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Venetian Cafés.

A taxonomy and study of
the marketing style of
gastronomic tourism
destination homepages

Supervisor
Ch.ma Prof.ssa Daniela Cesiri

Co-Supervisor
Ch.ma Prof.ssa Francesca Coccetta

Graduand
Giovanni Vittorio Pieri
Matriculation Number 888387

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INTRODUCTION

The topic of food tourism has been tackled by multiple authors, whether as a type of tourism characterized by the experience of otherness through food (Horng & Tsai, 2010), by the experience of food as a facet of the host culture (Hegarty & O'Mahony, 2001), or even by the simple sensorial experience of food (Cohen & Avieli, 2004). A definition of food tourism which has been utilized in multiple studies is "visitation to primary and secondary food producers, food festivals, restaurants and specific locations for which food tasting and/or experiencing the attributes of specialist food production region are the primary motivating factor for travel" (Hall, 2003, p. 10). It follows from this definition that one important avenue of research could consist in the study and categorization of the motivations of tourists looking for gastronomic experiences.

One of the first foundational texts on food tourism cites an early taxonomy of tourist motivations, categorizing them into physical, cultural, interpersonal, or related to status and prestige (Fields, 2003). The topic of food tourism connects to very disparate themes, which also intersect with food tourists' motivations, which, for example, relate to locality (Kim et al., 2009), interculturality (Suntikul et al., 2020), and sustainability (Sims, 2009). A more recent empirical study on food tourism found that food tourists can be grouped according to their motivations, resulting in the three clusters of cultural culinary tourists, low involved culinary tourists, and socially sustainable culinary tourists (Galati et al., 2023). The research in this paper starts from the assumption that the aforementioned themes of locality, culture, and sustainability can be used to summarize the motivations of these clusters of tourists.

Low-connotated culinary tourists will be assumed to not be relevant to the scope of this research, due to the simple consideration that, since they are only interested in food as a source of enjoyable gustatory sensations, and oftentimes do not consider food a central element in their destination choice, businesses are unlikely to market to them.

The motivations of social sustainable tourists, which are related to health, culture, environmental and social sustainability, prestige, and sensory appeal (Galati

et al., 2023, p. 658), are arguably organically and tightly interconnected. Food has consciously been used as a means to market destinations, and oftentimes, the link between a tourist destination and food happens to be local nature of the food itself (Ilbery et al., 2001), locality being the degree to which food is created and sold through networks outside of the mainstream globalized food supply chains, which are known as alternative food networks (Watts et al., 2005, p. 34). Research investigating local food has shown how local food is often regarded as also being authentic (Sims, 2009, p. 329). Authenticity itself has been conceptualized in numerous ways, mainly as either an objective fact, as a construction, or as an existential condition (Wang, 1999), previous research has shown that multiple conceptions of authenticity can even coexist simultaneously (Cohen, 2007). Authenticity as a social construction can furthermore be differentiated into instances where it arises organically, and instances where it is authoritatively declared (Cohen & Cohen, 2012), as well as into instances where authenticity is based on concepts of otherness, or on concepts of tradition (Koontz, 2010). Regardless of classification, authenticity and has played a central role in destination branding for decades (Silver, 1993), as well as in the branding of commodities, such as in the case of PDO products, which combine themes of authenticity, locality, and of sustainability (Watts et al., 2005, p. 29). Moreover, economic and social sustainability has also been found to be compatible with the reduction of customers' health concerns as well as with sensorially appealing food (Kneafsey et al., 2004).

Furthermore, sustainable practices are intertwined with entirely new conceptions of consumption and pleasure (Soper, 2007). In short, there is ample research which shows how the themes of sustainability, authenticity, and localism mesh intricately in the study of food tourism (Sims, 2009), and it might be inferred that they represent the main motivations of social-sustainable culinary tourists sufficiently well. Interestingly, it appears that interpersonal connection might be one of the threads that binds the three themes together, since it can play an important role in constructed authenticity, where it manifests in interactions either with the other or with tradition (Koontz, 2010), as well as in alternative food networks, where producers and consumers often interact directly (Kneafsey et al., 2004), and even in

sustainability, where, for example, connection to one's community can play an important role, according to Soper (2007, p. 215)

> indeed, one might want to argue that consumption only qualifies as a domain for the exercise of citizenship in any serious and authentic sense when personal choice is exercised with a view to securing the good of the collective, and the good of the collective becomes an essential aspect of personal satisfaction.

When considering the motivations of cultural culinary tourists, it should be noted that the theme of authenticity is one of them, alongside that of luxury, and to a lesser extent, with that of sustainability. This last aspect was not found to play a strong role in the research, but luxury was found to be the focus of the messaging, where it was almost universally portrayed as being a subjective experience (Yeoman & McMahon-Beattie, 2018, p. 214). According to Kapferer et al., (2017, p.71), who presents a more traditional model of luxury, products are either meant to be worn as a badge for others to see, or meant to use for one's pleasure, the former is recognized as in decline in developed countries, whereas the other is projected to be the future of luxury itself.

The first conception is based on luxury as a way to reaffirm and recreate social distance between people of different classes, by exchanging money for objects which give the customer status in the form of different types of capital (Bourdieu & Bourdieu, 2002). As far as the second conception is concerned, more recent research conducted by Bauer et al., (2011, p.20) has found evidence that the perception of luxury cannot be wholly determined by marketing efforts, that individual experience of it may arise in patterns which do not align well with traditional managerial conceptions of luxury, and these patterns also intersect with previous findings about the particular role of purchase and consumption situations in luxury marketing (Carù & Cova, 2007). The aforementioned research also connects to previous studies on consumers' relationship to luxuries (Solomon, 1986), and on how relationships to objects might take on interpersonal characteristics (Belk, 1988). This specific type of 'luxury for oneself' has indeed been on the rise as predicted by Kapferer, due to recent market developments which have democratized luxury objects, and thus encouraged the marketing of experiential luxury (Yeoman & McMahon-Beattie,

2018, p. 205). These trends have prompted further research into the classification and study of feelings of luxuriousness, which might be categorized as climactic, ritualistic, interrupting, disrupting, or terminating (Von Wallpach et al., 2020).

Previous research has illustrated the central role of food in tourism, and its intricate relationship with multiple other areas of research (Ellis et al., 2018), such as linguistics (Pang, 2022), marketing (Ilbery et al., 2001), or even economics and politics (Mak et al., 2012). Due to these connections, the topic lends itself particularly well to being analyzed in the context of communication, similar research on tourism communication has already been conducted (Manca, 2016), but specific research about how websites might contain marketing messages which appeal to specific clusters of food tourists appears to be lacking. It should also be noted that the medium of website homepages is characterized by many idiosyncrasies, which differentiate them from other multimedia formats, such as movies or comic books. Nonetheless, it is useful to remember that websites are functionally similar to printed pages, though a significant difference is that they also involve the presence of hyperlinks and interaction potential (Baldry & Thibault, 2006, p. 104), these two elements are commonly used in homepages to aid readers in understanding the structure of the whole website (Djonov, 2007, p. 152). The two other main functions of homepages are offering an overview of the most important content, and allowing for direct interaction between the creators and readers (Knox, 2007, p. 23), this last aspect directly relates to how tourist homepages, more specifically, are used to present the identity of the destination (Manca, 2016, p. 2).

This paper will focus on the topic of food tourism marketing on business homepages, with how their marketing messages fit into current conceptions of food tourist motivations, and with how they use text, images, and layout to carry said information. In addition to this, the topics found in the content of each homepage will be delved into in depth, to better understand what trends and tendencies are reflected by each specific website. In this paper, Galati's taxonomy is used both to classify the marketing styles of the homepages of three venetian cafés, and as a jumping off point to explore the topics related to each tourist cluster. The study of the marketing messages of the homepages will be carried out using models of multimodal analysis based on the linguistic work of Halliday et al., (2014). Textual

content will be studied by means of discourse analysis (Gee, 2014), images will be studied using visual analysis (Kress & Leeuwen, 2006), and the layout of the homepages themselves will be subject to cluster analysis. The findings will then be interpreted using Galati's taxonomy and multiple relevant studies. The choice of frameworks with a common inspiration is motivated by the wish to use highly compatible tools, in order to make the task of multimodal analysis as smooth as possible. The findings reveal how the homepage of Florian is fit to draw in cultural culinary tourists, and how the homepages of Caffè del Doge and I Tre Mercanti are better suited to appeal to Social-sustainable tourists, whereas low-involved culinary tourists might potentially be attracted by all three homepages. Furthermore, Florian's homepage appears to stake everything on luxury marketing, which represents only one of the main motivations of cultural culinary tourists, more specifically, the café presents a brand image characterized by the experience of luxury, mostly in traditional terms, and to a lesser extent in innovative terms. Caffè del Doge, on the other hand, concentrates on culture, sensory appeal, and sustainability, this last element being the most characteristic, due to the clever strategies needed to market coffee as sustainable, despite its well-known problems regarding long-distance shipping, unethical use of labor, as well as detachment between the production environment and the final consumer. I Tre Mercanti is instead mostly concerned with culture and sensory appeal, the most interesting point in its marketing style being that it boldly embraces contradiction in trying to justify its use of both traditional and innovative recipes for tiramisu, which is its main product.

The body of the research paper itself will be subdivided into an introductory chapter, a data and methodology chapter, an analysis chapter, and a concluding chapter. The present introduction functions as a brief presentation of the topic, of the research question, and of the main elements that make up the state of the art of the topics and frameworks which will appear throughout the analysis. The Data and Methodology chapter elaborates on the origins of the data, which was collected from the desktop homepages of the three cafés, and on the three frameworks used for the multimodal analysis, which are all based on Halliday's work. Moreover, this chapter gives a brief introduction to each framework and on the medium of the homepage. Finally, some words are spent on how each homepage was given a preliminary

taxonomy, which will be needed for the analysis and interpretation. The analysis chapter illustrates the three homepages, one after the other, each one being firstly split into clusters, and later being analyzed from the point of view of text and visual content. The findings of each bout of analysis are interpreted based on the state of the art of the topics that are most relevant to them. The final chapter deals with gathering all the interpretations, summarizing them, and with hypothesizing their significance for the research question, as well as for the broader topic of food tourism, and tourist motivation.

CHAPTER ONE

Data and Methodology

1. Methodology section

In order to answer the research questions, qualitative research regarding the visual and textual material on the homepages of three Venetian Cafés was undertaken. Due to the multimodal nature of the homepages, the choice was made to employ the tools of cluster analysis, visual analysis, and textual analysis.

In order to start the analysis, a quick assessment of the homepages was made, so as to pick an appropriate cluster of likely tourist motivations to visit the café, in order to then use these as the starting point of the analysis and study of the marketing message of the brand itself. This assessment was conducted by taking the about us section of the cafes' websites, and attempting to determine how the textual content in those sections aligned with the clusters identified by Galati. Since low involved culinary tourists "have little interest in culinary tourism" (Galati et al., 2023, p. 661), it was assumed that a marketing style revolving around food tourism could only reflect themes of either "health, environmental, and social motivations", or "Cultural and prestige motivations" (Galati et al., 2023, p. 659). In order to differentiate between the two, an emphasis on the role of producers and their connection with the final client was considered as suggesting an appeal to social-sustainable tourists, and an emphasis on cultural value and prestigious elements was considered as suggestive of an appeal to cultural culinary tourists.

At the bottom of Caffè Florian's homepage there is a link reading 'About Us', which redirects to a page named 'Caffè Florian History' (*Caffè Florian History*, n.d.), on this webpage, there are no references whatsoever to the producers of Florian's coffee or food, but many words are spent on the historical significance of the Café, and it is reported how "Caffè Florian has always been called home by the eminent and the notable." The aforementioned elements lead to an analysis which sought out interpretations based on themes of culture, prestige, and social sustainability.

Caffè del Doge's homepage does not once use the words 'About us', though the 'Our History' tab on the toolbar of the website redirects to a page which immediately presents the viewer with the masthead 'Our History About us • Venice and coffee • Why Doge?' (*Our History*, n.d.). This webpage portrays the history of the café as revolving around the production process used by the business, and around a venetian roasting plant created in 1952. Because of this choice, the analysis of Caffè del Doge's homepage was concerned with themes that might interest social sustainable tourists, such as health, cultural, environmental, prestige, sensory appeal, and social sustainability.

The last Café, I Tre Mercanti, has a section on its homepage named 'About us', which focuses on the direct involvement of the business owners in decisions regarding the sourcing of ingredients, the production, and sale of tiramisu, which is their main product (*Home*, n.d.). Because of this, it was assumed that the homepage would best be analyzed as pandering to the interests of social-sustainable tourists, and not of cultural-culinary tourists.

Cluster analysis was utilized to study the layout of the homepages because previous studies have shown that it has the potential of adapting well to webpages (Corona, 2021). The definition of cluster utilized for this paper originally belongs to Baldry & Thibault (2006, p. 11), and amounts to "groupings of resources that form recognisable textual subunits that carry out specific functions within a specific text.". The clusters were identified and characterized based on the properties of Framing, Salience, and Informational value, which are respectively concerned with the presence of connecting devices, the amount to which elements are able to catch the viewer's attention, and with the meanings associated with different placements on the screen (Kress & Leeuwen, 2006, p. 177).

Moreover, the images were analyzed based on Kress & Leeuwen's (2006, p. 15) representational metafunction, which is concerned with how experience is encoded visually, interactional metafunction, concerned with the relationship between encoder and viewer, and textual metafunction, which deals with the organization of visual material.

As far as the written texts are concerned, the framework that was used was Gee's (2014) framework for discourse analysis, which was chosen because it is based on Halliday's et al. (2014) introduction to functional grammar, which is also the case for Kress and Leeuwen's framework. Among the multiple tools presented by Gee, the ones that were used were only the Topic and theme tool, which deals with making inferences based on why marked or unmarked topics and themes were used in a given sentence, and the Relationship building tool, which is concerned with how the text may create or affect relationships between the reader, the creator of the text, or other actors.

The results of the analyses were then related back to the trends present in the state of the art regarding themes of authenticity, sustainability, locality, and luxury, in order to pinpoint what the main characteristics of each marketing message were.

To be more specific, since the paper employs an experiential understanding of luxury, the results of the visual analysis were used to categorize elements according to the type of luxury experience they represented. First of all, an image would be categorized as either a purchase or consumption experience, and in the latter case, they would be checked for elements suggesting that the representation involved a possession ritual, an everyday or special consumption context, a precious moment, or a transformative experience (Bauer et al., 2011, pp. 11–18). Then, both in case of a consumption experience or of a purchase experience, images would be categorized based on whether they represented interrupting, climactic, disrupting, ritualistic, or terminating luxury moments (Von Wallpach et al., 2020, p. 494).

As far as sustainability, authenticity, and locality were concerned, these were considered to function hand in hand with each other, due to how well they reinforce one another (Sims, 2009, p. 322).

Markers of authenticity were categorized based on whether they represented a constructive or an existential model of authentication (Wang, 1999, p. 352), in the former case they were also taxonomized based on whether they aligned with hot or cool authenticity (Cohen & Cohen, 2012, pp. 1297–1298), and on whether they aligned with traditionalizing or othering processes (Koontz, 2010, p. 978).

As far as sustainability was concerned, the marketing message behind images was checked in order to determine whether businesses were engaging with weak or

strong forms of alternative food networks (Watts et al., 2005, pp. 34–36), and to determine to what extent the relationship between producer and client played a role in the brand (Kneafsey et al., 2004, pp. 2–3).

2. Data Presentation

The object of the analysis itself were three desktop websites, and not mobile websites, because all of the three homepages seemed to have been created for consultation from a computer, and then to have been later adapted for navigation on mobile phones. There are enough differences between the two categories of homepages, to suggest that all three brands were conscious of the difference between mobile and desktop websites, and attempted to differentiate the two homepages. Nonetheless, the awkward framing and compressed images are possibly indicative of the fact that the mobile websites were created second, and were the fruit of a process by which the desktop homepages were adapted as best as possible, without having to create a new webpage from scratch. In conclusion, desktop websites were picked because they appeared to best reflect the original intentions and design of the creators.

More specifically, the three cafés were chosen based on them being the top three recommended cafés in Venice on yelp.it at the time of September 1st, 2023, this selection was motivated by the belief that popular businesses would have more polished and curated homepages, which might be more likely to have deliberate and specific messages. It is important to note that the first three businesses on the recommended list are I Tre Mercanti, Caffè Florian, and Marchini Time, but since this last café does not have a website, the next one over, Caffè del Doge, was picked as the third business for the sample.

The use of a limited number of websites as the source of data and the choice of qualitative frameworks of analysis was motivated by the intention of creating very precise portrayals of the homepages, and not generalizable results. To this end, only the homepage of each website was analyzed, while other sections were ignored.

It should be noted that homepages are a genre unto themselves, and are thus characterized by their own peculiarities, first and foremost, they are multimodal

objects, and though they might resemble printed pages they are strongly influenced by the medium of computers (Baldry & Thibault, 2006, p. 104). Other characteristics of homepages are that they are units tasked with representing the whole website (Djonov, 2007, p. 152), and in which informational value can only vary vertically, and not horizontally (Knox, 2007, p. 37), this aspect is also further influenced by the fact that webpages can only be observed one portion at a time, thus splitting the whole into two sections (Nielsen & Tahir, 2001, p. 23). Furthermore, the use of color in websites has a crucial role, and is characterized by variable valence across websites, according to the observations of Kress & Van Leeuwen (2002, p. 355) "While the affordances of a colour may be limitless in theory, in practice they are not, and a plausible interpretation can usually be agreed on, provided the context of production and interpretation is taken into account "

CHAPTER TWO

Multimodal Analysis

1. Florian's Homepage

1.1 Cluster Analysis

It is important to notice that the present Cluster Analysis focuses on identifying clusters based on the textual characteristics described by Kress & Leeuwen (2006: 209–210), which are framing, salience, and informational values, as well as with describing the function of each cluster.

As shown in Figure 1, Florian's homepage can be divided into three superclusters, which are highlighted in blue, each of these superclusters can be further subdivided into smaller superclusters, highlighted in blue. The structure of the webpage consists of the top supercluster, only made up by the first screen supercluster, the middle supercluster, composed by the history and halls supercluster, by the menu and services supercluster, as well as by the coda supercluster, and the bottom supercluster, consisting of the Florian world supercluster, as well as of the footer supercluster.

The first element of the page, starting from the very top, is a supercluster which forms the first screen which a user is presented with when they first access the website, which makes it the most salient and essential element in the whole webpage. This section of the homepage is tasked with relaying the brand image of the business, and a navigational index in the form of a toolbar. The first screen supercluster may be subdivided into two, a toolbar cluster, formed by an information toolbar and a store toolbar, as well as by a Store menu supercluster, consisting of a triptych.

The top supercluster's framing is characterized by the brown boundary marking the beginning of the page, and by the cutoff on the user's screen, which separates it from the middle supercluster. The salience of this supercluster is decidedly strong, thanks to an abundance of colorful pictures, and the ample use of crimson and gold, on the other hand, the informational Value is the highest possible,

indicating that establishing the correct brand image is of paramount importance for the business.

The first screen supercluster has the function of giving the users an overview of the structure of the website, and a presentation of the brand which takes the shape of a brief overview of the most important portion of the site, which is the store. These characteristics are in line with the usual functions of homepages in general (Djonov, 2007: 145–146), which might suggest that the first screen is to be considered a brief summary of the whole homepage itself. One characteristic of homepages which is only partially represented by the first screen is the presentation of timely or popular information, which is certainly present at the bottom of the page in the Florian World section, but here it is only represented by minor changes in the first screen, like the creation of a 'CHRISTMAS' tab in the winter.

