, Newman (2005) suggested that it is vital that the brand is clear about what message it wants to deliver before choosing celebrity endorser. For example, Maloof, cited in Newman (2005, p.10), who is a co-owner of the Palms Hotel explained that the message of the Palms hotel was “*to create the ultimate party hotel for guys who wanted to come to Vegas and Hook up*”. Therefore, the Palms Hotel tried to find celebrity that has a suitable image for their brand.

Considering the information above, the researcher suggests that if a company aims to gain public interest, establish credentials, and create more impact, it should select celebrity endorsers or influencers who can deliver values and messages that are right for the brand to endorse their products/services in order to amplify the brand's message to a larger target audience, earn trust and credibility, and even propel sales.

8.1.2 Research Question 2: What are the key linguistic features of each move from Research Question 1?

The current study focused on 4 key linguistic features which are; the use of noun phrases, adjectives, superlatives, and ego-targeting phrases. All 4 linguistic features were found in all the three corpora. The most notable findings of each linguistic feature across the three corpora will be explained, respectively.

As for noun phrases, 4 types were found in the current corpora; namely, noun and noun as noun modifier, noun and adjective as pre-modifier, noun and adjective as post-modifier, and multiple combinations. All but adjective as post-modifier type were used in all the 3 corpora, whereas only the hotel corpus employed adjectives as post-modifier.

Next, adjectives were used extensively in all the corpora. Interestingly, the current findings run parallel to Puri (2012)'s list of '*top 20 most powerful words in advertising that have persuasive characteristics*'. Three adjectives out of five from this list were found in the present corpora, which are *unique*, *new*, and *free*. The word *unique* was in the top 4 most frequently used in the hotel corpus. The word *new* was the most commonly found in both the restaurant and tourist destination corpora and the word *free* was in the top 3 most commonly used in the tourist destination corpus. Hence, the

researcher suggests that tourism service providers should employ these three powerful adjectives into their homepages for persuasive quality of their advertisement.

Thirdly, superlatives were also widely used in all the corpora. When tourism businesses try to promote their products and services, they always make a claim that their products and services are on the top of the range. The words *the best/best*, *the most/most*, and *the latest* were the most commonly used superlatives in the three corpora.

The last is the use of ego-targeting phrases. It was found that the plural pronouns *our*, *you*, and *your* were found in all the corpora. These plural pronouns were used to give businesses a more corporate feel rather than talking as an individual because the first and the third person pronouns tend to deliver exclusiveness, whereas second pronouns tend to deliver inclusiveness (Scheibmann, 2004). Therefore, if businesses want to create a familiarity with readers, they are suggested to use second person pronouns rather than the first and third pronouns.

8.1.3 Research Question 3: What are the relations between the visual and textual elements found in these homepages?

This question was answered by using Martinec & Salway (2005)'s framework for the analysis. Certain status and logico-semantic relations were employed in all the three corpora, whereas some were found only in a particular corpus.

The status relations found in all the three corpora are; *unequal (text subordination)* and *unequal (image subordination)* relations. However, the status *unequal (text subordination)* was the most common, which indicates that through the ratio of image and text, the hotels, restaurants, and tourist destination organizations

usually emphasized the visual more than the textual content. Also, from the current findings, the size of images was usually larger than the text components, which points out the need to grab and hold website visitor's attention. Therefore, it is recommended that tourism service providers should invest in high quality images and graphic on their websites.

As for the logico-semantic relation, 3 relations are found in all the three corpora which are *extension*, *exemplifications (image more general)*, and *enhancement by place*. In other words, the tourism homepages usually used textual description to add additional information to the images. They also used images to illustrate information to the text. Lastly, textual description was employed to provide information regarding the location of the image. It can be said that both texts and images play important complimentary roles with each other to deliver messages to the readers.

8.1.4 Research Question 4: What are the visual elements and their composition displayed on these homepages?

This question was answered by using the key elements of a web page by West (2013) and the example of wireframe proposed by Minnick (2016) as the analysis framework. This study sectioned a homepage into three main areas, which are *header area*, *content area*, and *footer area*.

Regarding the header area in this study, it usually consisted of company's logo, navigation menus, and header image. Company's logo was usually located on the top left of the desktop homepages, whereas it was usually placed on the center of the tablet and mobile homepages. As for navigation, a classic top navigation bar was commonly used in the desktop homepages. However, sliding menu or navigation

drawer was more common in the tablet and mobile homepages which was usually located on the top left. Next, the header image was commonly found in all the three corpora. Each business generally displayed their products and services in their header images.

Next is the content area where both textual and visual contents were usually organized in grid boxes. This style of content organization was used similarly in all three devices, i.e. desktop, tablet, and mobile phone. Interestingly, more than half of the tourist destination homepages employed *navigation interface* in the content area to help the readers get to where they want to go easily. This element can also be found in all the three devices, i.e. desktop, tablet, and mobile phone. However, this element was not commonly found in the other 2 corpora. Finally, the footer area is the smallest area among the three key areas of homepages. Usually, company address, contact information, and copyright information were found in this area. Corporate partners' logo was also found to be located in this area of the tourist destination homepages, but it was not commonly found in the other 2 corpora. The elements presented in the footer area were found to be similar in all the three devices. As for UI used on the hotel, restaurant, and tourist destination corpora in terms of color schemes and font combinations, it was found that "monochromatic color scheme" was commonly used among the hotel and restaurant homepages, while "monochromatic + 1 color scheme" was the most common in the tourist destination homepages. Besides, there were various font-pairings in the three corpora. The most commonly found font was Ariel and Georgia.

8.2 Pedagogical Implications of the Present Study

The results from move analysis can be a resource to teach student writers to compose a variety of genres. Hyland (2007) promotes the use of findings on linguistic features of genres as a practical tool for teachers to apply in their classrooms. As for the current study, the research findings have informed the design of a course for teachers to implement in their classes or even for learners to practice by themselves.

The researcher believes that the present research findings can be significant to several parties, for example, marketing students, tourism and hospitality students, teachers, web developers, hoteliers, tourism organizations, restaurant owners, and marketers of hotels, restaurants, and tourist destinations who are the content writers and organizers of online advertisement. From the market based business perspective, the question that is needed to be considered is: 'how many customers are interested in the products' or in this case, 'how many learners are interested in this proposed course'. In this study, the researcher did not check the demand needs from learners but instead the researcher surveyed the supplies from the amount of tourism and hospitality courses available in Thailand by assuming that these supplies exist because there are demands and they represent the willingness of universities and learners to engage in enrolling and selling the courses. The big number of courses available should reflect the business demand from large amount of students who want to learn.