The general function of the toolbar supercluster is to be an index to the rest of the webpage, and of the store sections, which takes the shape of a toolbar containing tabs. From the point of view of framing, this toolbar supercluster is characterized by the colors brown and off-white, which adopt a dignified meaning given the sumptuous Café with which they are associated. It is possible that the dark tobacco color is supposed to symbolize coffee, whereas the delicate shade of white is likely a reference to the cream color of the buildings around Saint Mark's Square on sunny days, as well as of weathered marble statues, both symbols of ancient prestige. Moreover, it is possible that throughout the page a brown background is used to indicate useful information, and boundaries, whereas white is used as a background color for sections purely dealing with content. These two colors make up almost the entirety of the background of the website, alongside crimson and gold, the former being the color of the Florian logo, but both being symbols associated with prestige and royalty. This toolbar supercluster is very salient, due to it popping up as an overlay, if the user scrolls up the page at any point, this capacity for movement in combination with its capacity to supersede any content whatsoever makes it stand out. The informational value of the toolbars is of course remarkable, in virtue of them having the highest possible spot on the homepage.

The next Supercluster is the ‘Store sections supercluster’, which fulfills the function of giving the reader a visual overview of the three main store sections, and of giving the user quick access to them. This supercluster reiterates the Gourmet, Lifestyle, and Design succession that is also present on the tabs of the Store toolbar, from the point of view of framing, they are displayed in a way that emphasizes connection between the three sections. Furthermore, the images fill up the page, for this reason, this cluster has no specific color of background, though it may be inferred that it would be theoretically white, due to the store section toolbar having the same color, and a similar function. The Banner also enjoys high salience due to the simple fact that it stretches across the entire width of the webpage, and since it is capable or movement if the user mouses over it, similarly, the information value of the banner is of outstandingly high due to it being on the very first screen, which is appropriate, given that this section is the one that gives the shortest path to conversions. Moreover, the design of the cluster probably relates to the idea of a succession from left to right, from given to new. This interpretation is based on the idea that coffee, which is on the left, is the most expected good to be found in a café, whereas the goods sold in the sections related to the middle and right-hand side images, such as medallions and art pieces, might be less obviously connected with the shop, with art pieces produced by designers being the most unexpected. Moreover, the object on the right-hand side of the banner has strong overt connections with contemporary art, and progressive values, which also suggests a succession from antiquated to modern ideas. Regardless, all of this does not translate into a progression from traditional ideas of luxury to more modern ideas of luxury, since all the luxurious goods represented in the images are inconspicuous and meant for private use, meaning that they would be considered luxurious only by a contemporary viewer. On the whole, it may be inferred that the end result skews more innovative than it does conservative, this is not only confirmed by the inconspicuous luxuries, but also by the fact that the mere presence of an e-commerce site implies that the establishment is attempting to keep up with modern-day cultural culinary tourists, who are very likely to need businesses to offer e-commerce websites (Galati et al., 2023: 658)

Next is the middle supercluster, composed by three sections, highlighted in green, which are further subdivided into smaller superclusters, highlighted in red, as shown in Figure 3. The structure of the middle supercluster is made up by a history and halls supercluster consisting of a slideshow, a services and menu supercluster, which is appropriately divided into two sections with opposing alignment, which redirect respectively to the 'services' page and the 'menu' page, and lastly a coda supercluster, consisting of a gift collection slideshow, as well as of a plain decorative slideshow.

The middle supercluster's framing is characterized by brown boundaries separating it from the other two main superclusters, and by ample use of white backgrounds in the middle of these two points. An alternation of polarized and centered image arrangements allows one to identify further clusters. Salience is concentrated at the top and at the bottom, where automatic slideshow switch between different pictures, moreover, gold is used to identify a link to the gift collection store section. Finally, checking for informational value reveals that the history and premises of the business take precedence over the presentation of their products, which is in line with the top supercluster being used to identify a specific brand image, and being given the highest informational value possible. On a general level, the middle supercluster is where the main marketing messages of the brand are delivered to the customer, and to a lesser extent, where they are encouraged to buy by being redirected to multiple store pages.

The history and halls supercluster, shown in Figure 4, functions as a representation of the roots of the business, its premises being an important part of its history. This section relays information which is also present in the 'Florian Venice' tab from the very first toolbar of the page. The history and halls supercluster is framed by its central alignment, its white background, and its connection to the services and menu supercluster by virtue of three overlapping 'U' shapes in gold. This appears to be a very salient supercluster, due to the presence of a constantly changing slideshow characterized by bright colors and striking images, moreover, as far as informational value is involved, it makes sense that this supercluster follows the first screen supercluster, due to both functioning as presentations and

introductions to the brand. The reason why the history and halls section comes second, is that it leads to a more in-depth introduction of the story of Florian, whereas the store triptych leads to the section of the website where purchases are made, and is thus more important.

The Menu and services supercluster is instead concerned with expanding on the presentation of goods and services offered in situ by the Café. The 'Menu' and 'Services' tabs from the store toolbar are connected to the same webpages as this supercluster. The menu and services supercluster is rendered cohesive by the fact that its two sections complement each other by having opposite left-right alignment. Moreover, this supercluster has a plain white background, which indicates that it deals with content. The salience of this section is definitely played down, and it appears that no elements are made to stand out significantly, also, from the point of view of informational value, the placing of the elements of this supercluster seems to follow a theme-based progression, in that individual consumption of coffee and pastries is considered more important than organizing events at Florian. This succession might be motivated by the fact that the average customer is more likely to associate the Café with coffee, than with celebrations.

The coda supercluster, as represented in Figure 6, can be divided into a Gift collection cluster, and a slideshow cluster, the supercluster has the function of presenting the reader with, and redirecting the customer to, a specific section of the e-commerce site, concerned with gifts. Moreover, the coda supercluster also has the function on marking a boundary between the middle and the bottom superclusters, furthermore, this section corresponds to the 'Gift collection' and 'Gift Card' tabs on white toolbar at the top of the page, which redirect to specific store sections. The coda supercluster has a central alignment and sports a tobacco-colored background connecting its two subsections, which the user has learned to associate with demarcation lines by associating it with the very top, and very bottom of the homepage, moreover, the images of the gift collection section are all of equal size and shape, emphasizing connection and equality amongst the products. There is an element of salience to the coda supercluster, which is caused by the contrast between

the white and brown backgrounds, along with a slideshow which switches pictures automatically, and that is remarkably similar to the slideshow in the history and halls supercluster, with the main difference being a lack of captions. From the point of view of informational value, this section deals exclusively with gifts and various household items, which are goods that are not extensively advertised on the website. Also, the placing of the cluster might once again be motivated by a thematical progression, since this is the section that is the least related to the main product associated with the business, which is coffee.

The last supercluster, which will be referred to as the 'bottom supercluster' is comprised of a 'Florian world' cluster, and of the footer supercluster. The framing of the bottom supercluster is characterized by only two backgrounds, one white, and one brown, moreover, the salience of this supercluster is exceedingly low, aside from a dash of gold being used for the newsletter section. The low informational value of the bottom supercluster hints to the fact that the most practical aspects of the homepage are considered less important than brand image and encouragements to visit the store page. The function of this section is to give the reader updated information about the brand, and contact information to get in touch with the business. In short, this supercluster offers useful information, and is very practical in its orientation.

The Florian world supercluster has the function of relaying news related to Florian, this supercluster is framed by a white background, indicating that we are once again dealing with content, which is sandwiched between two brown informational sections. This arrangement seems to break from the established array of white, content focused sections, and brown, information focused sections. It might be possible that the color scheme of this supercluster had to be white so as not to create an overly long brown section, appearing as an extremely stretched out lower boundary. In other words, the artistic choice of not having repeating identical backgrounds might be behind the color of this section. Furthermore, this supercluster is not very salient at all, if not for the fact that is aligned left, which sets it apart from all other clusters, the reason for the salient alignment might nonetheless be motivated

by another artistic choice, and not by a need to mark exceedingly important elements. The reason artistic concerns might be considered the basis of this design choice, is that the sections above and below Florian World have central alignment, and just like repeating background colors are not a common occurrence on the homepage, consequent sections with identical alignment are not common. The only exception to this rule is the first screen supercluster and the history and halls supercluster, which might nonetheless afford to have the same alignment, because they are divided by the 'fold' (Nielsen & Tahir, 2001: 23), that is, by the line between the first screen and the rest of the homepage.
As far as information value is concerned, it is decidedly low, which is in line with the homepage being mainly a vehicle for marketing messages and overviews of the store sections, these two being the most represented functions until this point.

The footer is a section that is dedicated purely to useful links and useful information, which amount to a subscription box for a newsletter, a reiteration of the links from the toolbars at the top of the page, contact information, and an address. This supercluster is framed by a tobacco-colored background, which indicates this as an informational section, and a boundary, the only salient element of the section is the use of a golden font to present Florian's newsletter, the color being otherwise almost only used to highlight clickable links that lead to the store. The reason why a hint of gold was used is possibly that customer retention, which is a possible consequence of a reader subscribing to the newsletter, is considered as important as actual sales. In conclusion, the footer supercluster has the lowest possible informational value, which is appropriate given its marginal use in marketing the Florian brand.

One last general observation about the whole webpage, is that the homepage may be split into two, the first screen, and the rest of the page (Knox, 2007: 38). If this division is taken into consideration, then it becomes clear how the first screen is the only place on the homepage where private use of luxuries is depicted, and where the taxonomy from Bauer et. al. (2011) can always be applied. The rest of the website is representative of either purchase experiences, or consumption of luxuries in purchase situations, though references to private luxuries might be implied. Moreover, this

trend of presenting a modern façade, only to then highlight increasingly traditional elements, is reflected in the constant references to power imbalances, prestige, and exclusion throughout the texts and images on the second half of the webpage, which are preceded by the implicit espousal of progressive values in the representation of the Goto vase in the triptych at the top of the website. Regardless, this trend does not extend to the experiential aspects of luxuries, which are almost always highlighted in every picture and text, the represented moments being climactic, ritualistic, interrupting, and disrupting luxury moments. The lack of terminating luxury moments is perhaps motivated by a thematical focus on the future and on future consumption experiences, which would clash with the thematization of the past necessary for a terminating luxury moment.

1.2 Visual and Textual Analysis of the Content

Before starting the visual and textual analysis of Florian's homepage it is important to remark that the modality of the pictures will not be elaborated upon in the following section due to the fact that unless otherwise specified, they happen to be sensory pictures with high modality, this is necessarily dictated by the pictures functioning as advertisements for luxury experiences. Their source of high modality is mostly the sharp definition of the picture, and the vibrant colors, which the reader learns to associate with specific meanings while scrolling through the homepage. As observed by Kress & Leeuwen (2006: 165)

> Sensory coding orientations, which are used in contexts in which the pleasure principle is allowed to be the dominant: certain kinds of art, advertising, fashion, food photography, interior decoration, and so on. Here colour is a source of pleasure and affective meanings, and consequently it conveys high modality: vibrant reds, soothing blues, and so on – a whole psychology of colour has evolved to support this.

Moreover, the texts vary in length, and due to their extreme curtness, they may sometimes be analyzed very superficially. On the same note, the text present in the Footer and the toolbars were not analyzed due to their purely informational function and lack of content.

The images will be analyzed for representational, interactional, and textual characteristics (Kress & Leeuwen, 2006: 15), the written texts will be analyzed using the Theme and Topic tool and the Relationship Building Tool (Gee, 2014: 201–202). The results will be categorized according to the taxonomies described in Bauer et al. (2011: 14), and in Von Wallpach et al. (2020: 494-498). It should be noted that the former taxonomy applies only to a subset of images, whereas the latter is universally applicable. Due to the somewhat complex results of the visual and textual analyses, the interpretation of the findings gathered by using (Kress & Leeuwen, 2006)'s and (Gee, 2014)'s frameworks are often separated from the two analyses.

The first image from Figure 8 may be argued to be a conceptual picture, specifically a narrative picture depicting an ‘event’, meaning that only the passive participant is present, which is the coffee bag in the foreground being gazed upon by an out of frame person. The scene itself is arguably depicting the customer’s consumption experience of the luxury coffee bag, to be precise this is likely meant to be a possession ritual, and a precious moment of everyday consumption. The scene takes place at a table, which is adorned by the presence of multiple participants that are not interacting with the viewer, and that are easily found on the Florian store, namely a teacup with a brass filter, a silver platter, and some glasses. Goldberg & Lewis (2000: 64) observe that: "Many collectors who are inhibited and uncomfortable in social interaction, surround themselves with favored objects upon which they project humanlike qualities. They practically talk to these objects; they find comfort in being with them and regard them as friends.". The multitude of products, if they are taken to be perceived as friends or supporters of their owner, creates an impression of sociality, which alongside affection is a hallmark of ritualistic luxury moments (Von Wallpach et al., 2020: 495), which is the specific type of everyday consumption event at hand. Further evidence towards the scene being ritualistic in nature is that products like coffee, tea, and water, which are all represented in the picture, lend themselves very well to repeated cyclical consumption. It is also noteworthy that all the Florian products depicted, aside from the platter, are for the consumption of beverages and not food, further connecting them as a cohesive group of interchangeable products. The advertisement is offering to the viewer information about the product, which is within personal distance of the participant gazing upon it, and possibly being held in their hands, indicating engrossment in the close observation of the coffee bag during the possession ritual. The scene itself is seen obliquely, which symbolizes that the observer is definitely not a part of the action, but only an outside witness to it. The camera is looming over the product, indicating that the interactive participant could easily scoot slightly to the left, and become the one interacting with the coffee bag. Compositionally the objects on the platter are grouped together by virtue of being physically inside the circle created by its rim, which has enough room left for the coffee bag, implying that it used to be a part of the array of objects before being taken away. This latter

object is also the most salient one, to the point of its texture being visible, which evokes tactile sensations alongside visual ones, this effect is an attempt at representing multisensoriality, a standard element in escapist luxury experiences (Brakus et al., 2009: 65) (Bauer et al., 2011: 17). The bag is at the very center of the picture, surrounded by other roughly equivalent everyday products, like a wheel's hub surrounded by spokes, which are multiple avenues of escape from ordinary routine. The resulting perception is one of being immersed in an environment which is coherent, full of pleasurable stimuli, separate from ordinary life, which is the same feeling as being in the enclaved servicescapes of luxury shops according to (Carù & Cova, 2007), where luxury items are purchased but not necessarily consumed. Because of this reason it is not immediately obvious that the background is not the Florian itself, but more likely just a customer's dinner table.

The text on this picture reads "Enjoy the emotion and uniqueness of a Florian experience at home". The first word constitutes the theme and the lens through which the rest of the sentence will be seen through, in this case, enjoyment. Despite this the topic is the complex "emotion and uniqueness", which is followed by an elaboration, which is that the emotion is related to Florian, and that it will take place in one's home.

When using the relationship building tool, the first element that stands out is that the viewer is being given an order, so the customer is already being put into a position of subservience, which is further reinforced by the status and distinction associated with uniqueness, which Florian immediately claims for itself. The text further elaborates on the messaging contained in the image, which is that Florian generates luxurious experiences, which can be repeated at home, due to the fact that private consumption experiences can only be based on the in-situ purchase experience (Bauer et al., 2011: 12).

The second picture of the three, represented in Figure 9, is a narrative picture, arguably a reaction process depicting the lion on the medallion reacting to the cup on the upper right, the scene is set inside Florian itself; this is noticeable if the wall bench and golden frames in the background are compared to those present in other pictures on the website, where more of the interior is shown. The picture represents the participants within personal distance of the viewer, just like in the picture on the left-hand side of the triptych, the attitude of the image expresses subjectivity, the viewer being offset to the right of the line created by the lion's gaze, indicating that the point of view belongs to someone not directly involved in the scene, but only observing it. As far as the vertical axis is concerned, the camera is roughly at the same level as that of the cup and the medallion, so no power imbalance seems to be present, finally, the composition is polarized both vertically and horizontally, meaning that the center of the image is empty, and the main elements are at the

extremes of the vertical and horizontal axis. The medallion is placed in the lower left, representing the given, and the real, whereas the cup of coffee is placed on the upper right, the position assigned to the new and the ideal. Moreover, the medallion appears to enjoy salience, being the most in focus portion of the image, along with the cup, the woman who connects both has lower salience than the two participants but higher salience than the background, occupying an aptly intermediate position.

An interpretation of the picture is that the two participants, the medallion, and the cup, are linked by the gaze of the lion on the medallion, in which the necklace represents the goods being sold in this portion of the e-commerce store, which are luxuries meant to be used daily, meant to be considered to be part of the extended self by the owner, and endowed with near 'magical' powers (Solomon, 1986) of self-transformation (Bauer et al., 2011: 18). What is meant by that is that the medallion functions as an instrument that embodies the properties of the Florian brand and relays them by being worn by the customer, who perceives the medallion as a part of themselves. The coffee cup is potentially also a symbol for the Florian brand but not a part of the self as much as the piece of jewelry due to being in the 'ideal' quadrant. The medallion is only to be interpreted as a more concrete manifestation of Florian, which becomes an almost physical part of the customer, which would motivate its position in the 'real' quadrant. This would allow for a particular interaction between the two objects, where the more 'real' object looks onto an object like itself but not enmeshed with the woman, attempting to make us notice their connection. This is a 'backwards' reading path where the jewel is seen first, and the cup is seen later, and is implied to elaborate on the meaning of the first object. The reading path is made possible only by the medallion being in sharp focus and having a more complex design and texture than the coffee cup. The representation is completed by the woman already wearing a refined, yet unassuming shirt, accompanied by two bracelets, one the same color as her hair, and the other the same color as the string on her necklace, creating an elegant and inconspicuous appearance, indicating that the transformation commanded by the medallion already took place. If this is the case then the picture tells the story of how a person may convert their economic capital into cultural capital (Bourdieu, 2002: 287). The economic capital obviously being the money paid for the piece of jewelry, and the cultural capital being elegance and

refinement, represented by the clothing pieces in the picture, which are surely beautiful, but most importantly, beautifully arranged. The skill of picking and matching clothing to create tasteful combinations might be considered a sign of cultivation (Bourdieu, 2002: 283).

> "The accumulation of cultural capital in the embodied state, i.e., in the form of what is called culture, cultivation, Bildung, presupposes a process of em-bodiment, incorporation, which, insofar as it implies a labor of inculcation and assimilation, costs time, time which must be invested personally by the investor. Like the acquisition of a muscular physique or a suntan, it cannot be done at second hand"

Due to the jewelry being equivalent to an article of clothing in its use, it lends itself well to everyday use, although not in the same way as the coffee from the first picture, arguably jewelry lends itself better to creating interrupting luxury moments than to creating ritualistic moments. The experience which amounts to a sensation of freedom, either from something, or to do something (Von Wallpach et al., 2020 495). In this case self-actualization might be conceptualized as freedom to be whoever one aspires to be, through investing oneself with status and cultural capital.

The text that goes along with the picture reads: "The elegance of the Florian style: a must to have always with you.", when considering themes and topics, it becomes clear how the distinction synonymous with possession of cultural capital and elegance is immediately highlighted and associated with Florian. The second part of the sentence serves to endorse the type of relationship that should be established between the customer, the object embodying elegance, and in turn Florian itself, an indissoluble relationship, which is typical of objects serving the function of personal supporters in one's self-actualization. Once again Florian is putting its best foot forward by putting the experiential and private aspects of luxury at the center of this image, cementing the idea of the business embracing modernity.