To provide an estimated need for this course, the researcher conducted a small survey and found out that there are more than 50 universities in Thailand that offer tourism and hospitality courses for many academic routes, such as vocational, high vocational, undergraduate, graduate, and postgraduate degrees. There are more than 90 tourism and hospitality programs that these universities in Thailand have to offer.

Many universities such as Dhurakij Pundit University, Kasem Bundit University, Assumption University, and Dusit Thani College include courses ‘Hotel Marketing’, ‘Hotel Marketing and Sales’, ‘Marketing in Hospitality and Tourism’ and ‘Innovative Hotel Sales and Marketing’ into their bachelor’s degree and master’s degree curriculum. Interestingly, the ‘Hotel Marketing’ program at Dhurakij Pundit University offers students an opportunity to produce hotel advertisement of their choices, for example, brochures, posters, and websites. Clearly, the proposed course can work as a guideline for the students to design, plan, organize, and produce the textual and visual content presented on hotel homepages.

Besides, some universities also provide short courses on training programs, for example, *12-hours innovative hotel marketing program* at Dhurakij Pundit University and *strategy marketing for hotel and resort course* from Dust Thani College. These short courses are open for the public to enroll including students and tourism professionals. Similarly, this proposed course is not only designed for university and college students, but also can also be taught as a short course or in-house training program which can be beneficial to businesses and employers such as hoteliers, restaurant owners, tourist destination organizations, web developers, and marketers.

8.2.1 Course Design

The researcher would like to propose a new course for ‘tourism homepage design’ as a pedagogical product of this research in order to teach and guide learners on how to design, write, and organize a content for online advertisements on tourism homepage. The content that will be used to construct this proposed course content comes from the research findings of the present research study in Chapters 4 to 7. This

proposed course aims to help tourism and hospitality students and tourism businesses by preparing appropriate and skillful manpower for business prosperity in the future.

To begin with, successful courses need careful planning and continual revision. This research applies ‘*a typical model of the course design process*’ proposed by Diamond (1989) to design this new course on the basis that it is an original model which consists of 6 steps in the course design process. However, it is not necessary to design each step in a linear manner because this model can be used as a cycle of revision. Hence, even though this model is not the most recent, it covers all the steps needed to create a short course. The current study will discuss each of the 6 steps, respectively.

The first step is to *determine objective*. Upon completion of this proposed course, students are expected to be able to:

- Understand and use wireframe to identify the 4 key areas of the given sample homepages
- Understand the concept of moves and their communicative purposes, and then identify moves in the sample homepages
- Understand the 4 key linguistic features; noun phrases, adjectives, superlatives, and pronoun, and then write the content by using these 4 key linguistic features and writing strategies used in each move
- Understand the concept of status and logico-semantic relations, and then can identify and distinguish each relation from one another on the sample homepages
- Apply the gained knowledge to design, write, organize, and produce their own tourism homepages

The second step is to *establish student characteristics*. This course is suitable for students of these characteristics below;

1. As for students at the university level, student qualification should be decided by lecturer who is responsible for this course.

2. As for tourism businesses, students might have a minimum TOEIC score of 550. According to Educational Testing Service (2008), TOEIC test takers who achieve score of 550 can understand the main points of familiar matters which are regularly encountered at work, school, and leisure. They can produce a simple well-organized text on topics which are related to personal interest and can briefly give reasons and explanations for opinions and plans. Since the target students of this course will be asked to write a content of tourism homepage in English, they need to have sufficient English proficiency to do so. Hotel and tourism businesses usually require all candidates to take a standardized language test in order to test their communication skills needed to perform in hotel and tourism services (Sirikhan & Prapphal, 2011). TOEIC is widely used in tourism and hospitality businesses as a tool when recruiting employees. Therefore, it can be said that TOEIC exam is no stranger to employees who work in tourism and hospitality industry and should be a good assessment tool to measure English proficiency of a course taker.

Besides, at the end of this course, the students will be required to produce a mock-up tourism homepage by using the program *Adobe Photoshop*. Therefore, they need to have some basic knowledge of Photoshop. If students are not currently a Photoshop user, they can download a free 30-days trial at www.adobe.com/sea/products/photoshop.html. Furthermore, if they are not familiar with the program, they are suggested to learn some of the basics Photoshop at www.youtube.com/watch?v=SafSh_u1FF0 where they can learn

basic overviews under 25 minutes before class.

The third step is to *determine content*. The present study proposes an 18 hour course because this course consists of 6 lessons, with 3 hours per lesson, which covers web content writing, tourism linguistic features, text-image selections, and responsive web designs for hotel, restaurant, and tourist destination homepages. The most difficult step is to decide which topics should be excluded in order to make the course manageable for both instructors and the students within the set timeframe. Hence, the researcher decides to include only the common elements found in the current study or the elements that occurred more than 50% and exclude the rest. In total, there were 8 moves from the current research findings to be included in the proposed course (see Table 8.6). The reasons of doing so are because these moves should be sufficient and appropriate for this short course of 18 hours.

Table 8.2 illustrates the contents to be used in tourism homepage design lesson, including subjects integrated in this course, skills to be taught, duration, and driving question. The criteria of lesson planning follows Wolpert-Gawron (2016).

Table 8.2: Tourism homepage design lesson plan

Tourism homepage design lesson	Contents
Driving Question	What makes an effective tourism homepage?
Subjects Integrated	<ul style="list-style-type: none"> • Writing: writing strategies, linguistic features • Reading: informational text • Technology: homepage design, content organization • Art: color selecting, font selecting, photo selecting • Oral presentation: presentation of students' final projects
Skills Used	<ul style="list-style-type: none"> • Collaboration • Problem solving • Communication • Creativity
Duration	6 weeks, 18 hours

The driving question of this course is ‘What makes an effective tourism homepage?’. Hence, the content to be taught in this class will revolve around this question. The students will be encouraged to share ideas and exchange different viewpoints in this class. There are 5 subjects to be integrated to this course, which are writing, reading, technology, art, and oral presentation. Particularly, to promote a rigorous collaborative learning in class, the students will be assigned to do a group collaboration where teamwork, communication, and creativity are required. At the end of this class, collaboration skill, problem solving skill, communication skill, and creativity will be strengthened.

In this study, the researcher did not conduct assessment for content needs in order to find out what content that the target learners deem necessary for homepage design. However, the contents that were selected to be taught in this proposed course were findings from popular and official international tourism websites. So, these contents were authentic and reliable as they were used for authentic commercial and promotional purposes. Besides, these contents occurred more than 50%. Therefore, they reflect the amount of needs that the content writers might produce when they design tourism homepages.