The very last picture of the triptych, represented in Figure 10, is a conceptual picture, specifically a symbolic suggestive one, with the carrier being the vase in the foreground. The only represented participant is the vase, which does not gaze, making the object something that is offered to the viewer, and not something that demands anything of the viewer, the object is once again within personal distance of the observer, frontal, and in the middle of the picture, both along the vertical and

horizontal axis. The positioning entails that the viewer has an objective perspective of the vase, due to it being frontal it might be assumed that a call to action is being made, in short, the viewer is being presented with the object as if it were within their grasp, and they are being encouraged to buy it. The composition of the picture presents the vase in the center, with a lighter background in the top half of the image, and a dark one in the bottom half of the picture, the top half presents blue and lighter blue, and the bottom fades to black due to the overlay placed over the picture. As in the other two cases, this picture once again represents one of the luxury good categories being sold in the Florian e-commerce website, art pieces, which once again function as a source of cultural capital. To properly analyze what the image means, it might be necessary to elaborate on the art piece in question, which is a vase named 'Goto', created by artist Gaetano Pesce. The European vintage home furnishing e-commerce platform Pamono has sellers which have it in stock, with one seller from the Netherlands citing the following information in the about section of their classified advertisement for the Goto (*Goto Vase by Gaetano Pesce, 1995*, n.d.).

> Design vase "Goto", designer Gaetano Pesce, 1995 Vase "Goto", sculpture-object in resin, designed by the Architect/Designer Gaetano Pesce, realized for the 'Caffè Florian' during the temporary exhibition during the Venice Biennale of 1995. The color is brownish, blue, and yellow the text on the vase is in Italian "Brindiamo a Venezia", object-sculpture modeled with a mask depicting the head of the Lion of San Marco. On the bottom: "Florian Temporanea". Each Vase / Goto is different from the other and is a unique piece because during the realization it was made to color, inside the mold, resin of different colors. Text translated in English: Let's toast in Venice to become a place of modern life, modern behavior, progress, services, joy, optimism, discovery, trust in the future, courage, open to the culture of current world ... and not a place of prejudice, protection, conservation, immobility, soporific place, museum-cult of the past, example of reaction, desperate place for the younger generation, of torpor, of provincialism, of mute nostalgic enterprises ... no longer masks-surrogates of the present time that asks Venice for space to exist.

The object may be categorized, just like the one depicted in the previous picture, as being representative of a luxury good capable of causing self-transformation in the owner, presumably into a person who possesses cultural capital, though the person

would receive only material cultural capital, i.e. a work of art, and not the cultural capital in the sense of knowledge or taste (Bourdieu, 2002: 285). As far as what type of luxury experience might be associated with the object, none is represented overtly in the picture, but it might be inferred that an everyday object with transformative properties might best be suited for interrupting luxury moments (Von Wallpach et al., 2020: 496). More specifically, the 'Goto' might be associated with freedom to self-actualize by having a symbol of one's desired cultural capital and values, it is noteworthy that the progressive values literally inscribed on the vase are implied to be espoused by Florian, due to the object being treated as a source of prestige and of high culture. The general message of optimism, openness, youth, and cosmopolitanism are sprinkled all over the Florian brand presentation on the homepage, which attempts to balance out the two despite potential contradictions caused by the juxtaposition of ideas of antiquity and modernity, exclusivity, and openness, or of local identity and globalization. Ironically, Florian itself presumably considers these ideas to not conflict with one another, but the text on the vase itself presents them as at odds with each other. As to what the colors in the background, and what the color of the vase might mean, it is difficult to be completely certain, due to the background consisting of diffused colors. The interpretation is rendered even more approximate by the fact that previous knowledge of the art piece might alter the perceived meaning substantially.

The text in its untranslated form was taken from an insertion from the website Nowarc. (Arredantico S.A.S di Cascino Lorena & C, n.d.)

> Brindiamo a Venezia perché diventi ancora un luogo di vita moderna. Di moderno comportamento. Di progresso. Di servizi. Gioia. Di ottimismo. Di scoperta. Di fiducia nel futuro. Di coraggio. Aperta alla cultura del mondo attuale…. E non un luogo di pregiudizi. Di protezioni. Di conservazione. Di immobilismo. Luogo soporifero. Museo-culto del passato. Esempio di reazione. Disperante posto per le giovani generazioni. Di torpore. Di provincialismo di mute imprese nostalgiche…. Non più maschere-surrogati del tempo presente che chiede a Venezia lo spazio per esistere.

The text starts off with the subject (us), having a toast to Venice, this means that the sentence, and more broadly the text, should be perceived as having a celebratory

tone, which to some extent implies that the desirable qualities described in the rest of the text, are already present. The second sentence has Venice as its subject and Theme, which leads the reader to associate with the city all the progressive characteristics which are listed, alongside all the negative aspects, which are implied to have previously been associated with Venice simply due to the fact that the word "Venice" is topic and theme, and due to the fact that the verb "becoming" indicates change. The relationship building tool allows one to see how there is an attempt by the artist to position himself as an authority on which narratives about the city should be furthered. This is done in a very roundabout way, by wishing that the city might change, while simultaneously celebrating the change, implying that it is already taking place, and that the narrative should change to reflect this development. Moreover, the artist is positioning himself not as a stern and fearsome authority, but as an optimistic and fun host, which makes the readers feel like guests at a friend's party.

A person already familiar with the 'goto' might interpret it as a symbol of optimism and of moving into the future, whereas someone who has never seen it before might just interpret it as a simple example of one of the goods sold, depicted over an artistic rendition of the blue sky as seen from St. mark's square with some sun glare in the top left corner of the picture.

The text overlayed on the image reads "The value of a art piece and the memory of an emotion made in Florian." The topic and theme are contained in the word "The value", or more broadly, in the whole clause complex, since no verb or object are present. This choice reflects the use of a suggestive symbolic image, where there is no narrative, only the subject of the picture. The "memory of an emotion made in Florian" part is once again referring to the consumption experience, which despite taking place at home is going to be based on the purchase experience in Florian, this event should be considered as being related to the social capital embodied in the art piece, and to the specific values considered to be part of high culture by Florian. The relationship building tool reveals that Florian is also to be regarded as an authority in terms of what is valuable, and what is not, this gently calls the reader's attention the fact that they might attempt to buy prestige and distinction, but it is Florian who

picks what prestige and distinction are. In a similar vein, the customer might experience luxurious moments at home, but only by referring to experiences in Florian.

The picture in Figure 11 represents a non-transactional reaction, with the woman on the left reacting to what beyond the right-hand edge of the picture, which we cannot see, leaving us wondering what she saw and what she must be thinking about. Despite what the customer might be looking at, her gaze still intersects with the mirror to the right, the scene amounting to a customer amid a purchase experience, fantasizing about future consumption of luxury products (Bauer et al., 2011: 13). The setting is the indoor portion of Florian, which is richly adorned with paintings, mirrors, and which maintains the gold and crimson palette, if the reading path that leads to this image is considered, one may notice that the previous picture was also thematically tied to the theme of optimism, and of the connection between past, present, and future. As far as the interactive function is concerned, this is an offer picture, with an impersonal distance between the viewer and the participants, the angle of the shot furthermore suggests that we are only observing the scene in a detached manner, most likely there is no power imbalance between the woman and the observer, because even though she is lower than the camera, this might just be a consequence of the fact that the camera is at the same height of a person entering the coffeehouse, as alluded in the caption, whereas the represented participant is necessarily sitting down in order to consume coffee at a table. Compositionally the picture may be split between left and right along the left edge of the mirror, and high and low along the wooden rim of the couch. Arguably, the paintings in the upper left corner are symbols of historical and artistic value, which is synonymous with Florian, this is a common pairing in this business's advertising style, and is assigned to the 'given' side of the picture, whereas the mirror and the empty bench are positioned on the right. The mirror potentially functions as portal to the imagined, and to the future, in which it is possible to see that the future includes the same room, with the same painting, alongside the unknown, represented by an empty doorframe. If one keeps the fourfold subdivision in mind in analyzing only the reflected image, it is possible to notice how nothing can be seen below the lower line of the paintings,

which would represent the concrete section of the image, indicating that there is no actuality in the future, because it is still only theoretical, the ideal plane still contains art on the left, but this time, on the right, a threshold is seen, meaning that unknown novelty is going to be present, finally, below the mirror representing the future, the couch remains empty. This somewhat complicated image might be an attempt to indicate how the future is unknown, all that can be foreseen is that future Florian is still going to have the same roots, which consist of art and history, and that the current customers are looking towards having the same experience in Florian again.

The scene the viewer is presented with seems to be a purchase experience due to the woman actively consuming a luxury good while being inside of the Bar. The scene probably does not fully qualify as a faithful representation of a purchase experience, as that there is no staff whatsoever, and the multisensorial aspect of the experience is not represented in particular detail, due to nothing in the picture creating the sensation of touch, smell, or taste. Elements which instead align with standard luxury purchase experiences are the absence of other customers, which indicates that each customer is made to feel special instead of anonymous (Bauer et al., 2011: 12). Furthermore, the future hinted at is completely uncertain, aside from the presence of Florian, this messaging may endorse viewers to imagine a future where, despite everything that may happen, they will purchase the advertised luxury products. The pleasurable nature of that future experience is rooted in the current purchase being pleasurable, what is more, feelings of luxury associated with goods bought from Florian and used privately, is also going to be anchored in the same episode, the role of repeated experiences in maintaining and augmenting the enjoyment of the aforementioned goods is a crucial aspect in the luxury market (Berthon et al., 2009: 51). The type of experience represented is then a disrupting luxury moment, characterized by high liminality, and by a feeling of being cared for by one's community (Von Wallpach et al., 2020: 497), the liminal aspect of the scene is fulfilled not by a journey through space, but by a journey through time, that is, into the future. As for the communitarian aspect of the disrupting luxury moment, the customer's future contains no overt references to loved ones or friends, unless one considers Florian itself to play this role. This is not necessarily usual in purchase experiences, but it is definitely appropriate in possession rituals during consumption

in one's private home, which will all be conditioned by the first purchase experience in the bar itself.

The image represented in Figure 12 is a symbolic suggestive picture characterized by low lighting and also an offer picture due to the absence of human gazes directed at the observer, this is caused not only by an absence of people but also by glare obfuscating the faces depicted on the paintings on the walls, denying every last chance for the presence of eye contact. The main subject of the picture is the windowed door in the center, which acts as a portal and thus a connection between Florian and Venice. The interactional aspect of the picture does not lend itself well to analysis, due to the absence of clear participants, which are instead substituted by a feeling of awe and liminality, modality is arguably extremely high inside the room due to the very colorful appearance of the shot and due to the interplay of lights and reflections created by the presence of lamps near mirrors and oil paintings. Outside of the room the pale façade of the building on the opposite side of the square implies low modality, which is congruent with that part of the scene representing distance and separation, compositionally the center of the picture is the threshold leading to the outside, and to Venice itself, symbolized by Saint Mark's square. In this picture, the center, which happens to be the door itself, and not the square, is meant to represent the threshold between the city, and Florian. In compositional terms, it is as if the whole of Florian revolved around the central connection with the city of Venice, in a sense, it might be possible to think that the window has a similar role to that of the mirror in the previous picture, which is to be a portal towards something abstract and ideal. Despite the outside being the center of the image and thus what the rest of the image depends upon, it is out of focus, whereas the room and the door are in focus. This mismatch might be motivated by an attempt to bestow the door and the bar with a feeling of tangibility and solidity, to be contrasted with the more transcendent and abstract marker of Venice.

The picture once again represents a disrupting luxury moment (Von Wallpach et al., 2020: 497), in which Florian is arguably depicted as a sort of familiar space, or safe haven, which allows a customer an entrance into the heart of Venice and its culture. According to this interpretation, Florian is once again represented as a personal supporter of the customer, and the liminal aspect is concerned with travel

across space, and on a more metaphorical level, possibly with interculturality, moreover, the image does not explicitly depict either a purchase or a consumption process, though it may be inferred to be more related with the former and not the latter, due to the very direct reference to the Florian premises.

The text which precedes these two pictures reads "THE OLDEST ITALIAN COFFEEHOUSE A name renowned all over the world, with over three centuries of history and contemporaneity. Entering at Caffè Florian is not a coffee break, but the beginning of a unique experience." The text on the pictures reads "The Venetian coffeehouse since 1720". The masthead and overlaid text might be interpreted as a sort of overarching theme and topic, meaning that while reading the rest of the text, one should always start from the assumption that what is being talked about is the oldest Italian coffeehouse, founded in 1720. The next sentence starts out by reminding the reader about the prestige of Florian, this is followed by an elaboration, which is that embodying the past and the present simultaneously is synonymous with distinction, the following sentence has the liminality of entering as its theme, and Florian once again as its topic, this choice indicates to the reader that the luxury experiences that they will have in Florian will include movement and adventure. The liminal aspect is then elaborated upon by the pictures, which illustrate how the customer will journey into the future and past, as well as into Venice itself, in all the movements and changes, Florian will always be the reference point. The relationship building tool serves once again to mark the power imbalance between customers and café, which is predicated on Florian's role as a cultural institution, the customer's guide through Venice, the customer's companion through life, and the customer's source of luxury feelings away from the Café.

The image from Figure 13 might be described as a symbolic suggestive picture, which once again displays high modality due to its colors and sensory nature. The composition is characterized by an absence of salient elements in the top half, only a wall bench being depicted in that section, and by a metal tray in the bottom half, which carries a Florian water pitcher, traditional venetian cookies (Baicoli, Esse, Zaeti, and Pevarini), a cup of hot chocolate, an empty old-fashioned glass, and paper handkerchiefs. Furthermore, a disembodied hand is pouring hot cocoa into the cup on

the right, arguably the focus of the picture is the center, which is filled by the objects described above, the rest of the tray, the wall bench, and the hand might be seen as the context that these two objects find themselves in and that are in a sense only a further reflection of what is signified by the objects in the tray. The meaning of the picture might be to represent what the text refers to as “Flavors not to be missed”, which are the “Traditional Recipes” behind the venetian cookies, and the Florian brand chocolate, which reflect “over three hundred years of history”, the products are also colored by a “Contemporary and cosmopolitan key”, moreover, symbols of Venice and of Florian are placed in the same circle to show how they are a cohesive group in their historic value and prestige. The cosmopolitan and contemporary elements are not immediately obvious in the picture, these being the water pitcher, which has an extravagant and modern design, and the old-fashioned glass, which might be associated with a timeframe spanning from its creation in the 18th century to the present time, due to its still widespread use. This does not correspond to the clearer representation of contemporaneity present in the menus accessible from the link below the text, which do indeed include venetian traditional food, food specific to Florian’s history, but also desserts with strikingly modern designs, and a wide array of products made to satisfy very modern tastes in luxuries, which is synonymous with luxury being used in private life. The reason behind the presence of a hand pouring hot chocolate into the cup might be motivated by a decision to strongly differentiate illustrations of hot chocolate from illustrations of espresso coffee by representing a small pitcher pouring the given liquid, this appears to be the case in the menus accessible from the website, although the menus never represent a hand holding the pitcher. The image might include this additional detail in order to not take away from the high modality of the picture, besides, it also serves to create a feeling of multisensoriality by evoking the texture of hot chocolate. The image most likely represents a purchase situation, this is due to the background necessarily being inside of Florian, which cannot possibly be a customer’s residence like in the first picture, because of the presence of the very recognizable crimson wall benches, along with the presence of staff. Once again, it can be inferred that the lack of other depicted customers is motivated by an attempt at making the current customer feel non-anonymous, and pampered, which is also reflected in the inherent attention and

care involved in pouring a hot beverage for a person. The type of situation represented is also likely an interrupting luxury moment (Von Wallpach et al., 2020: 495), due to the somewhat mundane nature of the luxuries, and due to the end goal of consumption being that of unwinding, being free from having to make and serve one's own breakfast, and of being pampered by the staff of the bar.

The text has once again the masthead, and the text in big print as its main topic and theme, which already implant the idea of sensoriality in the reader's head, this suggestion is also linked with the concept of history and tradition, and with the concept of being left out. These two main ideas are then elaborated upon, "Traditional recipes" are made into topic and theme, this sends the message to the customer, that the food and beverages offered, just like the café, are ancient, local, and prestigious, but in order to modernize them, they have been given a contemporaneous and international lacquer. The second paragraph has "From" as its theme, and "a sumptuous breakfast" as its topic, showing the viewer how eating at Florian extends from morning until the late afternoon, and that the food is no less outstanding than the premises and history of the Café. The distinction is elaborated upon in the picture, which demonstrates how it is embodied by the excellent taste of food and beverage, by the presence of staff taking very good care of the customer, and is represented visually as being a marriage of ancient and modern, local and cosmopolitan. The relationship building tool manages to highlight one main element, which is the call to action being made to the customer, who is strongly encouraged to buy. This call to action "discover the Florian menu" gets its potency from what precedes it, which is the masthead describing how the customer might very well be excluded from the very desirable experience, followed by an in-depth explanation of what would make it so enjoyable. In summary, there is a power imbalance between Florian and its customers, and they should act impulsively if they do not want to be excluded.

The banner from Figure 14 is a narrative picture depicting an interactional process, taking place between the three women on the left-hand side, as there is a vector created by the reciprocal gaze between the woman in white and the woman in black, the woman in blue might also be said to be most likely looking at the person

sitting across from her due to the fact that her profile would be visible, were she looking to her right. Because of this fact it is quite possible that the woman in white is more salient than the other two, which is further reinforced by her having the same shirt, the same Florian medallion, and the same hair color as the woman depicted in the very first banner at the top of the website's homepage, meaning that she is a known character for the viewers. There is another person on the right-hand side of the picture, which is a waiter that appears to be about to serve the table the three interactors are sitting at, the waiter is engaged in a unidirectional transactional action, meaning that he plays the role of the actor in the process of serving the table, whereas the customers at the table play the role of the goal of the process. The interaction between the three customers is given more importance due to the greater focus of the camera, whereas the process of being served by the waiter is placed on the same level, and given the same level of focus, as the environment the scene is taking place in. which is Saint Mark's Square. If the image is analyzed from an interactive point of view, it becomes clear that this is an offer picture, and thus a representation of a product or service which is being sold to the viewer. The people at the center of the picture are beyond social distance, indicating that the viewer is excluded from the event, the waiter is very close to the camera, which puts the observer on the outskirts of the interaction alongside him, and further reinforces the idea of distance. The subject of the photo is being observed along a diagonal horizonal point of view, which represents once again the non-involvement of the viewer, but also an equality in status with the group chatting at the table, this choice might allow for an identification with the subject which is on the same level as the observer, but nonetheless benefits from being at the center of attention; this situation most likely creates feelings of envy, due to the implication that the viewer might also have been the center of attention, had they been Florian customers. Envy and social inequality are not synonymous with consumer-defined inconspicuous luxury, these aspects are more related to managerial, traditional conceptions of luxury, which hinge on the reproduction of markers of social distinction. (Bauer et al., 2011: 20) (Han et al., 2010). The composition of the image is characterized by a marked polarization along the vertical line traced by the edge of the windowed door, which partitions the picture into two halves, the half symbolizing the given is assigned to

the group of friends socializing, whereas the half symbolizing the new is assigned to the waiter intent on serving them, and to the subtle reflection of the Saint Mark Square architecture which is also hinted at in the caption alongside the image, this is possibly yet another reference to the physical Florian establishment as a familiar entry point to Venice. Finally, the salience of the elements follows the same left-to-right evolution, with the woman wearing the Florian medallion having maximum salience, followed by her friends, the waiter, and by the faint image of the square. In short, this image displays Florian as a means to achieve capital, both in the form of the social capital of an exclusive network of acquaintances the participant is at the center of, that in the sense of the cultural capital resulting from a familiarity with Venice. This image is once again an example of a disrupting luxury moment (Von Wallpach et al., 2020: 497) taking place during the purchase experience, being characterized by the liminality of personal transformation (Bauer et al., 2011: 18), and by the communitarian component of being part of a group. Even though other pictures represent the same type of experience, this image focuses more strongly on traditional ideas of luxury, and is set in a very public context, which includes elegant waiters and a luxurious purchase experience.