The fourth step is to *set goals*. The current study focuses on “transfer of learning” which promotes the notion that the bottom-line goal of education is when learners are able to use what they learn in the class in other settings. In this course, there will be 5 skills in focus, which are homepage layout design, textual content writing, writing strategies, linguistic features, and image-text selection in online tourism advertisement. Each skill requires different goals. Table 8.3 below shows the transfer goals of this course.

Table 8.3: Transfer goals of this course

Skills	Transfer Goals
Homepage layout design	<ul style="list-style-type: none"> • Able to design a homepage layout for a responsive web design, plan, and organize the content.
Textual content writing	<ul style="list-style-type: none"> • Able to successfully convey the communicative purpose of the promotional text.
Writing strategies used in online tourism advertisement	<ul style="list-style-type: none"> • Able to effectively write online advertising for hotel, restaurant, and tourist destination homepages. • Able to apply appropriate writing strategies to different tourism businesses.
Linguistic features used	<ul style="list-style-type: none"> • Able to use the 4 key linguistic features in focus when writing online advertising for hotel, restaurant, and tourist destination homepages.
Image-text selection	<ul style="list-style-type: none"> • Able to create an original work and convey message by using image and text altogether

The fifth step is to *choose teaching and assessment methods*. This lesson will adopt project-based language teaching method in class. That is, the instructor will encourage the learners to learn from experiences and enable them to apply the gained knowledge and skills to real cases. This approach is useful as it helps engage students' interest and motivate them to learn (Nastu, 2009). The project-based learning activity in this course aims to enable the learners to translate what they learn into a homepage mockup.

As for assessment methods, Mctighe & Wiggins (2012) indicated that there are 6 facets of understanding for assessment purposes. Firstly, learners can *explain* concepts, principles, and process by using their own words. They can teach them to others, justify their answers, and provide their reasons. Secondly, learners can *interpret* data, text, and experience by using images, analogies, stories, and models. Thirdly, learners can *apply* what they know by using and adapting it in other contexts. Fourthly, learners can *demonstrate* their perspectives by recognizing different points of view.

Fifthly, learners can *display* empathy by showing compassion. Lastly, learners *have self-knowledge* by showing meta-cognitive awareness and able to reflect the meaning of learning and experience. However, Mctighe & Wiggins (2012) also added that all the 6 facets do not need to be used all the time in assessment. They recommended that teachers should use only the facet or facets that will give their students more understanding.

Based on Mctighe & Wiggins (2012)'s explanation, the current lesson will focus on the ability of the learners in applying the gained knowledge to different tasks. The current course will apply a combination of formative and summative assessments to monitor students' learning. Formative assessment is an ongoing feedback that can be conducted during teaching, whereas summative assessment is an evaluation of students' learning at the end of the program (Burke, 2010). In this course, as for formative assessment, the students' understanding about homepage's elements will be checked and they will be encouraged to share ideas, opinions, and experiences in the class. Hence, when the students are struggling, the problems will be addressed and solved immediately. As for the summative assessment, the students will be evaluated from their collaboration, oral presentation, and performance in their final project. Specifically, by the end of this lesson, the students will have to design and create a tourism homepage mockup by using the program Adobe Photoshop. Then, they need to give presentations on their homepage mockup designs. This serves as an evidence that they can integrate and apply all of the lessons they have learned in the class in real cases.

The last step is to *implement, evaluate and adjust components as necessary*. As mentioned above that this course will use formative assessment to evaluate students'

learning and teaching activities, many scholars such as George & Cowan (1999), Gioka (2008), Holmes & Brown (2000), and Nilson (2010) believed that formative student feedback has a lot of advantages as learning and teaching activities can be improved based on students' changing needs. Ideally, students' feedback will be used to improve the course content and enhance learning and teaching activities. Similar to summative assessment which will be used to evaluate both students' and teacher's performance, Liu (2010) believed that summative assessment helps reflect the need to determine teachers' competence in order to ensure that services delivered are effective. Hence, these two evaluating techniques will be used together to assess the achievement from both instructor and the students.

8.2.2 Lesson Plans and Class Activities

To begin with, the proposed 'tourism homepage design' course is an 18-hour course which can be delivered in 6 weeks. Each week, the instructor will deliver different lessons and use different activities in the class. Table 8.4 below illustrates teaching activities, student's activities, and learning outcomes from Week 1 to Week 6.

Table 8.4: Teaching and student's activities from week 1 to week 6

Timing	Teaching activities	Students' activities	Learning outcomes
Week 1 (3 hours)	<ul style="list-style-type: none"> • Introduction to the course • The instructor explains key technical terms that will be used throughout this course, which are; <ul style="list-style-type: none"> - Homepage layout analysis by using wireframe (header area, content area, and footer area) - User Interface Design (color schemes and font combination) used. - Move analysis and the 8 moves that will be taught in this course <ul style="list-style-type: none"> <i>Move 1: Get attention</i> <i>Move 2: Detail the products/services</i> <i>Move 3: Establish credentials</i> <i>Move 4: Solicit responses</i> <i>Move 5: Use pressure tactics</i> <i>Move 6: Establish a niche</i> <i>Move 7: Offer incentives</i> <i>Move 8: Detail the transport options</i> - Writing strategies used in each move - Linguistic feature analysis (noun phrases, adjectives, superlatives, and pronouns) - Image-text relation analysis (status relations and logico-semantic relations) • The instructor checks the students' understanding at the end of class questions. 	<ul style="list-style-type: none"> • Students will identify the 3 key areas, the moves, the writing strategies used, and the linguistic features from samples provided. • Students will answer questions at the end of the class. 	<ul style="list-style-type: none"> • All the 3 key areas, the moves, the writing strategies, and the linguistic features will be identified correctly.

Table 8.4: Teaching and student's activities from week 1 to week 6 (Cont.)

Timing	Teaching activities	Students' activities	Learning outcomes
Week 2 (3 hours)	<ul style="list-style-type: none"> The instructor checks the students' memory and understanding of the content from Week 1 regarding homepage layout analysis and move analysis. The instructor guides the students through the homepage layout and move analysis of the sample homepages. 	<ul style="list-style-type: none"> Firstly, students will be asked to select 1 online tourism advertisement from hotel, restaurant, or tourist destination organization of their choices to be used as their sample. Secondly, they will be asked to identify in their sample homepage layout into three main areas; header area, content area, and footer area. Thirdly, they will be asked to identify whether their sample consists of the following moves: <ul style="list-style-type: none"> <i>Move 1: Get attention</i> <i>Move 2: Detail the products/services</i> <i>Move 3: Establish credentials</i> <i>Move 4: Solicit responses</i> <i>Move 5: Use pressure tactics</i> <i>Move 6: Establish a niche</i> <i>Move 7: Offer incentives</i> <i>Move 8: Detail the transport options</i> 	<ul style="list-style-type: none"> Homepage layout and all the moves in their sample are correctly identified.