The text that goes along with the picture is divided into three parts, two mastheads and a short paragraph, the masthead in small print includes a single topic and theme, which reads "special moments", the masthead in large print has Florian as its topic and theme, these two elements, when connected, give us the general picture of the message, which is, come to Florian, if you need to celebrate something special. As far as the paragraph is concerned, it starts out with a list, which functions as a topic and theme for the whole small print text, the first theme after the list is "whatever", which puts the focus on the freedom of choice given to the customer, whereas the topic is "desire", which of course reminds the reader that the choice is associated with volition, whim, and pleasure. The last sentence has "we", a deictic referring to Florian, as its topic and theme, which means that the most beautiful place in the world, i.e. Saint Mark's Square, should be seen through the lens of its connection and dependance from Florian, and not the other way around. In other words, Saint Mark's Square is the square just outside of Florian's front door, instead of Florian being one of the many bars on Saint Mark's square. Moreover, the active

role is given to Florian, just as in the previous sentence, it was given to desire, but never to the customer, who might enjoy the experience of being pampered, but is always less powerful than the institution. When using the relationship building tool, it becomes very clear how the Café is positioning itself not only as above the customer, but also grander and more important than the most important marker of Venice, which implies a superiority to the Venice itself. This move completely changes the meaning of the Café serving its customer during their most important moments, it is a form of honor and a sign of great generosity, that the customer should dream about being the recipient of, and, despite the feeling of being taken care of and pampered, one should never forget that the main dynamic is still exclusionary, and one might find himself left out, like the woman in the light blue shirt in the picture.

The next banner, represented in Figure 15, consists of an array of images representing products from the Florian store, which functions as an unstructured analytical picture, in other words, it is a representation of elements which make up the Florian e-commerce catalogue, which is not overtly represented in any way, but is only inferred from the presence of the objects which make it up. As far as the single pictures themselves go, there is little to be analyzed, each image is either a symbolic suggestive picture, or a structured analytical picture which represents the product at hand alongside the entirety of its contents. It is nonetheless noteworthy that this is the only occasion where a banner consists exclusively of isolated, decontextualized representations of products, which most likely cannot be interpreted as depicting moments of luxury, the lack of an experiential aspect is decidedly conservative compared to the rest of the homepage.

The text above the picture is curt and composed of two mastheads. The Line in small print is similar to the very first line of text present on the very first picture on the homepage, because it has the verb “Enjoy” as its theme, and its topic is “the Florian experience”, which takes place privately, of course this sentence serves to introduce the theme of private luxuries. The next topic and theme is “emblem”, which is followed by multiple elaborations on the specific type of emblem being

referred to. When considered in overview, the themes and topics serve to spell out that Florian is the emblem of Italy that is being talked about.

From a relational point of view, Florian is carrying out a move with which to present itself as a symbol not only of Venice, but of Italy itself, which of course is associated with cultural capital by being an "art", and a "pure style". The aforementioned luxury experience of being endowed with cultural capital, may be experienced at home as well, if one is to buy the advertised products. As always, the source of private luxurious feelings is going to be the previous public luxurious feelings in Florian's premises. What this means for the interpretation of the banner is not that it is as conservative in its consideration of luxuriousness as might at be inferred from the images, but only that the traditional aspects of luxury are identified first, and later a more modern lacquer is added onto them.

The next picture on the homepage, represented in Figure 16, is decidedly a symbolic suggestive picture, characterized by the complete absence of focus, and lack of a narrative or categorization of participants. The only possible explanation is that the subject of this picture is the feeling associated with drinking coffee at Florian, in this case the action assumes a more familial and easy-going feeling, due to the mean being involved in reading a newspaper, as if he was having breakfast, in an environment with muted colors and fuzzy lines. The feeling of homeliness is further reinforced by the person wearing a suit with no tie, which suggests being accustomed to dressing elegantly, but being relaxed in the present circumstances, this mirrors the usually pompous tone of the pictures, which set aside for a more familial feeling in this one instance. Given these considerations, it is likely that the picture is just a representation of an interrupting luxury purchase experience (Von Wallpach et al., 2020: 495), due to the themes of relaxation, freedom from constraint, and mundanity of the types of luxury involved.

The last banner on the webpage, depicted in Figure 17, is composed of only two images, the first relating to the carnival, and the second to cuisine. The image on the left is a narrative picture, where the main participant, which is the woman in the carnival costume, is demanding to socialize with the viewer by looking upon them in

a friendly manner. The setting is very clearly Florian itself, and the means by which the woman looks at the viewer is through a mirror, which adds a layer on indirectness, which translates to a modicum of formality, and reminds the viewer of the existence of an implied distance in status. This is further confirmed by the social interpersonal distance, and by an attitude of involvement, which amounts to a call to action saying, "come celebrate with us". It is noteworthy that the participant is slightly taller than the viewer, which implies a tinge of power imbalance in her favor. Compositionally speaking, salience is evenly distributed among the different elements in the image, with none managing to stand out sharply against the others, moreover, there is also a minor but potentially very significant detail concerning the lines within the image, which is the woman's pointer finger, face, and gaze, all cross over the division line of the left edge of the mirror, symbolically crossing over the class divide between her and the viewer, to look upon them in a friendly way, and engage with them, regardless, the contact can only happen indirectly. There is also a split between the left side of the picture, which is occupied by the person in the carnival costume, and the right side of the picture, where the adorned wall and the mirror are to be found, the division symbolizes the very well established nature of the Venetian carnival, symbolized by the middle-aged woman, and the present contact with the viewer, which takes place in Florian. The right side of the picture can further be subdivided into top half and bottom half, the ideal half is occupied by the idea of coming into contact with the celebration of the carnival, and the bottom symbolizes Florian itself, which is background against which the interaction is supposed to take place. In summary, the fourfold division serves to explain how through Florian, the ancient tradition of the carnival stoops down to the level of the newcomer to invite them to celebrate, this is an overt representation of a climactic luxury moment (Von Wallpach et al., 2020: 496), which is implied to be a once in a life time occasion to come in contact with something extraordinary, which is consistent with the continuous references to power imbalances. In other words, the viewer is supposed to feel honored to be even looked at, and the barely present and indirectly relayed smile of the person in the mirror, is enough to be considered a dream come true.

These elements are all consistent with a starkly traditional and managerial conception of luxury, due to the presence of cultural institutions, characterized by

antiquity and prestige. As Kapferer et al. (2017: 32–33) note, legendary heritage is one of the classic markers of luxury. Despite this, the image still manages to highlight the experiential aspects of luxury.

The text associated with the image is as minimal as possible, the two lines include only topic and theme, relationally, not much can be inferred from it, aside from the fact that the Venice carnival happens to be an event.

The picture on the right is instead a symbolic suggestive picture, attempting to depict the sensorial qualities of Florian's hot chocolate, the beverage being a staple of Florian's, specifically because of its taste and long history. The object is portrayed within personal distance of the viewer, and the liquid itself is what displays the most salience, this is done to highlight its texture in hopes of evoking sensations which cannot possibly be conveyed visually, like taste and smell, in order to give the impression of a multi-sensorial pleasurable experience, characteristic of luxury purchase situations. On the same note, the finger is possibly implied to be that of a staff member, due to the only other case of a disembodied hand being represented on the homepage implying to be that of a waiter, If this is the case than this detail reinforces the idea of a professional environment which caters to the customer on a 0very personal level. The compositional make-up of the image is relatively straightforward, with the object in the middle functioning as a fulcrum surrounded by chocolate, this might mean that, since what is outside of the center is dependent on it, that the chocolate inherits its symbolical meaning from the object being held. It is not clear what is being dipped in the chocolate, one possible option being that the object is a type of fruit, the hypothesis resting on the idea that the fruit is being held by the leaves or stem, in this case this choice would be an obvious reference to refined taste and extravagant combinations of ingredients.

The scene is then an interrupting luxury moment in a purchase situation, focusing on the freedom from everyday constraints, actualized in unwinding by drinking a cup of premium hot chocolate served by a person who is treating the customer with care and thus embodying a sense of affection, which is often an important element in this type of moment.

The Text consists of two sections, a masthead and a title followed by a subtitle, the Masthead serves to indicate the main theme, and topic, whereas the section in big print has Florian specialties as its theme and topic. When using the relationship building tool, there is very little to assess, if not that Florian is portrayed as an institution in terms of cuisine, whose solid heritage is colored by a modern twist.

2. Caffè del Doge

2.1. Cluster Analysis

It is important to note that the Cluster Analysis will be concerned with identifying clusters based on the textual characteristics described by Kress & Leeuwen (2006: 209–210), which are framing, salience, and informational values, as well as with describing the function of each cluster.

Moreover, it must be remarked that The Audiovisual cluster from the middle supercluster will not be analyzed. The choice is motivated by the fact that the video practically represents its own cluster and thus there is no other context inside the cluster by which the video's thumbnail could be analyzed. This situation does not necessarily apply to all videos, as for example, the video on the lower left of the Why Tiramisu supercluster from I Tre Mercanti's homepage can be analyzed as a thumbnail, due to being a small part of a larger cluster. The only inference that can be made on the audiovisual cluster is that it likely has the same function as the clusters that surround it, which is to authenticate the brand., to say more than that would be too speculative.

Furthermore, the following cluster analysis will, as a general rule, specify the modality of images, due to them often alternating between realistic and sensorial modalities, or combining the two.

The homepage is composed of three main clusters, which in Figure 18 are highlighted in blue, the first one being the top supercluster, further divided into the first screen supercluster and the our coffee supercluster, next is the middle supercluster, which contains the Our History and the Business superclusters, and the bottom supercluster which is composed by the team cluster, the trophy supercluster, the news supercluster, and the contact cluster. All subdivisions of the three main superclusters are indicated in green.

The top supercluster, as seen in Figure 19, consists of the first screen supercluster which is made up of the elements that the reader is presented with when first accessing the website , which are a toolbar and a slideshow made up of four pictures, and of the Our coffee cluster, which is made up of a triptych of images. The

framing of the top supercluster is characterized by the 'fold' (Nielsen & Tahir, 2001: 23) being placed right in the middle of the supercluster. Moreover, this section begins with a black boundary, and ends with a cluster characterized by a white background. The Salience of the supercluster is outstanding, due to an auto scrolling slideshow, and due to a very abundant use of red accents, on the same note, the Informational value of the supercluster is also exceedingly high, because the business gives the most important spot on the homepage to the visual presentation of the brand image, and to the navigational toolbar to the homepage. The purpose of the top supercluster is to give readers a visual rendition of what the brand image consists in by means of the slideshow, to give readers an index and overview to the homepage by means of the toolbar, as well as to give customers direct access to the store section, which is briefly summarized in the Our Coffee Supercluster.

The first screen supercluster, as seen from Figure 20, is framed in a way that is different from that of any other supercluster due to being the only one that can fill up the screen completely all by itself, this of course means that both the toolbar and slideshow have no background and are as wide as the webpage itself. Needless to say, this supercluster is the very salient, in virtue of its moving slideshow and crimson colored logos, the first screen supercluster is also the most important from an informational value standpoint, due to this section being 'above the fold' (Nielsen & Tahir, 2001: 23), meaning that this first screen, despite being small, constitutes the whole first half of the homepage. The function of the first screen supercluster is to give readers a quick summary of the main sections of the homepage and of the website, by means of the toolbar, and to anticipate to the reader what the somewhat complex brand image consists in, by associating the messages contained in the slideshow images with the Café.

The toolbar is uncomplicated, being a black horizontal stripe, displaying the logo of the Café on the far left, the index to the homepage and to the website on the right, alongside a button to switch languages. From the standpoint of color, all the hues utilized in this section have specific meanings, a black background being a symbol for a transitional section, in this case the start of the homepage, gray being the color used to highlight purely informational sections, and white being just a color

inside the logo here, although it is the background color of content-heavy sections. As far as red is involved, it is an accent used to state that the website creators want the user to interact with the element, in fact it is used only twice outside of the toolbar, once on a button that leads to the store section, and again on a link that leads to the contact section, this hypertext just so happens to appear after a pitch for other businesses to collaborate with Café del Doge. On the same note, crimson is also used only twice inside the toolbar supercluster, namely on the logo, and on the drop-down store menu, it is also noteworthy that the only tab on the toolbar which has a drop-down menu is the 'Store' tab, this detail highlights just how important this section of the website, and the color red, are. If framing is further analyzed, the toolbar takes up all the width of the homepage, and marks the entry point to the website, whereas, from the point of view of salience, the toolbar follows the reader while scrolling down the homepage, a property which is shared with no other element. Of course, the salience is only increased by the presence of a Caffè del Doge logo, and by the use of the color red. Finally, the informational value of the toolbar is extremely high, due to it having such a high positioning on the homepage, this reflects its function as an anchor point for viewers, and as a shortcut to different store sections. Functionally the toolbar introduces the reader to the color-coded nature of multiple elements on the homepage, serves as a table of contents, and even allows customers to get a glimpse at different store sections, in case they were interested in purchasing products right away.

The slideshow is the section where Caffè del Doge's brand image is presented, this is achieved by alternating four pictures, the first one being a representation of the Café itself, which is immediately associated with Venice, with being 'local', and with being authentic due to its connection to tradition. The next three images respectively represent Venice and history, tradition and localism, and Venice and tourism. The order that the images are displayed in is hardcoded and the slideshow always begins with the first picture upon entering the homepage, moreover, the Caffè del Doge logo is overlayed on the pictures. From a framing point of view, the transition between the pictures is gradual and consists in a fade in, which serves to represent how seamlessly the concepts connect to one another, and to the Café. The salience of this slideshow is remarkable, due to the fact that it moves and since the

image that overlays it contains the color crimson and the Caffè del Doge logo, and as far as informational value is concerned, this is one of the most important sections of the whole homepage, being responsible for the first impression of the brand that the reader is going to receive. On a slightly different note, first impressions are also crucial in tourism marketing since according to constructivist conceptions of authenticity, the brand is going to be judged as legitimate or not based on the expectations of the tourists themselves (Wang, 1999: 355).

The second supercluster, which is the Our coffee cluster, represented in Figure 21, allows the reader to gain access to the store, and is thematically connected to the 'Our coffee' toolbar tab, even though the cluster only displays a triptych of coffee blends and contains no information about pods and capsules. The framing is remarkably simple in that it simply displays two choices of coffee blends plus a third element representing the whole assortment of seasonal blends, all side by side. The salience of the supercluster is exceedingly high due to the simple fact of displaying a crimson accent, which is of outstanding importance in the color coding of the homepage, and the informational value is also remarkably high, in virtue of this section being close to the top of the homepage. The three image and text clusters contained in the Our coffee supercluster may be ordered according to the compositional logic that places the given on the left and the new on the right. This conclusion might be inferred by the fact that the first two images represent the common blends of arabica and robusta, and their texts go over themes of localism and tradition, whereas the third image depicts more unconventional coffee blends, and the text below it conveys a very peculiar message on connecting with the seasons. In other words, it appears as if the series of images and texts gets more innovative and unexpected the more the viewer reads on, the peak being the offer to consume coffee based on what the land offers in a given season, even though the aforementioned land is very remote, and despite the fact that the customer switches between different lands throughout the year.

The middle supercluster, as represented in Figure 22, may be further subdivided into two main superclusters, which share the same themes and names as the 'Our history',

and ‘Business’ toolbar tabs, and are marked in green, the former being subdivided in an existential section, an audiovisual section, a constructivist section, and an alternative hedonism section; while the latter is subdivided into a ‘Services’ section and a ‘Franchising’ section. The framing of the middle supercluster is characterized by multiple centered images followed by two images that are opposite to one another, and then by a return to centered images. The elements up to the two opposing pictures amount to a single cluster, which is followed by a second one. Moreover, the supercluster begins with a black boundary section. The salience of this supercluster is somewhat marked, especially towards the top where more color is used, and in case the video were played, the salience of that section would immediately skyrocket. From the standpoint of informational value, this supercluster reveals how the marketing message needs to be preceded by a non-verbal presentation of the brand and an overview of the store. It may be possible that the aforementioned elements build a foundation that the marketing message will build upon. This section of the website is chiefly concerned with relaying the main marketing message of the Caffè del Doge brand. The first half of the supercluster singles out final customers, while the second half is aimed at business owners.

The Our history supercluster, depicted in Figure 23, is characterized by the same general aim of presenting the main marketing message for final customers, which is achieved by authenticating the Café across all its sections, which nonetheless, approach the task in four different ways. The existential supercluster presents a narrative of authenticity based on subjective feelings, the constructivist supercluster presents an idea of authenticity as a story that is created, the alternative hedonism supercluster touches on the theme of the pleasure found in ethical consumption, which is a subject that is closely related to discourse about locality, sustainability, and authenticity. The Our history supercluster starts out with a black background, after the first black banner, which is centered, there is another centered section containing media in the form of a video, and then two clusters which have opposite alignment to each other, the reason behind the framing of these two mirrored clusters is probably that it makes them appear related to one another, thus clarifying that they do not belong to the next centered section, which is the services

cluster inside the business supercluster, and thus thematically separate. It should be noted that white backgrounds appear to mark content-heavy sections, but that whenever possible, it appears that the website designers tried to not have the same type of background twice in a row, the Our history supercluster indeed has an array made up of a black background, followed by a pictorial background, followed by a white background, then another pictorial background. This arrangement suggests that both pictorial and white background can be used for content sections, it is possible that these were the consequences of artistic decisions, seemed to be hard to reconcile with the color-coded nature of the various sections. It is remarkably interesting how the highest informational value in the middle supercluster is given to the existential cluster, which deviates markedly from the narrative based around tradition that the reader grows accustomed to, this may be an attempt on the part of the business to experiment with innovative marketing practices. Innovation in this sense might seem unexpected, but overall, the owners appear to want to create a very solid foundation in the constructive authenticity narrative, and once that anchor is present, they are more than willing to test and prod to find new avenues of expansion. This idea is demonstrated by the significant importance given to the existential authentication section, and to the video which follows it, which represents a format never again repeated on the homepage and even appears to be somewhat amateurish in nature. The same daring attitude is demonstrated in the alternative hedonism cluster, which directly thematizes and valorizes what may very well be the Achille's heel of the brand, which is its reliance on far away coffee plantations. This last move was also made in the Store section, where seasonal coffees were given a place of honor, high up on the homepage.

Even though the different clusters inside the Our history superclusters are very clearly on a scale as far as informational value is concerned, they seem to be very homogenous in regard to salience. Though this observation only applies if the video is not played, because in that case, it would become the most salient object due to it being capable of movement.