Table 8.4: Teaching and student's activities from week 1 to week 6 (Cont.)

Timing	Teaching activities	Students' activities	Learning outcomes
Week 3 (3 hours)	<ul style="list-style-type: none"> The instructor checks students' memory and understanding of the content from Week 1 regarding writing strategies used in each move. The instructor teaches and assists students how to pinpoint writing strategies, and the 4 key linguistic features. The instructor encourages students to produce their own content by using writing strategies provided. 	<ul style="list-style-type: none"> Using the same advertisement from Week 2, students will pinpoint writing strategies used in each move. They will add their own opinions about writing strategies used in this advertisement. They will be asked to think about other strategies that might be used to write the content in the sample for a better effect. 	<ul style="list-style-type: none"> Writing strategies used in each move in their sample are identified correctly. These writing strategies are used to improve the written text of their sample.
Week 4 (3 hours)	<ul style="list-style-type: none"> The instructor checks students' memory and understanding of the content from Week 1 regarding image-text relation analysis. The instructor teaches and assists students how to distinguish image-text relations in the samples. 	<ul style="list-style-type: none"> Using the same advertisement from Week 2, students will identify what image-text relations are used, using Martinec & Salway (2005)'s framework. 	<ul style="list-style-type: none"> Image-text relations from their sample are correctly identified.
Week 5 (3 hours)	<ul style="list-style-type: none"> The instructor measures students' knowledge and skills by using project-based learning. The instructor introduces the grading scale to students for peer assessment in Week 6. The instructor guides and assists students if they have any problems. 	<ul style="list-style-type: none"> Students will be asked to bring a laptop with Adobe Photoshop program for this week's in-class activities (the free 30-day trial version of it can be found at http://www.adobe.com/products/photoshop). Then, they have to follow an instruction provided in the 'course assignment' to produce a tourism homepage mock-up by using the gained knowledge from Weeks 1 to 5 	<ul style="list-style-type: none"> A mock-up tourism homepage of their choice is designed and produced.
Week 6 (3 hours)	<ul style="list-style-type: none"> The instructor makes sure all students understand the grading scale which allows them to grade their friends fairly. 	<ul style="list-style-type: none"> Students will be asked to present their mock-up homepage to the class and each group will be assessed by their peers. 	<ul style="list-style-type: none"> Their mock-up tourism homepages are designed and produced following the topics they have learned, and assessed by the grading scale.

Table 8.5: Teaching content in the homepage layout analysis section

Elements	Hotel corpus	Restaurant corpus	Tourist destination corpus
Logo	Top left	Top left	Top left
Style of navigation	A top navigation bar	A top navigation bar	A top navigation bar
Navigation bar menu	<ul style="list-style-type: none"> • The hotel • Rooms & Suites • Offers • Meetings & Events • Dining • Gallery 	<ul style="list-style-type: none"> • Home • About us • Menu • Gallery • Contact 	<ul style="list-style-type: none"> • Things to do • Where to go • Events • Hotels
Header image selection	Hotel ambience images	Food and restaurant atmosphere images	Attraction and upcoming event images
Content organization in the content area	Grid boxes	Grid boxes	<ul style="list-style-type: none"> • Grid boxes • Navigation interface
Navigation interface menu in the content area	-	-	<ul style="list-style-type: none"> • Accommodation • Where to go • Shopping • Food & Drink • General info
Footer area	<ul style="list-style-type: none"> • Copyright • Address/Contact information • Social media buttons 	<ul style="list-style-type: none"> • Address/Contact information (<i>Move 4: Solicit responses</i>) 	<ul style="list-style-type: none"> • Copyright • Corporate partners' logo

As for the header area, location of logo, style of navigation, navigation bar menu, and header image selection will be guided following the current research findings. Typical elements that are located in the content area and the footer area will also be informed as shown in Table 8.5.

Regarding the content area, the written content will be elaborated in the next paragraph in the move analysis section. Usually, grid boxes were used to divide content into discrete and manageable modules. As for tourist destination homepages, *navigation interface* is recommended to be included in the content area to help the

readers get to where they want to go easily. The common menus on navigation interface are presented in Table 8.5. Lastly, the footer area is the smallest among the three key areas of the homepages. Common elements in each corpus are also present in Table 8.5.

Next is the move analysis part. In Week 2, the researcher proposes to teach students the 8 moves that occurred more than 50% in the current corpora; namely, *Move 1: Get attention*, *Move 2: Detail the products/services*, *Move 3: Establish credentials*, *Move 4: Solicit responses*, *Move 5: Use pressure tactics*, *Move 6: Establish a niche*, *Move 7: Offer incentives*, and *Move 8: Detail the transport options*. These 8 moves are reordered according to their frequencies of occurrence among the three corpora. The communicative purpose of each move and its writing strategies used will be explained to students. Table 8.6 below illustrates the teaching content used to teach this unit. The letter H stands for Hotel, R for Restaurant, and T for Tourist destination.

Table 8.6: Teaching content in the move analysis section

Moves	Communicative purposes	Writing Strategies
Move 1: Get attention	<ul style="list-style-type: none"> To attract attention and give readers a preview of what to expect on a content. 	<ol style="list-style-type: none"> Using headlines (H, R, T) Using visual images (H, R, T)
Move 2: Detail the products/services	<ul style="list-style-type: none"> To describe the detail of product or service. 	<ol style="list-style-type: none"> Describing products/services (H, R, T) Making a promise (H)

Table 8.6: Teaching content in the move analysis section (Cont.)

Moves	Communicative purposes	Writing Strategies
Move 3: Establish credentials	<ul style="list-style-type: none"> To create a positive image by building confidence and trust to the business 	<ol style="list-style-type: none"> Using celebrity endorsements (H, R) Indicating a long establishment of the company (H, R) Claiming themselves as a first-mover of a business (H, R) Indicating their hotel star rating (H) Presenting their staff's achievement and experience (H, R) Claiming to offer the best product/service in town (H) Mentioning the sources of their suppliers (R) Providing employee bios (R) Claiming to be one of a kind (R)\ Guaranteeing the quality of food and drink (R) Praising their skillful staff (R)
Move 4: Solicit responses	<ul style="list-style-type: none"> To provide contact detail such as address, telephone number, and email address which allow customers to contact the business directly. 	Providing contact details (R)
Move 5: Use pressure tactics	<ul style="list-style-type: none"> To propose incentives to customers 	Using time pressure to influence the customers in decision-making process (T)
Move 6: Establish a niche	<ul style="list-style-type: none"> To indicate the importances or the needs of the product or service, and/or to establish a niche for specific interests of customers. 	Identifying different needs, different concepts, and different desire to travels of different groups of tourist (T)
Move 7: Offer incentives	<ul style="list-style-type: none"> To propose incentives to customers. 	<ol style="list-style-type: none"> Offering discounts (H) Offering complimentary gifts (H) Using bribery technique (H)
Move 8: Detail the transport options	<ul style="list-style-type: none"> To offer information on how to travel to the city and around the city. 	Offering information on how to travel to the city and around the city (T)

Thirdly, in Week 3, the four key linguistic features in online tourism advertisement will be discussed; namely, the use of noun phrases, adjectives, superlatives, and pronouns. The linguistic features found in each move are presented in Table 8.7 below.

Table 8.7: The different linguistic features used in the 8 moves

Moves	Hotel corpus	Restaurant corpus	Tourist destination corpus
Move 1: Get attention	1. Noun phrases 2. Adjectives	1. Noun phrases 2. Adjectives 3. Ego-targeting phrases	1. Noun phrases 2. Adjectives 3. Superlatives 4. Ego-targeting phrases
Move 2: Detail the products/services	1. Noun phrases 2. Adjectives 3. Superlatives 4. Ego-targeting phrases	1. Noun phrases 2. Adjectives 3. Superlatives 4. Ego-targeting phrases	1. Noun phrases 2. Adjectives 3. Superlatives 4. Ego-targeting phrases
Move 3: Establish credentials	1. Noun phrases 2. Adjectives 3. Superlatives 4. Ego-targeting phrases	1. Noun phrases 2. Adjectives 3. Superlatives 4. Ego-targeting phrases	-
Move 4: Solicit responses	-	1. Noun phrases 2. Ego-targeting phrases	-
Move 5: Use pressure tactics	-	-	NONE
Move 6: Establish a niche	-	-	1. Noun phrases 2. Adjectives 3. Superlatives
Move 7: Offer incentives	1. Noun phrases 2. Adjectives 3. Superlatives 4. Ego-targeting phrases	-	-
Move 8: Detail the transport options	-	-	1. Noun phrases 2. Adjectives 3. Superlatives 4. Ego-targeting phrases

Lastly, in Week 4, the importance and use of visual images in advertisement will be discussed. Then, ‘the system for image-text relations framework’ by Martinec & Salway (2005) will be explained. However, only status and logico-semantic relations that occurred in the 8 moves will be elaborated in this course. In particular, 3 status; *unequal (text subordination)*, *unequal (image subordination)*, and *equal (independent)* and 6 logico-semantic relations; *extension*, *exemplification (image more general)*, *enhancement by place*, *enhancement by time*, *projection (locution)*, and *enhancement by reason*. will be included in this course. Table 8.8 below shows the status and logico-semantic relations found in each move.

Table 8.8: The status and logico-semantic relations of images and texts in each move

Moves	Hotel corpus	Restaurant corpus	Tourist destination corpus
Move 1: Get attention	<ul style="list-style-type: none"> • Unequal (text subordination) • Extension • Exemplification (image more general) • Enhancement by place 	<ul style="list-style-type: none"> • Unequal (text subordination) • Unequal (image subordination) • Extension • Exemplification (image more general) • Enhancement by place 	<ul style="list-style-type: none"> • Unequal (text subordination) • Extension • Exemplification (image more general) • Enhancement by place • Enhancement by time
Move 2: Detail the products/services	<ul style="list-style-type: none"> • Unequal (text subordination) • Unequal (image subordination) • Extension • Exemplification (image more general) • Enhancement by place 	<ul style="list-style-type: none"> • Unequal (text subordination) • Unequal (image subordination) • Extension • Exemplification (image more general) • Enhancement by place • Enhancement by time • Projection (locution) • Enhancement by reason 	<ul style="list-style-type: none"> • Unequal (text subordination) • Unequal (image subordination) • Extension • Exemplification (image more general) • Enhancement by place • Enhancement by time

Table 8.8: The status and logico-semantic relations of images and texts in each move (Cont.)

Moves	Hotel corpus	Restaurant corpus	Tourist destination corpus
Move 3: Establish credentials	<ul style="list-style-type: none"> • Unequal (text subordination) • Extension • Exemplification (image more general) 	<ul style="list-style-type: none"> • Unequal (text subordination) • Unequal (image subordination) • Extension • Exemplification (image more general) • Enhancement by time • Projection (locution) 	-
Move 4: Solicit responses	-	<ul style="list-style-type: none"> • Unequal (text subordination) • Unequal (image subordination) • Equal (independent) • Extension • Enhancement by place • Enhancement by time 	-
Move 5: Use pressure tactics	-	-	<ul style="list-style-type: none"> • Unequal (text subordination) • Unequal (image subordination) • Extension • Exemplification (image more general) • Enhancement by place • Enhancement by time
Move 6: Establish a niche			<ul style="list-style-type: none"> • Unequal (text subordination) • Unequal (image subordination) • Extension • Exemplification (image more general)
Move 7: Offer incentives	<ul style="list-style-type: none"> • Unequal (text subordination) • Extension • Exemplification (image more general) • Enhancement by place 	-	-

Table 8.8: The status and logico-semantic relations of images and texts in each move (Cont.)

Moves	Hotel corpus	Restaurant corpus	Tourist destination corpus
Move 8: Detail the transport options	-	-	<ul style="list-style-type: none"> • Unequal (text subordination) • Unequal (image subordination) • Extension • Exemplification (image more general) • Enhancement by place

After 4 weeks of teaching this course, the students should have sufficient knowledge and skills on tourism homepage layout design, common moves, writing strategies, linguistic features, and image-text relations used in the hotel, restaurant, and tourist destination homepages which will enable them to design, write, and organize textual and visual content of tourism homepages. These gained knowledge and skills will prepare the students to be ready for their final project. In Week 5, the students have to demonstrate their skills to create a mock-up homepage. The course assignment below will be given to them on Week 5. They will have to work as a team in this collaborative project to create a mock-up tourism homepage. After that, they will be assessed on Week 6 based on their language, content, writing skills, presentation skills, organization skills, speaking skills, and attitudes through oral presentations of their homepage mock-up designs. The students' final project will be assessed by peers using the grading scale designed by the instructor of this course.