The second section of the middle supercluster, which is the business supercluster, is divided into a Services cluster, and a Franchising cluster, both

marked in red in Figure 24. This specific supercluster is characterized by a very practical and concrete attempt at convincing potential investors to either request the services of the café to better their own coffee business, or to open a franchise bar. In short, this supercluster deals with marketing messages for business owners and not for final customers. The services section offers the reader a series of services designed for business. In the case of Caffè del Doge, these services are barista training, upholding standards of qualities, and help in marketing one's own brand, The framing of this cluster is characterized by a simple white background, indicating an emphasis on content; furthermore, the three sections that make up the cluster are side by side, so as to emphasize their connection with one another. Salience is diffuse, and its role is underplayed in this section in the sense that the three picture and paragraph combinations seem to have more or less the same salience which might be motivated by the fact that making one more salient than the others would get in the way of the connection between the three sections. From the point of view of informational value, the services section presents its three offers side by side, the three options being potentially arranged from left to right based on how much they stray from the areas and topics that the reader has learned to associate with the brand, thus, from offering to train one's baristas, to guaranteeing the competency of barista trainers, to helping one's business by designing advertisements and merchandising. In other words, it may be inferred that the reader is gradually convinced to accept Caffè del Doge's expertise on matters that are increasingly outside its expected area of knowledge, this is most clear when arriving at the third offer, due to it being about a topic that has never been presented before on the homepage. The next section, which is the franchising cluster, is dedicated to business offers regarding direct cooperation, and not just receiving a service. In other words, this section only continues the trend of the previous one, by offering what is functionally a short pitch that summarizes how the brand represents tradition and innovation, sustainability, and quality, which are the characteristics that will guarantee a successful franchising business for the reader. The framing of this cluster is characterized by a pictorial background, with a white square overlayed on it, which is a choice never seen before on the homepage. This arrangement is probably motivated by the need to not have repeating backgrounds, which leads to using a partially pictorial background for a

section that is clearly content-focused. When taking salience into consideration, the section ends in a crimson-colored link that reads 'Contact us', and that redirects to the contact supercluster at the bottom of the page. It is possible to assume that the crescendo of offers made to the viewer reaches its peak at this very link, which is then made to stand out, since it is the most important element of the whole business supercluster, due to the fact that if the reader really contacts the Café to take up the offer, that would consist in real financial gains for Caffè del Doge. Given the situation, it is possible to imagine that the informational value of the franchising cluster is not necessarily lesser than that of the services cluster, and that the order that these two are presented in, is commanded by the need to convince potential readers little by little.

The last supercluster is the bottom supercluster, which can be subdivided into three sections, which are the Team cluster, the Trophy cluster, and the Contact cluster, and are marked in red in Figure 25. The bottom supercluster has the function of putting the readers in contact with Caffè del Doge, whether that be physically with a map, digitally via email, and whether the reader is a final customer, or a business owner, this section of the homepage is characterized by simple framing, where two boundaries are separated by a content section, the second boundary being characterized by a picture with a polarized alignment, which is opposite to that of the previous image. The salience of this section is unremarkable, if not for the very concentrated use of red in the very middle of the supercluster, furthermore, the low placing of this supercluster suggests that business to business initiatives based around outside organizations, information about the organization of the Café, and contact information, are considered the least important ones when compared with introducing the brand, and marketing it, as is done in the top and middle supercluster.

The first section of the bottom supercluster is the Team supercluster, which presents some of the most important employees of the Café, alongside its executives, the framing of this section prescribes a predictably solid black background, to indicate that it is a boundary, and a grid like formation, along which multiple names are placed, so as to indicate connectedness. Salience plays little to no role in this cluster, due to the items contained within it creating a very solid grouping, on the same note, the informational value of this section is lower than that of all the

business marketing related sections, this latter choice possibly being dictated by the simple fact that the reader is not going to be interested in contacting the business, until they are convinced by their offer.

Next is the trophy cluster, which serves to advertise a networking event for businesses, which amounts to visiting golf courses that serve Caffè del doge brand coffee to their players. From the point of view of framing, this section has a pictorial background, which might be somewhat odd considering that this is the only content focused section of the bottom supercluster, so it has no need to be differentiated from other sections with white backgrounds. The salience of the trophy section is higher than that of its neighboring clusters, due to its vibrant colors. It might be possible that the reason why this section was associated with a picture is that otherwise the bottom of the page would have no salient elements at all, lastly, the informational value of this cluster is of course exceptionally low, being the lowest element on the homepage aside from the content section. The very last cluster of the homepage, the contact cluster, has the simple function of giving the readers a way to either reach the Caffè del Doge bar, or to write them an email. It is important to note how this last supercluster is solid black on the right-hand side, whereas on the left side it displays an image, this type of background serves to signal this section as the lower boundary of the homepage, though the mix of a picture and a solid block of color has not been seen before. The specific choice of backgrounds gives the cluster a dash of salience, although it cannot be excessively accentuated lest it interferes with the purely functional significance of the cluster. The picture on the left-hand side of the cluster is extremely similar to a picture from the slideshow at the very top of the homepage, both images representing tradition and locality, although the picture at the bottom of the page lacks one specific symbol of connection that is instead present in the slideshow picture. This choice might be motivated by an attempt to create a composition where the background on the left symbolizes the given, and thus the brand image the reader is accustomed to, which nonetheless lacks in symbols of connection between customer and producer, which is instead represented in the right-hand side of the supercluster, by the contact form, which represents the new.

2.2. Visual and textual analysis

Before proceeding with the analysis of the material, it should be noted that the images will be analyzed for representational, interactional, and textual characteristics (Kress & Leeuwen, 2006: 15), and that the written texts will be analyzed using the Theme and Topic tool and the Relationship Building Tool (Gee, 2014: 201–202). The results mostly will be interpreted using findings from Cohen & Cohen (2012), Wang, (1999), Kneafsey et al. (2004), and Watts et al., (2005)

The first image in the slideshow at the top of the page, which is depicted in Figure 26, is a symbolic attributive image, representing coffee beans as its main subject, a wooden plaque, and a Yuta bag containing further coffee beans. The coffee beans themselves function as the carriers of meaning, whereas the various pieces of text, and the Yuta sack function as the symbolic attributes. The sack itself might well be a symbol for tradition and genuineness, and possibly even of Italy itself, due to the red and green stripes in the center of the picture, which might be an allusion to the Italian flag. The inscriptions on the plaque and bag serve to create an association between the brand 'Caffè del doge', the city of Venice 'Il caffè di Venezia ', high standards of quality, in virtue of being referred to as the coffee that can represent the whole city, and a niche exclusive market 'Specialty coffee'. As far as the interactive metafunction is concerned, gaze is absent, making the subject of the picture a commodity which is being offered to the viewer, and which is presented with a very close up shot, to the point where single strands of fabric can be seen to protrude from the bag. The attitude of the picture is one of subjectivity, with the perspective being frontal along the horizontal axis, and raised along the vertical axis, which might be interpreted as representing involvement with, and power over, the product. The modality of the photo is determined by its very warm colors and poignant representation of the texture of the represented objects, which, if the image is to be interpreted as an artistic, or sensory picture, make it high modality, one feels like it may be possible to almost smell the coffee, or touch the bag it comes in. The composition of the image is also peculiar, in that it seems that the wooden plaque with the inscription 'Specialty coffee' and the coffee beans on it, are considered the

center of the picture, and given power over the margin, which is represented by the bag, which is further reinforced by the plaque being given more salience through foregrounding. As far as framing is concerned, the inscriptions in the foreground and in the background line up and are parallel, which suggests that they are supposed to be read in succession, the order of which is determined by salience. In conclusion this picture appears to present Caffè del Doge itself through its main product, the presentation consisting in a list of characteristics that the creator of the image wants the reader to associate with the brand, the bag and its inscriptions function to connect the coffee with Italy and with Venice, moreover, the roughness of the Yuta fabric and the display of whole coffee beans symbolize tradition, simplicity, and genuineness, whereas the plaque symbolizes a formal declaration of quality through its distinctly polished finish, and by referring to 'specialty coffee'. The aforementioned qualities may be associated with the concepts of locality, in the sense of a connection between producers and consumers (Kneafsey et al., 2004: 2), and of authenticity stemming from tradition (Koontz, 2010: 981). These concepts are related, and are able to be conveyed simultaneously due to the fact that 'local' food usually satisfies tourists' desire for authenticity (Sims, 2009: 321), moreover, locality is synonymous with contact between product, producer and customer, and some types of authenticity also contain themes of contact (Koontz, 2010: 986). In short, the function of these markers is to suggest to the reader that there are specific qualities associated with the brand, which will be elaborated upon and reiterated in different section of the homepage, although for now, they are just being linked with Caffè del Doge.

The next picture in the slideshow, which can be seen in Figure 27, is a symbolic suggestive image, representing Venice itself.

It should be noted that the modality of this photograph does not reflect artistic intent, but rather realism, which is an indication that its function may not be to advertise the Café, but only to serve as a representation of something, namely the actual city. There is still symbolic meaning behind the chosen subject, in that the composition is purely composed of markers of Venice, which are Gondolas, the Grand Canal, and venetian architecture, among which are the arches of the fish market. The composition of the various elements is such that the Gondolas create an

oblique line on the picture, which is parallel to the line created by the right bank of the Grand Canal, creating a pleasingly harmonious feeling, the Gondolas are also the objects that are given the most salience, probably due to them being the most distinctive and recognizable symbol of Venice in the image. As far as informational value is concerned, there is a horizontal line that splits the picture in two, below it are the Gondolas in the canal, which are the physical embodiment of what is above the line, which is the city itself with its history. In short, the image is meant to simply represent Venice, which is most known for its historical significance, this is meant to explicitly represent the association between caffè del doge brand coffee beans, with Venice and history, the association was already present in the first picture, but here it is represented more explicitly and directly.

The next image from the First Screen Supercluster slideshow, which is represented in Figure 28, predictably represents coffee, completing the aforementioned illustration of the connection between the city of Venice, coffee, and history. This picture happens to be a symbolic attributive image, representing coffee beans, once again. The carrier, which is the subject of the picture, is again associated with tradition and simplicity by virtue of being contained in a Yuta bag, and with hands-on involvement of people in the production, which is represented by a coffee bean shovel. It is also noteworthy how the picture is taken from very close-up, from an oblique angle, which are indicators of a subjective point of view, and of close proximity, suggesting that what is represented is contact, to be precise contact between the producer, the product, and the consumer, which is the main property of products labeled as local. As far as composition is concerned, the coffee is physically encircled by a marker of tradition, and the shovel functions as a line that leads outside the circle, the meaning of the representation is that tradition is being personally brought by the staff of the café, to the consumer. This aligns well with the concept of customers being invited to partake in the product's heritage, which is specific only to constructions of authenticity based on tradition, and not on othering, according to Koontz (2010: 986). Moreover, the image has a strong and salient center represented by the coffee beans, which is surrounded and connected to different elements. This structure is a further reflection of the subject of the picture taking its

meaning by the items that surround it. This image is crucial since it relates to the type of authenticity presented by the Café. Caffè del doge appears to stake its claims of authenticity not on, for example, objectivists claims regarding its premises having been conserved in their original form despite the passing of time (Wang, 1999: 352), or on existential feelings of being intimately connected with one's inner self (Wang, 1999: 358), but instead on a constructed narrative about a connection with tradition (Koontz, 2010: 986). The claim of having a connection with a certain heritage, in this case, coffeemaking, is made explicitly and with authority, although it is not specified who the authority is or where exactly they get their credibility from, unverified claims of authenticity such as these are the norm in tourism, due to the fact that it is not clear who would qualify as an authority on tourist attractions (Cohen & Cohen, 2012: 1299–1300).

The last picture in the slideshow is another representation of Venice through a symbolic suggestive image, and just like the other picture of the city, modality suggests that this is supposed to be a substantially concrete and realistic representation of its subject, which is represented by one of its main markers, which is the Rialto bridge. Moreover, the impersonal distance and the indirect low angle from which the Rialto bridge is observed suggest that the viewer is witnessing something grandiose, in this case, a symbol of a century-old history, though, compositionally, not much can be said about the image, if not that the Rialto bridge is certainly its center point. Interestingly enough, there are tourists in this depiction of Venice, who are crowding the banks of the Canal, as well as the bridge itself, this is possibly a representation of connection with, and participation in, that heritage which is symbolized by the monument at the center of the picture. If this were the case, this picture represents the contact that is at the center of traditionalizing renditions of authenticity.

Next on the homepage is a triptych composed by three images, relating to three types of coffee which may be found in the catalogue page. Doge Rosso, Doge Nero, and Seasonal Blends. The first one, Doge Nero, which can be seen in Figure 30, is

represented with a symbolic suggestive image, which reflects many of the characteristics of the first picture at the top of the homepage.

The image consists in an offer picture, and, once again, the distance between the represented participants, and the viewer is personal, moreover, the image is characterized by a subjective attitude of involvement. The compositional properties of the image differ from previous ones because of the fact that the picture is polarized on the horizontal and vertical axis, and is thus possible to divide in an ideal-given quadrant, an ideal-new quadrant, a given-real quadrant, and a new-real quadrant. The ideal-given quadrant on the upper left contains only a representation of the brand logo and brand name which are identical to those on the very first picture of the homepage, indicating that caffè del doge products are supposed to already be considered as an ideal of tradition and locality. On the lower left is instead a cup filled with coffee beans, representing the embodiment of the ideal hinted to in the upper left corner, the ideal becomes concrete both in the cup itself, which is a prop that consumers may encounter in the physical bar, and in the coffee beans instead of liquid coffee. This choice is motivated by an attempt at reminding the customer that the beans, and the ideas that they represent, are what their coffee is made of. The right side of the picture is completely filled by a coffee bag, which might nonetheless be split into three parts. The upper section contains the brand name alongside two further inscriptions "Il caffè di Venezia" and "Roasted in Italy", the second one highlighting the local nature of the coffee, and production method which despite being cultivated overseas, is still manufactured locally in Padua (Caffè del Doge, 2023), which qualifies as a weaker type of localism according to Watts et al. (2005: 30).

> We argue, therefore, that the turn to 'quality' food production, and the 'defensive localism' approach to food relocalization, are weaker alternative systems of food provision. This is because they emphasize the foods concerned, not the networks through which they circulate.

The Lower section of the bag is characterized by a photograph of the arches in Palazzo Ducale, alongside a stylized drawing of the figure of a doge, both are unmistakably symbols of Venice. Lastly, in the middle section are the inscriptions "Doge Rosso", "Signature Coffee Bland", "Espresso 100% Arabica". It might be

possible that the meaning of the triptych design of the coffee bag is an allusion to the Caffè del doge brand and its properties of being local and traditional becoming concrete in the actual "Doge Rosso" coffee, which is in turn a symbol of the physical city of Venice and in the history contained in its architecture. In some sense, the two upper sections of the coffee bag, are very similar to the left side of the picture, the left-right division of the picture might imply that the beans on the left, which are familiar to the reader, are packaged in the bag on the right, but for all intents and purposes, unless stated otherwise, the qualities of the beans are also shared by the bag. Generally speaking, this image represents how the themes associated with the Caffè del Doge brand, are embodied by their coffee, and by their bags of coffee beans.

This section is the first point on the homepage where text which is not part of the brand logo appears, the very first line being "We select the best coffee in the world", which is the masthead above the three images, with their corresponding three texts, in virtue of this, it functions as their topic and theme. What is so important about this line, is that it may be a reference to the fact that Caffè del doge is involved in the production of coffee, not in its cultivation, which also has the relational function of being a sort of presentation, where the roles of producer and customer are established.

The first text immediately uses the masthead "Doge rosso" as its topic and theme, which is picked up again, and defined as simple, which is probably meant to invoke a feeling of nostalgia for uncomplicated products and uncomplicated times (Koontz, 2010: 984). What comes next is a long clause where "Doge Rosso" is once again theme and topic, and is described as being a blend of coffee beans, the complexity of which is tempered by the simplicity referred to in the preceding clause, finally, the next clause has the word "origin" as its topic or subject, and the word "each" as its theme. The choice of topic reflects and attempt to not discuss the people involved in the production, what the text concentrates upon is the production process, which concerns the different types of coffee beans, and is a careful process, as suggested by the use of "each" as the theme. The process is then represented as being hands-on, and personal. The next clause specifies that it is the "Venetian Tradition" that

commands how the coffee beans are to be blended. This text is relationally very significant, in that it is the first overt textual declaration that Caffè del Doge brand coffee is indeed authentic, and is such in virtue of a tradition that is in a position of authority over the coffee and the coffeemakers, and tells them how to interact. The explicit performance of a formal speech act by which authenticity is claimed is known as "cool authentication"(Cohen & Cohen, 2012: 1298), and is associated with an emotional response in the tourist, which causes them to feel as if though they had come in contact with something objectively authentic (Cohen & Cohen, 2012: 1300). Furthermore, the idea of protection and conservation, here expressed through the use of heritage methods of production, is also par for the course for cool authentication processes, which tend to involve a phenomenon called 'museumization', according to Cohen & Cohen (2012: 1303):

> This stagnating effect of ''cool'' authentication is clearly apparent in the process of ''museumization,'' […] Similar stagnating effects can be found in a wide range of other efforts at preservation or conservation of ''coolly'' authenticated objects, sites or events, such as in official efforts at the protection of local heritage, which prohibit any (external) alterations

Moreover, the production process is explained to be the core of Caffè del Doge's heritage in later sections of the homepage, this is typical for traditionalization processes, which usually affect multiple elements connected to the brand in question, which may be either production methods, the land, a historical site, a sense of nostalgia, or even specific formulas (Koontz, 2010: 981).

The second Image, as can be seen from Figure 31, is virtually a carbon copy of the first one, the only difference being some minor details on the "Doge Nero" coffee bag. The differences consist in slightly different inscriptions in the median portion of the bag "Doge Nero" in place of "Doge Rosso", "Espresso" in place of 'Espresso 100% Arabica', and "Signature blend" which stays the same, but is placed further to the left of the bag; and in a different picture in the lower portion of the bag.

The differences in the middle part of the bag are motivated by simple material reasons, for the most part, Doge Nero is an Arabica and Robusta blend instead of a simple Arabica blend, which is implied by the lack of the '100% Arabica'

inscription, which is often used as a mark of tasty quality coffee. Due to this fact, writing 'Arabica and Robusta blend' might have been avoided so as not to confuse consumers, which might be put off by seeing the name of a coffee blend which is almost as common as Arabica, and that they have almost surely tried before, but which they might not know by name, this will remain consistent even in the picture representing Seasonal coffees, which will be analyzed next. As for the meaning behind the change of picture at the bottom of the bag, the choice might be motivated by the fact that the scenery represented might be interpreted as the Bank of Piazza San Marco, which overlooks the Giudecca Canal and the Giudecca itself. This means that the camera was placed right in front of Palazzo Ducale but looking in the opposite direction, this might be motivated by an attempt at illustrating the complementarity of the two main signature brands of coffee, which are as inseparable as palazzo Ducale and the bank just in front of it.

As far as the text below the picture is involved, its first topic is "Doge Nero", and its first theme is "created", which once again puts the emphasis on the presence of a production process. The next two clauses have no topic and are thus impersonal, but do have themes, namely the words "selecting", and "uniting", once again, these words are used because they allow the reader to imagine the coffee blend creation process, putting once again the emphasis on production. Relationally, the role of the people actively involved in production is once again minimized, in favor of the process itself, in short, both the image and the text to Doge Nero mimic the presentation of Doge Rosso, the differences are mainly technical.