Course assignment: Mock-up tourism homepage design

A collaborative project: Working in small teams of 3 or 4, design a mock-up of a tourism homepage with Photoshop. You have three different alternatives; a hotel, a restaurant, or a tourist destination organization. Pick one business of your choice, real or imagined. The homepage should be completed by x/xx/xxxx. Each group will present their homepage mock-up to the class. The presentation will be 15 minutes long. You will have to introduce your company, company's logo, and details of your company's products and services. Try to persuade your peers regarding efficacy of your design. Peers will review the content and the attractiveness of your homepages.

As a group you will need to:

- Decide upon a tourism company for which you will propose your homepage mock-up design
- Design a homepage layout and select a suitable header image for your company
- Employ all the 8 moves taught in Week 2
- Integrate at least 1 writing strategy taught in Week 3 in each move
- Use all the 4 key linguistic features taught in Week 3
- Apply at least 3 image-text relations taught in Week 4
- Agree upon strategies for creating such homepage and group presentation
- Divide individual responsibilities evenly
- Work together as a team to create a single product, i.e. a mock-up homepage.

Self-designed grading scale

• Presentation and speaking skills (e.g. fluency, accuracy, and non-verbal gestures)	10%
• Team work & effort made (e.g. equal amount of speaking and shared responsibility)	10%
• Sufficient numbers of moves, writing strategies, linguistic features, and image-text relations)	20%
• Creativity & Attractiveness of the homepage (e.g. 3 key areas, colorful, text-image organization, image selection)	20%
• Writing (e.g. accuracy, relevance, cohesion, organization)	40%

8.3 Limitations and Recommendations for Further Research

This section describes limitations of the current study and recommendations for the future study. A major limitation of the current study is the corpus size. The current research consisted of 72 international tourism homepages, which were from 24 hotel homepages, 24 restaurant homepages, and 24 tourist destination homepages. All homepages included in this study were ranked in the top 3 hotels, restaurants, and tourist destinations which are located in the top 10 most visited destinations in the world. Hence, this study is not generalizable to the whole population of tourism homepages due to the small sample size. However, the findings of the present study are representatives of the most visited destinations in the world, so under-the-radar destinations were not included. It is possible that the results might be different when analyzing the content from less well known destinations compared to the most visited ones. It is suggested that the future research should be conducted on a bigger corpus by increasing the number of homepages in each corpus. Moreover, the future research could compare the linguistic features used in the major tourist destinations and under

the radar destinations in order to find similarities and differences. As for linguistic features analysis, the current study conducted the analysis on 4 types of linguistic features, namely, noun phrases, adjectives, superlatives, and ego-targeting phrases. The future study may want to conduct an analysis on wider range of linguist features such as the use of metaphors, loanwords, and imperative sentences.

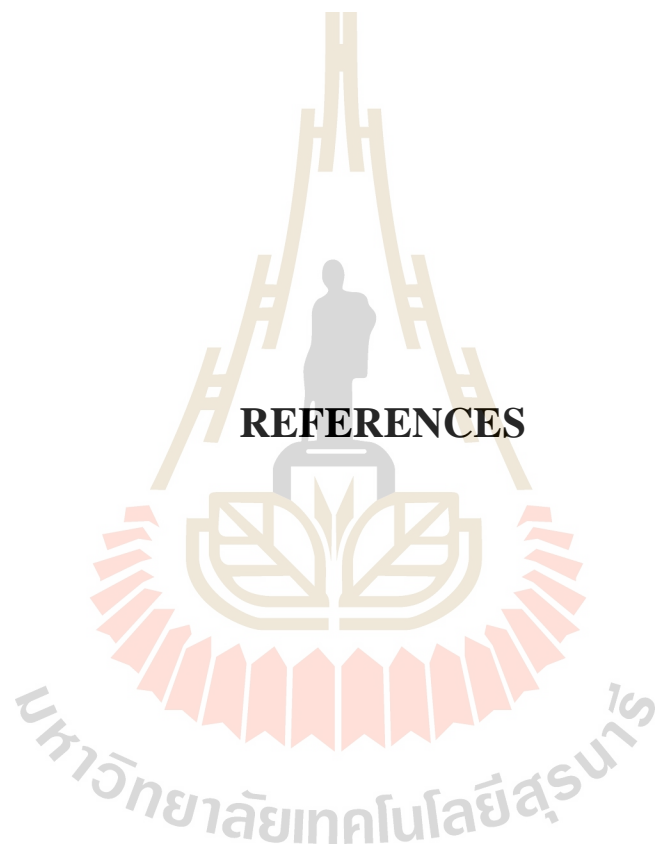
Besides, the samplings used in the current research corpora were in the top 8 most visited destinations in the world, the top 3 most visited cities in each destination, the top ranked hotels and restaurants in each destination according to TripAdvisor ranking. Mostly, the hotel that was ranked Number 1 in each city was 4-5 star hotel and the restaurant that was ranked Number 1 in each city can be put into mid-range and fine dining categories. Therefore, in terms of adjectives found in the current corpus, they might be different from those in hotels or restaurants with different concepts and star ratings, for example, low star rating hotels or cheap eat restaurants.

Additionally, the wider range of tourism businesses such as tourism agencies, exhibition facilities, and cruise businesses can also be considered in order to investigate the similarities and differences that might occur in different tourism businesses regarding homepage layout, content organization, writing strategies used, linguistic features, and text-image relations.

Furthermore, the present study conducted four types of analysis, i.e. moves, linguistic features, image-text relations, and homepage layout in order to see the patterns regarding these 4 issues under investigation presented on the international tourism homepages. Even though this current study pinpointed the most commonly used elements on the tourism homepages, such elements are not an indication of websites' effectiveness. As the current study was solely relied on an interpretation of

text based analysis which did not include any interview or survey, hence, the future research should also explore readers' attitudes and their opinions toward websites' content and their aesthetic features. It would be helpful for the future studies to conduct surveys or interviews the target readers in order to gather more and deeper information.