The picture from Figure 32 is also a symbolic suggestive picture which offers the represented commodity to the viewer, social distance is once again close, and the attitude of the image is one of involvement. Compositionally speaking, the image may be divided into a left side, and a right side, one representing the given and the old, the right one representing the new. In the left side of the picture a vintage Coffee Grinder is represented, which obviously represents tradition in relation to coffee processing. The right side instead represents how this tradition carries into a packaged product, which is Caffè del doge brand coffee. As in the previous picture, the bags themselves might be subdivided vertically, into two parts. The upper section

of the coffee bags is once again supposed to represent the ideal of quality and authenticity, which is the Caffè del Doge Brand, whose qualities are expressed in three blends from a single region and of a specific strain. The lower section of the bags relays a text in Italian which is written artistically and would be cryptic to buyers that do not speak Italian, probably meaning that the text is supposed to be a symbol of authenticity to them, instead of informative, in brief, the text serves the same function as the Venetian landscapes on the previous bags, and case the reader does know Italian then the text carries another meaning. "I caffè delle stagioni" (Seasonal coffees), is an expression chosen due to its capacity of representing the connection between the land, and the product, of course, the land in question is not local, but very far away, despite this there is still a direct connection between seasonality, the product, and the customers, which is a distinct marker of alternative food networks characterized by localism (Kneafsey et al., 2004: 19). Moreover, below the three bags a cup filled to the brim with coffee beans is visible, once again demonstrating the concrete presence of what is promised above, in the actual product.

The text begins with "A careful selection" as its first topic and theme, which serves to highlight the hands-on nature of the production process. The next clause has an implicit topic in "Caffè delle Stagioni", and its theme in "delicious", which reminds readers that seasonality here is a symbol not only of locality, but also of tastiness, the last clause has "seasonally" as its theme, and "the choice" as its topic, the clause thus functions as a more explicit explanation of the aformenetioned meaning of seasonality in this context. If the relationship-building tool is used, then it becomes clear how Caffè del Doge is once again portrayed as a producer, which is in relation with the whole world, which serves as its source of coffee beans, this apparent paradox reflects the complicated situation produced by an attempt to represent locality of production but not of sourcing.

Next is a short text over a black background, which is depicted in Figure 33, and which will not be analyzed visually due to the lack of images. The section is preceded by a masthead that reads "OUR HISTORY". The first topic and theme of the text is the word "Coffee", which appropriately indicates what the subject of the

text will be, the next clause has the same topic, but the textual theme is the word "but", introducing a subversion of expectations, in that despite being "an academy", coffee is a means for informal and meaningful socialization. The next clause starts with the topic and theme "One", the choice of an impersonal subject indicates that anyone may, and perhaps should, consider himself as the subject, the idea of the theme being impersonal means that the inclusivity of such a vague word is the lens that the rest of the sentence should be seen through, so we are all encouraged to obey the instructions included in the clause. When using the relationship building tool, it is clear how the atmosphere which is associated with coffee in the text, is one of interpersonal existential authenticity, in other words, the situation created by a communal consumption of coffee is a liminal one, which allows the participants to fully step outside their usual roles to interact with one another, the center of their interaction being simply their common humanity, and not any social or hierarchy (Wang, 1999: 364). This lack of social structures is specifically referred to in the text as a ban on "preaching, lecturing or instructing". This section is thematically at odds with the previous ones, due to existential authenticity never before, or again appearing in Caffè del Doge's homepage.

Figure 34. V*enice and Coffee Cluster from Caffè del Doge's Middle Supercluster.* Source: Caffè del Doge Website

The next section that appears, as can be seen from Figure 34, starts out with a text titled "VENICE AND COFFEE", the masthead illustrating the connection between the two elements, which are equally part of the topic, their connection being the true theme in this clause. The next clause starts with the topic and theme of "History", this is nothing but an elaboration on what the aforementioned connection consists in the fact that Venice and coffee have a shared history. The next topic and theme is "it", which is a deictic element referring to Venice, just like the word "where" in the very next sentence, whereas the following clause has "Documents" as its topic, and "historical" as its theme, indicating that the history being referred to, is being described with authority. Indeed the next clause start out with the word "ambassador", the individual that is responsible for the creation of the aforementioned documents, then the next topic and theme is "The credit", which once again is a reference to the creation of a historical narrative, in this case one in

which where the discovery of coffee is attributed to Venetian citizens, which are appropriately enough, the topic and subject of the last clause. From a relational lens, it is easy to see how this short text is an overt rendition of the narrative that constitutes the foundations of Caffè del Doge's brand, in this version, there is a clearer appeal to authority, in the reference to specific documents created by a specific person. Furthermore, the last paragraph has an almost political nature, due to its references to Naples, which is clearly indicated as not being the first place to receive coffee in its ports, as well as not being the birthplace of the merchants that first brought that coffee to Italy, Naples is often described as the home of the Italian coffee tradition, and the aforementioned claims are nothing short of inflammatory due to this fact. This overt struggle among institutions competing for a monopoly on authenticity is par for the course for tourism discourse, where there is no consensus on who exactly is entitled to define touristic products as authentic (Cohen & Cohen, 2012: 1306). Regardless of the claim itself, it may be argued that it is inappropriate for a business to engage in political fights on its homepage, that maybe it would be better if they engaged in this type of operation behind the scenes, one might even go as far as to say that the Neapolitan and Venetian cafés can both claim to be the only authentical ones, without ever directly engaging each other's claims. Both assertion seem to be common sense, but are inappropriate, due to the fact that 'cool' authenticity can only be performed publicly and formally (Cohen & Cohen, 2012: 1303), and due to the fact that it is uncommon for strongly incompatible claims of 'cool' authenticity to coexist peacefully (Cohen & Cohen, 2012: 1311).

As far as the image to the right is concerned, it is a narrative picture, displaying the process of coffeemaking and its direct connection to the final product, the actor in this process is the coffee machine, which is connected to the coffee cups by the vector created by the liquid coffee falling into the cups themselves. The coffee machine itself is made of polished metal, not hidden by plastic coverings, which emphasizes its mechanical and technical aspects, this choice might be motivated by a willingness to display a symbol that highlights the inner workings of the creation of the final product, instead of hiding it. In short, the coffee machine calls to mind the fact that coffee does not naturally come in liquid form but has to be subjected to industrial transformation. The coffee cups also display very specific symbolism, in

that they have the brand logo on them, but also what looks like an antique map, which would be a reference to the history contained in the text to the left, an illustration of the fact that Caffè del Doge brand coffee is authentic due to its roots in history, and that is a part of the final product as much as the coffee itself is. From the point of view of the interpersonal metafunction, the viewer is very close to the depicted objects, but at an oblique, detached angle., this aspect is dictated by a need to remind the viewer that they are outsiders being offered the chance of being let in to observe and partake in something. Moreover, it might be appropriate to spare a word on modality, since despite many images on the homepage being sensorial in nature, they usually are characterized by vibrant colors, whereas this sensorial picture has a sepia filter overlayed on it. This departure from the norm might be motivated by an attempt at representing the experience of coming in contact with something that is perceived to be objectively authentic, the feeling in this case would have to be related to a connection to, and experience of, history, which is symbolized by the peculiar choice of colors. From a compositional point of view, the connection between the machine, the coffee, and the cups, is represented visually by the fact that they form a continuum, linked together by the vector created by falling coffee. The aforementioned continuum is also the most salient portion of the picture, and the center of it, this becomes more evident if one notices that only one portion of the coffee machine, only two coffee cups, and only two streams of liquid coffee highlighted and centered. In other words, the focus is not on any of these three groups of elements, but only on the way in which they interact.

Next on the homepage is the picture from Figure 35, which is the image of a child in a coffee plantation, the picture happens to be an interactive demand picture, in the sense that the child's gaze is attempting to create a connection with the viewer, who is required to answer the request by engaging with the person. The mien of the actor is supposed to indicate what their attitude towards the viewer is, but their smile is affected by either wariness, or a tinge of forcefulness, moreover, the setting that the photo takes place in is clearly a coffee plantation, the plants being so close to the actor, that they almost touch. The person in the picture is appropriately within social distance, and, interestingly enough, is at an oblique angle, perhaps once again

indicating that the observer is originally in an outsider position, and is being asked to step forward and get to know the person. Moreover, upon closer observation, it is possible to notice how the viewer is positioned slightly higher than the actor, perhaps indicating a superior, yet benevolent, savior role. This picture is once again an example of a realistic depiction and is thus meant to represent concrete reality. Compositionally, the picture may be split between a given section, and a new section, the former contains the child and unharvested coffee beans, which represent a situation which is known to all, which is that coffee plantations function thanks to child labor. Of course, this is heart-wrenching, but the new section contains a text that presents news about the situation, namely that the reader can get to feel better about their indirect endorsement of child labor by engaging with the I Bambini del Caffè association.

The text is somewhat unremarkable if its topics and themes are analyzed, due to the fact that the masthead reads "I bambini del caffè, Caffè del doge nonprofit association", which encapsulates the entirety of the topics and themes used throughout the text below it, namely "The non-profit association" in the very first line, and "I bambini del Caffè" towards the middle of the text. Relationally speaking, there is much more to be said, because, first of all, Caffè del Doge represents a weak type of localism, concerned mainly with production, and despite this, the Café still attempts to create a connection between consumer and harvester. This is remarkably clever, especially given the problematic nature of the food network related to coffee, which is not denied but welcomed and put at the center of their advertising, the reader is then encouraged to engage in what might be defined as 'alternative hedonism', which is the pleasure derived from making a deliberate choice to consume more ethically (Soper, 2007), and which is linked to the broader concepts of localism and sustainability (Wang, 1999: 325). The end result is a connection between the different parts of the food network, and the consumer, despite the plantations being overseas, which is similar to what was achieved with the 'Seasonal blends'.

Next is a series of three texts preceded by a title and short paragraph, which can be seen in Figure 36, and which will be analyzed first. The title functions to plant a theme in the mind of the reader, which is the love of coffee, which is specifically

important for the relationship that is implied in it, and that has been explained in multiple ways up until this point of the homepage, which is that Caffè del Doge is directly involved with its product, and that this element is at the core of the brand. The text below the masthead is used to list the content of the three paragraphs which come after it, the list being thus completely made up of themes. The second text, which can be read from Figure 37, starts with "In 1997" as its first theme, which introduces a chronological scope, which the whole text will hinge upon, and then follows it up with the topic "Caffè del doge", which will be the subject of the story. The next theme and topic is "international organization", which is then followed, after a full stop, by "Since 2004" as a theme, and "Caffè del Doge" again as a topic, then, the last theme and topic is "Passionate customers". All of these elements serve as the anchor points of the marketing narrative associated with this section. When analyzing the relationship that is reproduced in this paragraph it is possible to notice how the narrative portrays the Café as being 'cooly' authenticated due to being part of a reputable coffee association, and offering to pass their knowledge of coffeemaking on to willing baristas, who might then hypothetically, share in that authenticity due to their certification. It is also important to note how the authority "Specialty Coffee Association" displays a mix of localism and globalism similar to that of Caffè del Doge itself. This move is interesting, because the Café appears to portray itself as what Kneafsey et al., (2004: 11) call a significant contributor to the local community, which is an actor that endorses the creation of local food, and fosters job creation. The specific flavor of contribution Caffè del Doge offers is not related to local food precisely, but appears to be related to the export of knowledge and cool authenticity, in this regard, it appears that the themes of localism and sustainability are tangentially touched upon in this paragraph, but mostly as a mean to further establish the Café's authenticity and thus authority.

The text from Figure 38 is somewhat similar to the last one, in that the topics and themes of the clauses that make it up are sufficiently simple and straightforward. The first clause has "Specialty Coffee association of Europe" as its theme and topic, which fulfills the same function in all the other clauses, where it is either indicated with the deictic "that", referred to as "SCA", or described as "Our company". Relationally speaking, this second text only presents the Specialty Coffee

Association more in depth, though more words are spent on the presence of a community protecting standards. These two themes of community and quality are very significant, because they play right into Caffè del Doge's hand, by aligning with its traditional image, according to Koontz (2010: 985):

> In traditionalizing, the definition of authenticity is based on generations of experience, cultural heritage, a sense of place and history, a regard for original forms, and quality over quantity – even if this translates, or because it translates, into slower and smaller production rates.

Moreover, portraying oneself as a judge of quality automatically implies a position of authority over who does not consider oneself as such, if the reader accepts the latter role, then this enhances the strength of the offer made in the previous text, which involved outsourcing training.

The next text, which can be read from figure 39, starts out with "We" as its topic and theme, which is a strong choice, indicating a direct relationship with the producer. The following clause has "You" as its implied topic, and "Discover" as its theme, which is appropriate, given that the products described in the text have never been overtly advertised yet throughout the homepage, the specific use of "Discover" implies a process of getting to know, and thus further connecting with, the brand. The very last clause has "Our Designers" as its topic and theme, which has the function of reminding the reader that even though advertisement design has never been connected with the brand yet, the Café guarantees that they offer quality services. If the relationship building tool is used, it is possible to notice that the text rests purely on the idea that the reader is convinced of the authority and expertise of the people behind Caffè del Doge, it is thus implied that most of the work needed to convince the customer of this has already taken place previously. The extent to which the authority of the brand has already been accepted allows for a constant gradual extension of the services that the Café claims to be qualified to carry out.

The next text to appear on the homepage, represented in figure 40, deals with franchising cafés, and thus with advertising directly to producers. The masthead

appears to contain two elements which will function as themes for the rest of the text, the first is a passion for coffee, which will be equated with the tradition, and the second is success, which will be equated with an ability to appeal even to customers that do not appreciate the specific tradition espoused by the brand. Due to the extensive length of the text, it will be analyzed paragraph by paragraph.

The first paragraph predictably has "Caffè del Doge coffee bars" as its first theme and topic, the next one is "all", which is a deictic referring to all the different coffee blends sold in the Cafés. Relationally this section functions to introduce the main product related to the bars, which is coffee, and to remind the reader that despite the multiplicity of blends, every product has is connected to the same, single standard of quality. The assumption that the reader trusts this promise of quality is once again predicated on previous attempts at establishing the Caffè del Doge brand as authoritative, in other words, here the customer is being reminded of the traditional image of the Café. The first theme and topic of the second paragraph is "the Caffè del Doge coffee bar", "coffee lovers" is the second, whereas "here" is the last theme, with an implicit impersonal topic, the choice of these elements has relational consequences, due to the fact that just like "here" is a deictic for "the Caffè del Doge coffee bar", the implicit topic may be substituted with the words "coffee lovers". It is noteworthy that despite the references to a passion for coffee, this section specifically deals with other beverages, as well as food. Despite seeming paradoxical at first, the overt references to coffee might serve to remind customers that despite the drink's central position in Caffè del Doge bars, the cafés are able to depart from what they specialize in, this is also reflected in the fact that coffee usually appears as a theme, and thus as known and given, and the other products function as rhemes. In conclusion, in this second section, an explanation was offered as to how the Café can have such a wide appeal despite its traditional image. The third paragraph with the same theme and topic as the previous one, the only other theme and topic in this section is "we", indicating Caffè del Doge itself. This paragraph further specifies that Caffè del Doge represents tradition and quality, but that to accommodate 'demanding' customers, it is available to serve coffee which is prepared in non-traditional ways, the point of this move is purely relational, in that it is meant to illustrate how Caffè del Doge, despite the fact that it may sell products

which do not align with its desired image, should still be seen as an 'authentic' brand. This is achieved by marking any other beverages and any other food as outside the norm for the Café. The fourth paragraph begins with a long theme and topic, "The constant training and innovation of our team", which appears shortly thereafter, in the form of a deictic, the choice of representing training and innovation together is meant to link the two and imply that they feed into one another. Moreover, the use of the word "constant" serves as a promise of future improvement, which might be aimed at fostering customer retention. The following topic and theme is "Coffee bars in franchising", which is not particularly noteworthy, and the last line has "Our Master Barista SCA trainer". This last topic and theme is more nuanced than the previous one, due to the fact that the skill of the trainer is highlighted both through the use of "Master", and "SCA" as descriptors. The relational function of this paragraph is to give a short summary of the pitch made by the Café owners, the three parts of the summary are marked by the three themes and topics, first, The franchise combines tradition and deviation from tradition, second, the business is marketed as sustainable, and finally, the café offers training which is predicated on very high standards of quality. This summary is sufficiently true to what was said previously, though there is a new element in the assertion that the brand puts effort in providing comfort for its workers in the bars. The reason why this element has been included without any particular introduction is probably that it is so aligned with previous declarations of sustainability by the brand, that it does not appear dissonant to the reader. For example, the endorsement of the 'Bambini del Caffè' association, was an attempt at indicating social sustainability for the workers involved in coffee harvesting. They last two lines are sufficiently straightforward in their composition and their choice of topics and themes is more grammatical than symbolical, the type of relationship that is represented in them is one where the customer is directly addressed, and encouraged to act immediately by taking up the offer.

Proceeding towards the bottom of the page, a banner is present, which, as can be seen from Figure 41, simply functions to further deepen the connection between Caffè del Doge and its customers, by presenting some of its most important employees, alongside the executives.

The next image on the Homepage, which can be seen in Figure 42, simply represents a golf ball with a Caffè del Doge logo on it, over a blurry background, due to the unclear and merely symbolical nature of the picture, it may be assumed to be a symbolic suggestive image. The main subject is within personal distance of the viewer, whose connection with the Café continues even outside the world of food, the golf ball itself is represented in a vaguely artistic rendition, straddling the line between a realistic and sensorial image. The positioning of the subject on the far right, is a possible representation of the idea that, after having read the text on the left, the reader will be able to imagine a fusion between golf and the Caffè del Doge brand, which is aptly symbolized by the branded object.

The text on the banner from Figure 42, which is magnified in Figure 43, is characterized by a straightforward thematic structure, composed by "Caffè del Doge Golf Trophy" in the first clause, "The tournament" in the second sentence, and at the very beginning of the second to last line, "The common passion for golf and the close cooperation with top national companies", all three themes also serving as topics. The only noteworthy of the three is the last one, where the sport of golf and business are bunched together and function as the topic or subject of the sentence. From a relational point of view, the Caffè del Doge brand is once again being presented as an actor that is attempting to help its community, which in this instance, is identified in 'Coffee Lovers'. The tournament itself explicitly involves golf courses which happen to serve Caffè del Doge coffee to the attendees, and once one checks the official website, it is possible to see that the tournament is also supposed to be a chance for golf-players make business offers to the owners of Caffè del Doge. Given all these elements. It becomes clear that the café portrays their role as one of providing 'close cooperation' opportunities to top national companies'.

The very last image on the entire webpage, which can be seen in Figure 44, is a symbolic suggestive picture, this image is for all intents and purposes functionally the same as the one from Figure 28, their only differences are relayed below. The camera is within personal distance of the object, and there is an attitude of

subjectivity and involvement inscribed in the camera angle, moreover, at the center of the image are the coffee beans inside the bag, the former symbolizing locality, and the latter symbolizing tradition. The main difference with the aforementioned picture at the top of the homepage is that there is no line leading outside the bag to indicate an attempt at sharing traditional heritage with others, The reason for this incongruity might be that the role of symbolizing contact with the viewer is relegated to a different portion of the supercluster, which is the right hand side, where the contact information is placed, which of course is also a symbol for connection.

3. I Tre Mercanti

3.1 Cluster Analysis

Before the analysis begins, it is important to note that the Cluster Analysis will be concerned with identifying clusters based on the textual characteristics described by Kress & Leeuwen (2006: 209–210), which are framing, salience, and informational values, as well as with describing the function of each cluster.