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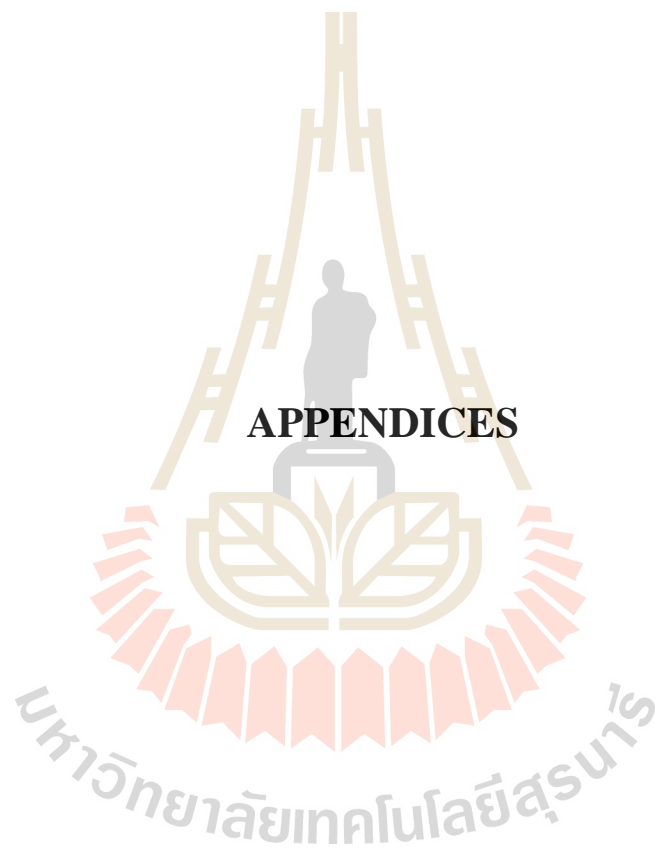
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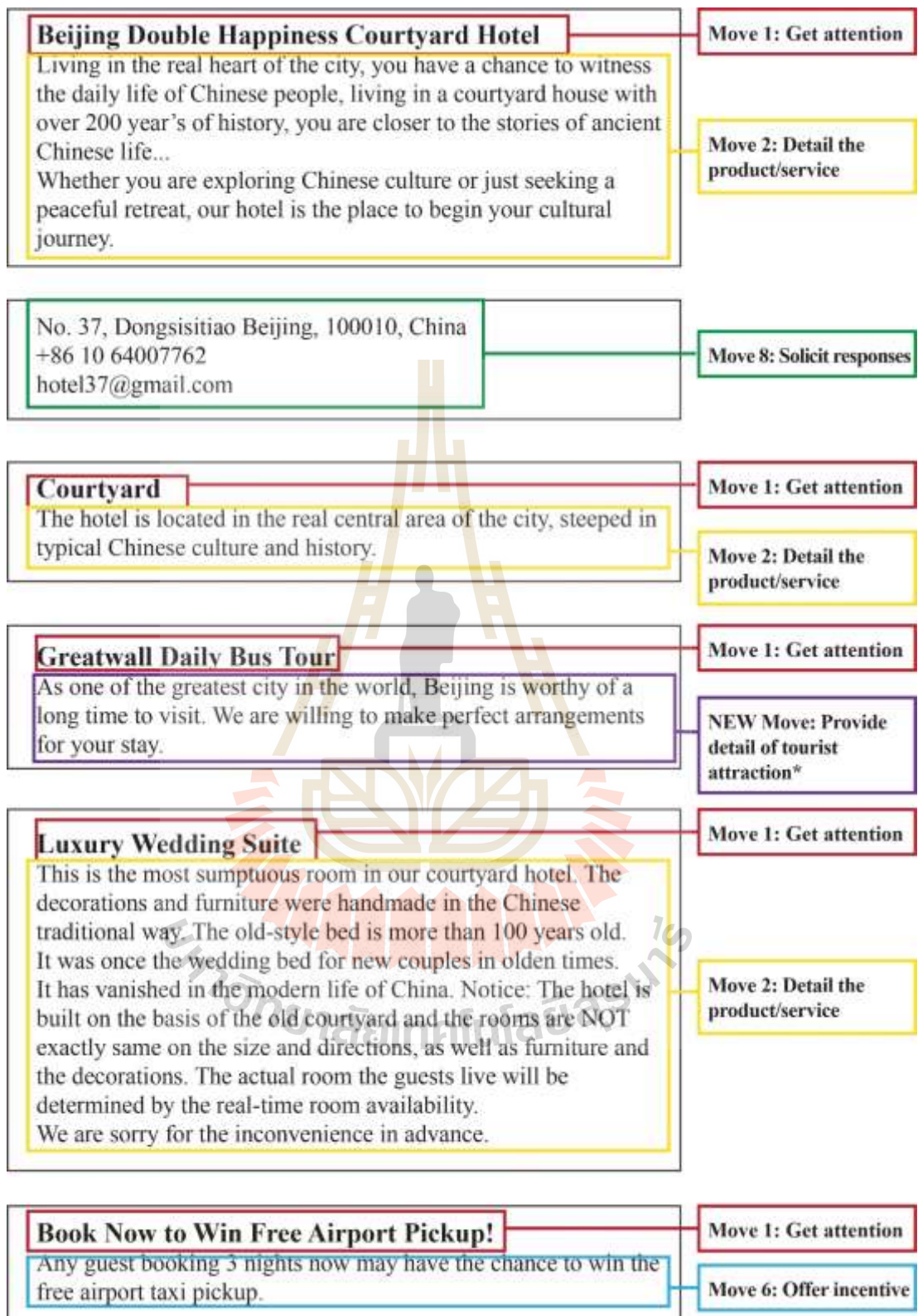
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Appendix A

Example of move identification results following Van der Vliet & Redeker (2014)'s framework from HCH02.





Appendix B

Example of image-text relations analysis following Martinec & Salway (2005)'s framework from HCH02.



Status relation:
Unequal-text subordination

Courtyard
The hotel is located in the real central area of the city steeped in typical Chinese culture and history.

Logico-semantic relation:
Enhancement by place



Status relation:
Unequal-text subordination

Greatwall Daily Bus Tour
As one of the greatest city in the world, Beijing is worthy of a long time to visit. We are willing to make perfect arrangements for your stay.

Logico-semantic relation:
Enhancement by place

Logico-semantic relation:
Extension

Appendix C

Example of move identification results following Van der Vliet & Redeker (2014)'s framework from RFR01.



“With 12 years heralded by three Michelin stars, Christian Le Squer has given proof of exemplary regularity. He is a determined and serene Chef who defines himself as a creator of savors and composer of tastes. Like a couturier or a perfumer, he shapes and assembles products in order to enhance them and obtain the most exacting flavors with perfect coherence”.

Move 4: Establish credentials of the company

**EVENTS AT “LE CINQ” / PRESS REVIEW
LE CINQ AT FOUR SEASONS HOTEL GEORGE V
AWARDED THIRD MICHELIN STAR: CHRISTIAN LE
SQUER ON TOP
OF HIS ART!**

Move 1: Get attention

The arrival of chef Christian Lesquer at Le Cinq restaurant Paris has generated many reactions in the French and international press.

Move 4: Establish credentials of the company

**EVENTS AT “LE CINQ” / LET’S MEET THE TEAM
THE « CONA » METHOD PRESENTED BY ARNAUD
CONSTANTINI**

Move 1: Get attention

Originally invented in 1840 in England, the Cona Vacuum Coffee Maker had its heyday at the beginning of the 20th century, before being pushed by the wayside after the arrival of paper filter coffee machines.

Move 2: Detail the product/service

DOMAINE ROC D’ANGLADE WHITE 2011

Move 1: Get attention

Appellation: Vin de Pays du Gard. Description: The village of Anglade is located on the borders of the Gard, not far from the town of Nîmes. It has been a major wine-making centre since the 17th century. The quality of the wines was highly appreciated by the court of Louis XIV.

Move 2: Detail the product/service

Appendix D

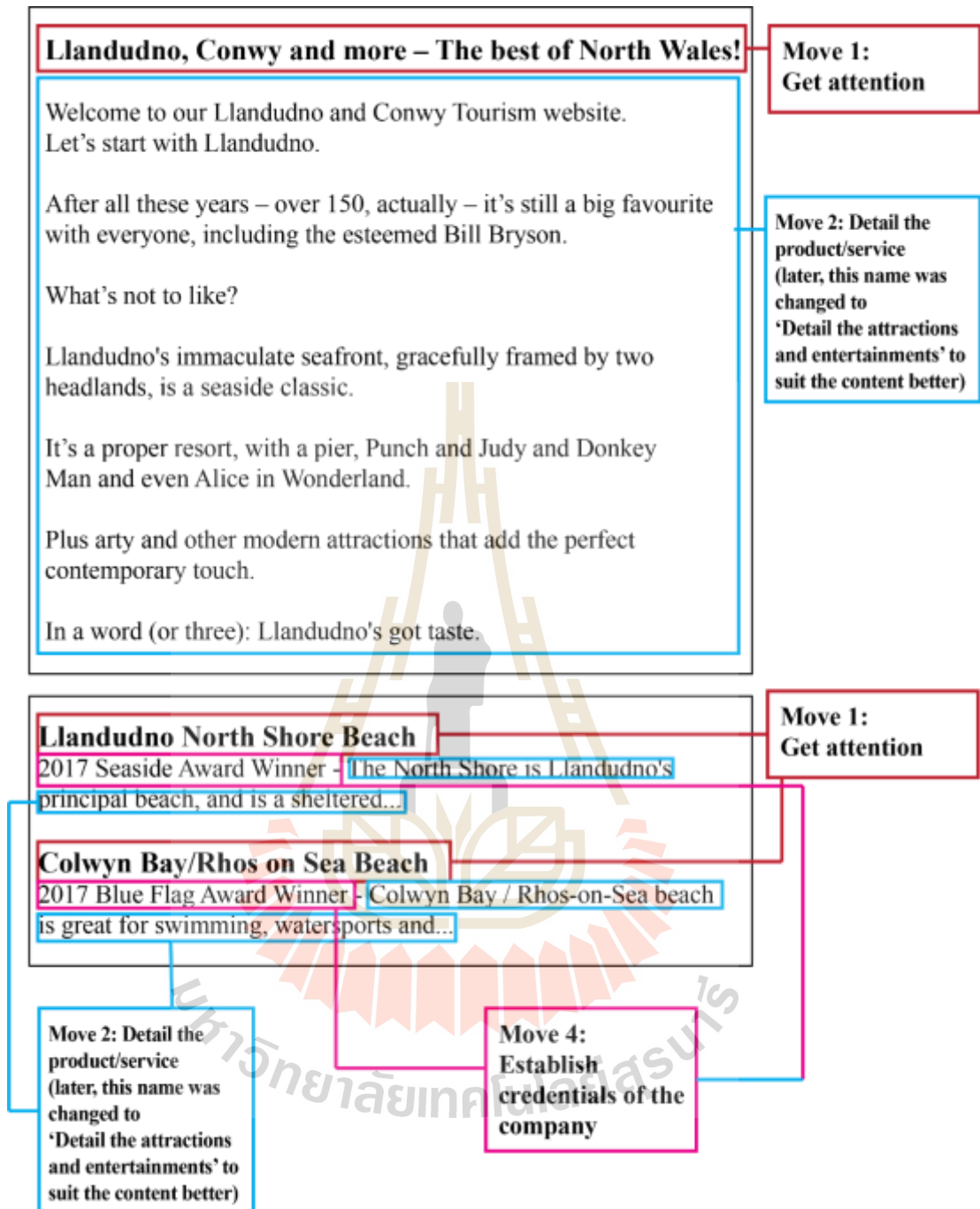
Example of image-text relations analysis following Martinec & Salway (2005)'s framework from RFR01.



Appendix E


Example of move identification results following Van der Vliet & Redeker (2014)'s framework from DUK03.





Appendix F


Example of image-text relations analysis following Martinec & Salway (2005)'s framework from DUK03.



Welsh Mountain Zoo - National Zoo of Wales
The Welsh Mountain Zoo is set in North Wales, high above Colwyn Bay with panoramic views and breath...

Status relation:
Unequal-text subordination

Logico-semantic relation:
Enhancement by place



Bodnant Garden
Covering over 80 acres, Bodnant Garden is one of the finest gardens in Britain with magnificent...

Status relation:
Unequal-text subordination

Logico-semantic relation:
Enhancement by place

Logico-semantic relation:
Extension

CURRICULUM VITAE

Chalita Yaemwannang was born on April 21, 1988 in Bangkok, Thailand. She graduated her Bachelor's degree in Management Technology (Entrepreneurial Management) with a second class honour from Suranaree University of Technology in 2010. In 2011, she obtained her Master's degree in Tourism Management and Marketing from Bournemouth University, United Kingdom.

From 2014-2018, she pursued her Ph.D. in English Language Studies at Suranaree University of Technology. Her research interests are in the areas of discourse analysis, particularly tourism and promotional discourse and multimodal discourse analysis.

Currently, she is a founder of Talk and Walk School in Nakhon Ratchasima. This school provides English courses and personal development courses. She also works as a part-time English lecturer at Suranaree University of Technology, an image consultant, and a model.