The I Tre Mercanti homepage, which is represented in Figure 45, may be broadly subdivided into four sections, which are marked in blue in the picture, further subdivisions of the four main superclusters are marked in green. First is the top supercluster, containing the Welcome cluster, the About us cluster, and the Virtual Tour cluster, second is the upper middle supercluster, containing the 'Our Famous Tiramisu' supercluster, third is the lower middle supercluster, containing the 'Only Tiramisu?' and 'Franchising' supercluster and fourth is the bottom supercluster, starting at the 'how to find us' supercluster and ending alongside the homepage itself.

The top supercluster, represented in Figure 46, is made up of three further superclusters, which are all marked in green, the first screen supercluster containing the toolbar and the Welcome cluster, the About supercluster, and the virtual tour cluster. The role of the top supercluster is to give the reader a short overview of the page itself, more specifically, it functions as a miniaturized version of the homepage, due to it having an introductory section, a section containing a marketing message, and a section related to reaching the real life café, which would respectively represent the top supercluster, the two middle superclusters, and the bottom supercluster. The framing of the top supercluster is characterized by a very low lower boundary, which is constituted by the virtual tour cluster, and by the presence of a 'fold', which bisects the remaining portion of the top supercluster. On a different note, the salience of this supercluster is the highest on the homepage, due to a great variety of backgrounds, use of colorful pictures that clash with their background colors, and due to the use of mirrors to google reviews, which stand out. The fact that

this supercluster has the highest informational value is reflective of how, to the business, giving an overview of the whole website, presenting the brand image, establishing legitimacy and authenticity, and giving a glimpse into the premises, are the most important tasks of the homepage.

The first screen supercluster, which may be seen in Figure 47, is made up by the toolbar cluster, and by the welcome image, the function of this section of the homepage is to sit 'above the fold', to visually summarize the image of the brand, and to give readers an index of the homepage itself, so as to ease navigation. The first section in the first screen cluster is the toolbar cluster, which is composed of a gray upper section, which is purely functional, and of a second lower portion containing the logo and various tabs redirecting to various parts of the homepage and website. It should be noted that the tabs are not the only way to jump to different points on the homepage, because a vertical dotted line on the right-hand side of the webpage serves the same function, though it subdivides the homepage differently. The division is as such that both the first dot and the 'Home' tab lead to the top of the page, the second dot and the 'About us' tab lead to the About us cluster, the third dot leads to the virtual tour cluster, the fourth dot and the 'Tiramisu' tab lead to the masthead 'Our Famous Tiramisu', the fifth dot leads to the masthead 'Why Tiramisu?', the sixth dot leads to the tiramisu images at the bottom of the 'Why Tiramisu?' supercluster, the seventh dot and the 'The Shop' tab lead to the 'Only Tiramisu?' Masthead, the eighth dot leads to the images at the bottom of the 'Only Tiramisu?' supercluster, the ninth dot tab leads to the 'Franchising' supercluster, whereas the 'Franchising' tab leads to an entirely different webpage, the tenth dot and the 'Location' tab lead to the 'How to find us' supercluster, and the eleventh dot leads to the very bottom of the page. The division of the page is also characterized by three little, gray, clickable, downward arrow icons which scroll the page down when interacted with, these are placed respectively between the 'Our Famous Tiramisu', below the 'Only Tiramisu?' masthead, and below the 'How to find us' masthead, these three mastheads mark the beginning of the three superclusters after the top supercluster, which contains no arrows in the English version, displaying one only on the Italian homepage. The difference is probably caused by a simple mistake while

formatting the page, as the Italian homepage has a more cohesive and coherent distribution of arrows. It is also especially useful in understanding the color-coded nature of the subdivisions themselves, which is based on the two main colors of the logo in the toolbar, which are black and white. White backgrounds are reserved for content heavy sections, pitch black backgrounds are reserved for transitory sections that function as boundaries, whereas gray is used for purely functional sections that can be interacted with, this color scheme is reflected in the toolbar, which happens to have an upper gray section which is only functional, and a lower white section containing the logo and tabs. The toolbar is framed to partially overlay the first image of the website, but very interestingly, once the user scrolls down, not only does the toolbar follow the reader as usual, but it also turns black, this shift may be taken as suggesting that the first time the toolbar is gazed at, it consists of content, due to the fact that it displays the logo, which already gives information about the business, and due to the fact that by displaying an index to the homepage, it foreshadows its content. By inference, this would mean that the next time the user looks at the toolbar, which probably happens after scrolling, it only has the utilitarian function of aiding navigation, since the content will already have been absorbed and thus partially ignored. The salience of the toolbar itself happens to be remarkably high, owing to the fact that it functions as the top-layer overlay of the whole webpage, and due to the fact that it is capable of moving and changing colors. The informational value of the toolbar is also high, in accordance with its remarkably high positioning on the homepage of the website.

Next, the Welcome cluster serves to visually articulate the brand image of the business, which in this case is achieved by employing markers of authenticity, of localism in its weak form, and of Venetian identity. The welcome cluster is framed by the top of the page, and by the white wavy pattern that divides it from the next section. Moreover, it has no background, due to the image taking up the entire width of the screen, also, salience is certainly present, mainly because the complex and colorful picture clashes with the white aethereal elements that surround it. Finally, this is cluster has extremely high informational value, in virtue of being above the fold in the first screen supercluster.

The About supercluster, as seen in Figure 48, comes right after and functions as an in-depth introduction to the café, where the authenticity of the café's brand is specified to be of a traditionalizing nature and to be linked to Venetianness Moreover, customer satisfaction seems to be considered a part of what should be introduced to newcomers, this function is carried out by customer reviews. Due to the nature of the supercluster, the background is white to indicate a focus on content, which is achieved in the text and image, then, below these two are respectively a TripAdvisor certificate of excellence from 2017, an invitation to review the café, which itself boasts 4,6 stars on google, and a slideshow of positive reviews. The most salient element is of course the slideshow of reviews, due to the simple fact that it is the only moving section, as well as because of its bright orange stars and deep blue text, furthermore, the lower positioning of the reviews indicates that these elements are the concrete manifestations of what was represented in the image and text, in other words, customers who have experienced the venetian heritage offered by I Tre Mercanti are overwhelmingly satisfied. The general positioning of the supercluster reflects its marked importance for the homepage, due to it being at the very top of the site, right below the first screen cluster.

Lastly, the Virtual Tour cluster, represented in Figure 49, has the function of displaying the position of the business in a visual way, for this reason, the cluster contains simply a window displaying the Street view of a spot on google maps, which just so happens to be the front door of I Tre Mercanti. This section is mainly functional, and accordingly color-coded black, on a related note, something particularly important about its framing is that this is the cut-off point for the first of the three main sections of the homepage. The salience of the cluster is somewhat marked, due to it containing an image which is very visibly not like the ones that precede it, and due to also being able to be interacted with in real time. The informational value of the cluster is of course still high because it is so high up on the homepage, the reason why this cluster was placed after the First Screen supercluster and the About Us supercluster, is that these two symbolize the top and the middle of the homepage, whereas the Virtual Tour supercluster represents the bottom of it.

The upper middle supercluster, which can be seen in Figure 50, contains exclusively the Our Tiramisu supercluster., the function of this supercluster is to continue the marketing message of the business, while also introducing the core of their menu. This aim is achieved by using the constructivist narrative of tradition from which the café gets its credibility from, to justify their extensive use of innovative recipes for tiramisu. In short, this section is tasked with explaining how traditional tiramisu and fusion tiramisu coexist in the Café, and with presenting an assortment of options to the reader. Due to the identitarian problems associated with the dessert, this is by far the most delicate portion of I Tre Mercanti's messaging. The Our famous Tiramisu supercluster is framed so that its first masthead reading 'Our famous Tiramisu' appears on the black background of the Virtual tour supercluster, while the remainder has a plain white background. In other words, the transitory black sections already contain the title of the next white coded, content heavy section. As with the beginning of all the four main sections of the homepage, there is a gray arrow connecting the title of the section, with its body. The way in which the idea of innovating tiramisu is pitched to the customer is reflected in the framing of the supercluster, in that the brightly colored, visibly unorthodox desserts are not presented to the viewer, until they are done reading the text, and hopefully, until they have been convinced to accept this innovation. From the point of view of salience, the non-traditional desserts stand out, and as for the video on the left, it does not enjoy the same degree of salience, unless it is played, moreover, the pictures of desserts on the right are clickable, and they present a golden overlay when moused over. This color has not been used up until this point on the homepage, and due to its scarcity and salience, it probably implies a vigorous encouragement to click and examine the objects better. The placing of this supercluster might not necessarily reflect informational value, due to the simple fact that, to justify innovating on Tiramisu, the business first engages in profuse claims of expertise and authenticity. These claims start at the beginning of the homepage and continue up to this point, so they necessarily have to precede the presentation of unorthodox tiramisus in this supercluster.

The lower middle supercluster, represented in Figure 51, contains the 'Only Tiramisu?' Supercluster, and the Franchising supercluster. The general purpose of this section of the homepage is to go over the goods and services that are not related to the main product of the brand, which is Tiramisu. This supercluster is framed so that the first section in black functions as the upper boundary of the lower middle supercluster, from which one can be redirected to the body of this section, if one presses the gray arrow. The salience of this supercluster is somewhat downplayed, the only element that makes it stand out is the very varied collection of colorful pictures in the middle. Furthermore, though it might not be as garish as the pictures, there is a second salient element in the 'Contact Us' button, which is made to stand out by marking it in gold. The informational value of this supercluster is lower than that of the previous superclusters, this is probably motivated by the assumption that the website will attract more final customers than business owners, and these final customers will be more attracted by tiramisu than by other typical products.

Because of this, the Only Tiramisu supercluster has the two general purposes of presenting products of secondary importance, and of displaying them generally, the supercluster starts with a masthead over a black background, followed by a gray downward arrow, which leads the reader from the title of the supercluster to the supercluster itself. The supercluster continues with images without a background, so, due to their thematic continuity with the subtitle of the masthead, it might be inferred that these images should be treated as still being part of the black transitional section, and not of the following white section. Their connection to the text is demonstrated by the fact that the images represent gourmet food outside of Tiramisu, as foreshadowed by the short paragraph above them, moreover, the salience of the images is marked, due to them being in front of a black background, but the images themselves are all equal in terms of salience. The Only Tiramisu supercluster has lower informational value than the ones before it because it does not deal with the main product, or with marketing the brand, these two being primary focus of the clusters preceding it.

The Franchising supercluster is concerned with explaining to the reader that it is possible for them to become business partners with the Café by becoming

franchisees. This section is characterized by a plain white background, and by being sandwiched between two boundary sections, this section is focused on content and is the last one belonging to the lower middle section of the homepage. In terms of salience, the supercluster is largely unremarkable if not for the presence of a golden button labelled 'Contact Us', which redirects to a webpage dedicated to sending messages to the business. The use of this color is extremely significant, due to having appeared only once before, on other items that could be interacted with, and just like in the previous case, it might be assumed that this color is used as an encouragement to click on the button. The informational value of this supercluster is sufficiently low, due to the fact of being towards the bottom of the page, and is considered less important than all clusters dealing with marketing products, which might suggest that the website is primarily intended for final customers, and not fellow business owners.

The bottom supercluster, which can be seen in Figure 52, contains only the 'How to find us' supercluster, and marks the end of the homepage as a whole, the supercluster has the function of giving the reader contact information, and geographical information, to either physically or digitally reach the I Tre Mercanti. The framing of the supercluster is characterized by a black background which symbolizes a boundary, in this case, the end of the page, moreover, this section includes a google maps mirror, and a Facebook mirror, which are simply placed side to side to symbolize their connection in being interchangeable means of concretely reaching the Café. Finally, the masthead and the body of this supercluster are connected by a downwards gray arrow as for all other superclusters. When considering the distribution of salience, it is clear that the two mirrors have exceedingly high salience due to their contrast with the background, and due to being capable of moving, because of these shared characteristics, neither of them is more salient than the other. Of course, due to being at the bottom of the page, this section has the lowest possible informational value, due to being purely functional and informational, and having nothing to do with any type of marketing, or with the image of the brand, which are the main subjects of the homepage.

One phenomenon which is not directly related to framing, informational value, or salience, but is still noteworthy, is the role that tone and attitude play in the texts and images throughout the homepage. Very interestingly, the about I Tre Mercanti section starts with a paternalistic tone, but after the idea of combining tradition and innovation has been pitched in the Our Famous Tiramisu cluster, there is a reversal to a friendly tone. A likely reason for these stark tonal shifts is that a tone of superiority might be instrumental to presenting the brand as a gatekeeper to its own heritage, which gives it the rights to allow tourists in. If this theory is true, then sections where authenticity and authority have to suspend the tone of friendliness witnessed in the First Screen supercluster, and in the bottom supercluster, due to this fact, the remaining portion of the webpage has a more friendly tone and more practical topics.

3.2 Visual and Textual Analysis

Before beginning the analysis of the material begins, it should be remarked that the Bottom Supercluster will not be analyzed, due to the lack of images, which are instead replaced by mirrors to other websites, and due to the lack of text outside of the Masthead and an incredibly curt subtitle.

The images will be analyzed for representational, interactional, and textual characteristics (Kress & Leeuwen, 2006: 15), the written texts will be analyzed using the Theme and Topic tool and the Relationship Building Tool (Gee, 2014: 201–202). The results mostly will be interpreted using findings from Cohen & Cohen (2012), Wang, (1999), Kneafsey et al. (2004), and Watts et al., (2005).

The image represented in Figure 53 is a partial and covert taxonomy, with its subject being a portion of Tiramisù served in a transparent glass with the I Tre Mercanti logo on it, due to the logo and the importance of tiramisu for the coffee house, it might be possible that the picture represents the main product of the Café, to represent the coffee house itself. The taxonomy consists in the portion of tiramisu, the little mound of powdered cocoa, and the container on the lower left, which appears to contain custard if the image is extracted from the website's code, but in the actual webpage it is impossible to tell what is contained by the cup. Powdered cocoa, custard, coffee, and Savoyards are the ingredients to Tiramisù, so in summary, the picture represents tiramisu and a partial taxonomy of its main components, this representation might be an attempt at demonstrating transparency to the customers, by showing the main product alongside its ingredients. This intention appears to be more important than the taxonomy itself, which is partial and hard to see, but this might be enough to signal to the customers that the business is offering an honest connection, which is crucial in sustainable food tourism (Kneafsey et al., 2004: 2), and more specifically, seems to be one of the most important elements of the marketing of I Tre Mercanti. From an interactive standpoint, the product is being offered to the viewer and is represented in a medium shot, from a frontal raised point of view, which might arguably be interpreted as the point of view given by the power of knowledge, since the composition of tiramisù is observable in its three ingredients,

which are lady fingers, custard, and powdered cocoa. Compositionally the picture represents the tiramisu as ideal, whereas a white cup, and powdered cocoa are represented as real, indicating that the ingredients, i.e. the parts, are rawer and more unrefined than the whole, i.e. the finished product. As far as salience is involved, the transparent glass is the object which is held in focus, followed by the cocoa and the cup, this is meant to draw attention to the object sporting the logo, and functioning as a metaphorical stand-in for the Tre Mercanti establishment itself, it is also important to note how the logo contains the word "Venezia", which identifies the business as connected to Venice. In conclusion, the function of the picture as a whole is to illustrate the I Tre Mercanti logo as indissolubly connected to its main product which is tiramisu, the aforementioned dessert is used as a vehicle to convey the main characteristics that the owners want the viewer to associate with the brand, which are authenticity stemming from an Italian and venetian identity, and weak forms of localism involving quality ingredients (Watts et al., 2005: 27) and a strong connection between customers and manufacturers.

As far as topics and themes are concerned, the masthead and subtitle containing the greeting have "Welcome" as their theme, and "you" as the implicit topic in "you are welcome". These elements merely indicate that the customer is being greeted in a friendly way. From a relational point of view, the caption is a verbal repetition of I Tre Mercanti's identity, "The house of Fine Wines, Food & Tiramisù in Venice", in this clause Tre Mercanti is described as a "house", which implies a friendly relationship between equals. The sentence continues with "fine wine, food and tiramisu," which are the main products associated with the brand, last one is the salient, and thus, more important for the identity of the establishment. Finally, the coffee house is described as being in Venice, this detail might have been placed next to the word Tiramisu also due to thematic links between the city and the dessert.

The first text after the initial screen, which is the one in Figure 54, is a presentation of the business, divided in two paragraphs, from the perspective of topics and themes, the masthead has its first theme in the "About" from the title, and the first subject in "I Tre Mercanti". The subject is also the topic and theme of the

first three clauses in the first paragraph, where it appears in the form of the deictics "we" and "who", whereas the next topic and theme is "Our town", followed by "Venetian residents and visitors alike". The use of "I Tre Mercanti" is self-explanatory, whereas calling Venice "Our" town achieves the aim of marking the business owners as Venetians, and putting residents and visitors in the same topic or subject, carries out the function of telling the reader that the Café caters to both. Relationally, this first paragraph presents the brand by presenting its owners, who reveal themselves openly and communicate in a friendly way, moreover, themes and topics are used to highlight their venetian identity, by referring to Venice as "their town". After this move, natives and tourists are put on the same level by making them share the grammatical position of subject, or topic, this choice move aims to allow tourists into the heritage shared by the 'natives', which is a hallmark of traditionalizing authentication processes (Koontz, 2010: 981). Moreover, it should be noted that the reader is overtly reminded that the café is branded as high quality in the first line, and further down the business owners subtly frame their opening of the café as the act of a benefactor, by using the verb "deserved" which is directed at the city itself. The word "city" is probably meant to refer to tourists as well as to natives, and if so, the aforementioned sentence is likely meant to remind tourists that they should feel thankful and spoiled to be offered the chance to experience the heritage that I Tre Mercanti is a part of, and to remind the natives that they should be thankful that the business is celebrating their culture. This might conflict with the initial friendly and informal presentation of the "Three merchants", who are represented as paternalistic figures in this section.

The next paragraph has its first theme in "more recently", and its first topic in "we", which happens to be the topic of every single construction in this second section, aside from "these amazing ingredients that we are sourcing all over our beloved Italy". As far as themes are concerned, aside from "more recently", we have "so now", and "but also". The choice of topics is probably motivated by a wish to highlight the direct role of the business owners in picking fresh ingredients, the central role of the ingredients themselves, and the conscious decision to carry out the manufacturing of the tiramisu in clear view of the customers. The themes, on the other hand, serve to spell out the narrative that underlies the paragraph, which is a

temporal one, and serves to create a trajectory of increasing contact with the customer, which implies that the café has been improving, and will further improve in the future. This last point specifically might indicate an attempt at creating a lasting relationship aimed at creating customer loyalty, again from the point of view of relationship building, the topics serve the function of restating the main actors in the selling and buying process, which in turn brings back the reader's attention to the lack of intermediaries between manufacturer and client. Moreover, the verb "had to" is used to indicated moral obligation towards the customers, and "don't only" is used to specify how the I Tre Mercanti Café overdelivers on its generosity. From a more general point of view, the whole second paragraph probably works to reinforce what was stated in the first, by doubling down on the connective aspect of localism, and on paternalism, which substitutes the initial relationship between equals.

On the right side of this second composition, is a narrative interactional picture, which can be seen in Figure 55. This image represents two gondoliers chatting amongst themselves, although the gaze of the gondolier on the right is ambiguously pointed both at the I Tre Mercanti Café, and at his colleague, the same applies to the gondolier on the left, who is either looking at the other man, or at the scenery on the right hand side of the picture. The setting is very clearly the Ponte de la Guerra, as indicated by the sign, and there is another person on the far right, whose role is only that of accompaniment, who, in other words, is just a passerby, moreover, the gondoliers are within social distance of the viewer, but are looking away from the camera, whereas the rest of the scene is within impersonal distance of the observer. It should also be noted that the angle of the shot implies a stance of subjective involvement and powerlessness. These elements might be congruent with the stance of a tourist who is roaming the streets of Venice and is taken aback by the beauty and uniqueness of the urban landscape that they find themselves in. As far as modality is involved, this image appears to be a realistic picture, due to its tame colors, lack of strong saturation, high contextualization, lack of abstraction, realistic perspective, alongside the presence of shadows and appropriate brightness for the overcast weather represented in the image.

From the point of view of framing, there is a strong separation between the right side and the left side of the picture, the former containing the Café itself, and the latter containing, in some sense, the rest of the city, which is appropriately linked to the left hand side of the picture by means of a bridge. The steps are populated by characters within social distance excluding the viewer, whereas the deck of the bridge is characterized by a single person, who is hard to make out. The vertical silhouettes of these three standing individuals create a visual rhyme, which serves to suggest a comparison between the two sides of the picture, the same might be said by the shapes of the buildings on the two sides of the image. The aforementioned division is best interpreted in terms of informational value, namely the Café is represented as given and known, due to its being the subject of the whole webpage, due to its conventionally shaped windows, modern interiors, and explicatory signs, whereas the buildings on the right present starkly venetian windows, arches that are in direct contact with water, and display no signs whatsoever, similarly, the gondoliers are well-known figures to tourists, whereas the nondescript passerby is a rank stranger. It may also be inferred that the Café functions as a symbol of inclusion and warmth, whereas the gondoliers exclude the viewer, and the stranger is also not interacting with the viewer. In summary, the picture might be interpreted as presenting a narrative to the viewer, in which they are a tourist and outsider, excluded from the conversations and daily lives of locals, but who do have an anchor and departure point in the I Tre Mercanti Café. This reference point offers to welcome them so that they might experience the increasingly local, and increasingly unknown elements from the right side of the picture. The element of locality is identified in a Venetian identity, which is also inextricably connected to history and nostalgia, which the viewer gets a taste of by observing the weathered and very peculiar building on the right. Just the presence of the aforementioned building, makes it obvious that the Café is located in the already authenticated historical site of Venice, which functions as a source of authentication for the business itself (Koontz, 2010: 983–984). The I Tre Mercanti shop itself, is instead very modern, and makes abundant use of see-through glass in the external architecture of the shop, implying a focus on connection and functions as a sort of invitation to snoop around to find out what might be inside the building. All in all, this picture sends a very similar

message to the very first picture on the homepage, as it thematizes connection, Venice, and authenticity, but this time the reader is presented with a picture that is characterized by realism and liminality, in which the Café offers a gateway to Venice, to socialization, and to the experience of authenticity. This has also much in common with the text on the left of the picture, due to the viewer being powerless in front of the benevolent café, and due to the lack of connection with the city and the natives creating feelings of exclusion which the tourist wishes to reverse.

The next long-form text on the homepage, which can be seen in Figure 56, consists of a masthead, followed by five short paragraphs, the title clearly sets the scene for an expansion on the theme of tiramisu, the use of a question implies that the following text will be composed of a series of justification for the choice. The first paragraph, composed of only a line, starts with the theme "Because", and with the topic "we", these two elements respectively function to indicate that the small print text will be an answer to the question posed in the title, and to reiterate that the owners themselves are to be considered responsible for the choice of putting tiramisu at the center of their brand, and that they themselves love the dessert. Relationally speaking, the "Three merchants" are stating that they have a connection to their venetian identity and that they are real people, with a passion for their main product, this is particularly evident in the use of the verb "love" which puts the focus on feelings, and thus, of the real people behind the Café.

The second paragraph has its first theme and topic in "This popular cake", the next theme being "even though", and the next topic being "very few". The first theme and topic carries out a simple function, which is to refer to the main object of discussion, which is tiramisu, while incorporating the information presented in the last paragraph, which is that tiramisu is a very popular dessert. On the other hand, the words "even though", indicate that the next portion will contrast with what came before, and indeed, despite the dessert being loved by many, "very few" are masters and innovators of tiramisu. From the point of view of relational meanings, the I Tre Mercanti brand is immediately associated with very specific narratives about the tradition of Tiramisu, regarding the place of origin of the dessert, which according to some is the 'Alle Beccherie' restaurant in Treviso (IANS, 2021), this specific

narrative is also linked to a famous political event which took place in Veneto at the beginning of the 2010's, when the governor of Veneto tried to obtain a certification declaring the official Tiramisu recipe as being the one used in the aforementioned restaurant around 1970 (Kington, 2013). As can be inferred from these facts, citing a specific town when discussing the origins of the recipe is automatically connected to identitarian questions, to localism, and most importantly, to how unorthodox it might be considered to attempt to modify the 'original recipe'. The I Tre Mercanti Café is presented as being a place where the original recipe has been mastered, but also as a hub of innovation on the standard version of tiramisu, which is only one among the many offered by the Café, the simultaneous espousal of tradition and modernity makes the position of I Tre Mercanti especially peculiar and potentially more inflammatory than either the idea that the recipe should be preserved, or the idea that it should be modified at will. The appeal to an undocumented story about the dessert having its origins in Treviso, and thus in a town near Venice, is surely motivated by a need to authenticate the brand, and once the first step of connecting Tiramisu and Venice has been achieved, then the I Tre Mercanti's status as a local business automatically gives them credence, which in turn makes the claim that they have mastered the traditional recipe more believable, and once all this has been accepted by the reader, only then is it possible to claim loyalty to both sides of the Tiramisu debate, by both conserving the original recipe, and modifying it constantly. Thanks to this strong anchor of authenticating narratives, the Café is able to also stray from orthodoxy and embrace very creative reimaginations of the recipes, thus appealing to both locals and tourists, which in in line with the text from the 'About Us' section, where the word "City" may ambiguously refer to either tourists, natives, or both. In summary, in this paragraph the customer learns what type of tiramisu is made in the café, and all the rhetorical weapons needed to convince even the most ardent critic of innovating Tiramisu are employed, so that the clientele might be as varied as possible. This bold move is executed with attention and care, and if the reader is convinced by this paragraph, then the I Tre Mercanti might be able to claim a new client.

The third paragraph is characterized by a single topic and theme, "we", which is associated with all the interlinked clauses that follow the first one, this simple

choice is pragmatically motivated, and serves to claim full ownership for the position taken by the Café in regard to innovation. The relational aspect of the paragraph is best described as the I Tre Mercanti overtly stating what was strongly hinted at in the former, which is that the Café is a symbol of a living tradition, which will nonetheless be modified heavily almost every time that Tiramisu is served. In other words, this third paragraph doubles down on what was said in the former, in the hopes that the unapologetic sincerity of the business owners will convince critics to stay.

The fourth paragraph starts by putting tiramisu back in the center, the word itself being the first theme and topic, in the next two clauses the topic is always "you", and the themes are "whether" in the first, and "or" in the second, the sentence that closes the paragraph has once again "Tiramisu" as a theme and topic, which is only referred to by means of a deictic. The uncomplicated arrangement hints to the fact that this section of the text does not present articulated and very precise arguments like the last one, opting instead to bring back the focus on the main product, on the relationship between customer and producer, and on some practical information regarding the menu. Despite the producers not being explicitly referred to, it might still be argued that the relational aspects regard these two parties, because the product of Tiramisu is of course meant to be only I Tre Mercanti brand tiramisu, prepared according to the knowledge and culinary opinions represented by the brand. Aside from this detail, the customer is reminded that both traditional and non-traditional Tiramisu will be served, meaning that they will always be included, no matter their tastes, and that their visit will not in any way clash with the 'Venetian experience'. This last detail in particular, is an acknowledgment of the constructive framework that undergirds the authentication of the brand, the reason for this is that constructive authenticity is based on the idea that what makes an object authentic is the experience of being in contact with something authentic, and not any property intrinsically present in the item itself. To have an authentic experience it is then necessary for tourists to have expectations about what is authentic, and what is not, and when objects or phenomena that confirm their pre-existing opinions are interacted with, authenticity is experienced. What really matters then, is making sure that the tourist is coming into the experience with expectations that will line up well

with the products they are sold, because of this, often tourist operators take great care to guarantee that there will be continuity between the destinations and the expectations of the travelers, this specific framework is what allows for innovation and tradition to coexist, even if the clients might not agree with each other on what is authentic (Wang, 1999: 355-356). In summary, the fourth paragraph serves to bring the reader back to the familiar relationship that has been established with the Café, but this time, instead of only being invited to participate in tradition, they are reminded that creative re-elaborations of the original recipes will not interfere with said tradition, or with their tourist experience as a whole.

The very last paragraph is even simpler, and has three topics, the first one being an implicit "you" in "Please (you) bear in mind", followed by another "you", and lastly "we". The two themes are "Please" at the very beginning of the text, and then "if" just before the second "you", this structure is appropriate for the message behind the text, which consists in "We offer Takeaway".

Relationally speaking the text is a little more interesting, due to it being written in a very friendly and endearing tone, even sporting the only instance of an emoji on the whole website, functionally the customer is being approached in a very personal way, like the brand could represent someone they trust, this marks a return to the very first attitude expressed by the brand at the beginning of the homepage, which was later substituted out for a paternalistic one. It is possible that the momentary shift to a tone of vague superiority was needed to remind the customer that they are positively not a part of the prestigious venetian culinary heritage, and that only an authority figure could provide the cool authentication for the heritage, and then function as a gatekeeper that could let them in. If this assumption is correct, it means that the brunt of the authenticating process has been taken care of, so a tone of inclusive and friendly spontaneity is now re-established.

In overview, the text starts with the business owners showing themselves openly and interacting with the reader, to assert their authority on the venetian heritage they belong to, then to use said authority to expand into innovation unapologetically and without losing credibility. After this they then explain how this move does not interfere with the tourist's constructed experience of objective

authenticity, and finally, they once again establish contact with the reader, this time in a friendly and welcoming tone, since the need for authoritative roles has passed.

As can be seen in Figure 57, a little banner follows the text, which contains a collection of pictures, and a video. Due to the scope of the analysis, the video will not be analyzed, instead, its thumbnail will be treated as a picture onto itself. The banner itself happens to depict a temporal analytical process, meaning that, going from left to right, the subject of the picture is the evolution from a partially completed product on the left, to different options for fully finished tiramisus. From a relational point of view, all the items are within personal distance of the viewer, all the desserts are also represented from a subjective point of view of involvement and power over the represented objects. The modality of the two sides of the picture differs starkly, in that they are both sensorial, artistic pictures, but the one on the left is far better contextualized, more concrete, more clearly represents perspective, and contains shadows. In summary, the tiramisu on the left is represented in a more concrete and realistic, but still largely embellished, light.

Compositionally the four cups on the right are connected in virtue of being placed in a grid-like formation, and are very salient due to strong colors of their toppings. The tiramisu cups on the left are also connected to one another for the same reason, but are visibly divided between two different stages of completion, thus already representing the beginning of a timeline inside this single image. The timeline is then completed by the completed desserts on the right, which represent multiple possible outcomes of the assembly process. Very interestingly, there is no classic tiramisu depicted, this might be motivated by the fact that despite them being incomplete, the items on the left already represent the full range of color of this version of the dessert, which is composed by shades of brown and pale yellow. The informational value of the two sides of the picture is connected to a progression from the given to the new, or from traditional tiramisu, and fusion tiramisu, or once again, from incomplete tiramisu to complete tiramisu. On a final note, when looking at each of the fusion tiramisu cups in detail, it is possible to notice that each cup has the word “Tiramisu” written above it, followed by the non-traditional ingredients that were used in the specific dessert, first in Italian, then in English. Lastly, under each

tiramisu, we find the I Tre Mercanti logo. It is likely that the positioning of these lines of text is motivated by informational value, which means that Tiramisu is high above the item because it is the most general description of it, which is followed by a more concrete description of the most crucial ingredients, and finally, in the most concrete and real positioning is the name of the café where a person may go and purchase the depicted dessert. In summary, this composition serves to let the viewer participate in the manufacturing of tiramisu, which is illustrated as firmly rooted in tradition and simple ingredients, as shown on the left side, though this heritage may receive a modern experimental lacquer that involves highly processed foodstuffs, as shown on the right-hand side of the picture. The manufacture of the dessert is what the business concerns itself with, it is also the only step of the process, aside from sale, where the customer can really be included, because upstream of this point, the food network stops being alternative and thus stops being local, which is a necessary part of the café practicing a weak version of alternative food provision (Watts et al., 2005: 30). Needless to say, to show the customer the process of sourcing of the materials would destroy the image of localism associated with the business.

The next section starts out with a text, as can be seen from Figure 58, which serves to explain to the reader the entirety of the array of products offered by I Tre Mercanti, the text begins with a masthead composed by a theme and a topic, which are "Only" and "Tiramisù" respectively, of course this title serves to introduce the idea of there being far more than just tiramisu at the Café, the way the sentence is worded reveals how Tiramisu is assumed to be the center of the brand, and the presence of other products has to be specified. From a relational point of view this might be interpreted as telling readers that the brand should be connected to the Venetian dessert, and though there is an abundance of other products, I Tre Mercanti's identity is in Tiramisu. Furthermore, this might mean that the meanings associated with I Tre Mercanti's main product bleed over to the other products, and this informs readers' understanding of the text.

The text below the masthead is composed by multiple clauses, in which three themes appear, "Certainly not", "Actually", and "Our". The topics are "You", "Shop" or "Our shop", and "Tiramisu". The first two themes have the simple

function of explaining that though the expectations of the tourists are already high, the actual reality of the Café offers more than they could have imagined, as for the other ones, they are mostly unremarkable, outside of "Our shop", which is used to center the presence of the business owners. Relationally speaking, it is possible that the text is implying that Tiramisu, which represents something that the customer already associates with the Café, is not overshadowed by other products which until now were not portrayed as having a strong link to the café, but that this element of novelty only improves on, and complements, what the customer already knows. If this is the case, then this message resembles the message of improving on traditional Tiramisu by experimenting in novel ways. On a final note, the "Our" once again serves the role of creating contact between customer and producer, by reminding the former of the presence of the latter. In summary, the text seeks to explain to the tourist that I Tre Mercanti sells a great variety of products, but its brand, and its image, is inextricably tied to Tiramisu, and to all that Tiramisu represents for the Café, which is tradition, Venetian-ness, innovation, and weakly local alternative food networks. Because of these assumptions, it is implied that the products outside of Tiramisu are elements that complement the main symbol of the café, just like innovation was portrayed as an improvement on tradition in the last section. Moreover, the text once again highlights the theme of products-customer contact, which is central for the brand, given its focus on localism and authenticity.

The images below the text appear very different from one another at first sight, but upon closer analysis, they resemble each other in terms of their metafunctions.

All the images happen to represent either symbolic suggestive processes that aim to give a feeling of abundance, or classificational processes with covert taxonomies, that represent a partial classification of the items, which are implied to be part of a larger, more complete grouping. The only exception to the rule is the photo shot inside of the Café, which is a narrative transactional picture, representing two staff members at work.

Moreover, all the images are offer pictures, where no gaze is directed at the viewer, and they all depict their subject within personal distance of the observer, usually the pictures are taken from a subjective and detached angle, with varying

degrees of viewer power. The only image that represents an objective point of view is the one depicting truffles alongside a price tag. The modality of the pictures is also always sensorial, usually an artistic effect is created by clever use of lighting, which often happens to be the type of illumination used inside the café itself, a factor that might initially lead the observer to imagine that these really are realistic depictions of the items. Nevertheless, this is not the case, as saturation is usually accentuated, the context is oftentimes barely represented, shadows are rarely present, and illumination is almost always very flat and unnatural, thus complying with the characteristics of artistic images.

The compositional aspect of the image usually focuses on the connectedness of the items themselves, which are often in grid-like formations, or grouped in more loose compositions. Due to this arrangement, salience is oftentimes of little importance, as no single product stands out against the rest, and informational value seems to usually not play a significant role. An exception would of course be the picture representing the jar of truffles, where informational value plays an important role on the price tag, because the first line consists of the name of the product in Italian, which is an impractical, poetic language in the eyes of a tourist which might not be familiar with it, which is followed by the English name, that has more practical value, then by the retail price of the jar, which gives a skewed perspective of the value of the foodstuff alone, and finally the price for a kilogram of the raw product alone, which is the most practical and reliable price.

When considering the commonalities and the effect achieved by the group of images, what stands out is a sense of overabundance of food, which might be highly processed and non-traditional like the macarons, or completely unprocessed and traditional like the truffles. All the above products are portrayed in an embellished, sensational way, which the viewer necessarily interprets as being representative of 'quality', due to the text preceding the picture having already defined the products as such. Close contact is always emphasized, and an image of the entrance to the Café is inserted among the other pictures, perhaps insinuating, that even the premises themselves blend tradition and innovation, and represent a sense of connectedness to the producers. These conclusions were for the most part expected, given that most of the aforementioned messages have already been transmitted to the viewer multiple

times throughout the homepage, but abundance makes its first appearance in this section of the website. Although it might seem fairly inconsequential, scarcity of products is a fairly common worry for consumers that shop for local food, especially if the items are available on a seasonal basis (Kneafsey et al., 2004: 16). Though the food networks that I Tre Mercanti seems to rely on do not appear to be local enough to be affected that strongly by the seasons, the fear of scarcity might nonetheless be present in the mind of some customers who might think the producers more independent from conventional food supply chains than they really are.

As can be seen from Figure 59, after the collection of images comes a text titled "Franchising", its masthead functions as both a topic and as a theme for the rest of the text, the next two lines respectively use "You" and "I Tre Mercanti" as topics and themes, though very little can be inferred from such a straightforward arrangement. The relationship between I Tre Mercanti and the customer is modified by this text, in that the reader is portrayed as a fellow business owner for the first time in the webpage, but unlike the offer made on Caffè del Doge's website, I Tre Mercanti's message seems to not be overly articulated or rich in claims of authenticity and authority. Despite the spartan and laconic appearance of the text, this does not necessarily mean that authenticity, authority, and the idea of a benefactor bringing jobs to a franchisee's town are undesirable messages for the café, it might simply mean that the homepage relies on previous sections to get those concepts across, given the contained and minimal design of the website. In summary, the offer of becoming a franchisee for I Tre Mercanti gets its appeal from the brand image that has been portrayed up to this point on the webpage. Due to this fact, and due to the very contained format of the I Tre Mercanti website, the most sensible choice is to simply present the brand image organically, and once that has been achieved, to then offer the reader to work for the Café.

CONCLUSIONS

The analysis conducted in the present work has revealed how the three cafés fit into the threefold taxonomy, and the specific ways in which the themes from each of the three clusters were reflected in the homepages.

As far as images and text are concerned, Caffè Florian has thematized luxury and of the history of the café, these two elements reflect cultural and prestige motivations, which appear alongside social sustainability motivations in the cluster related to cultural culinary tourists.

The messaging regarding luxury more generally has been found to skew significantly towards an experiential yet managerial conception of luxury, and although consumer conceptions of luxury have been found to appear to a lesser extent, they have also been given high salience and informational value. Moreover, the topic of culture, which mainly concerned Venetian history, has been used mostly as a way to tell the café's story, and to thus exalt the image of Florian by depicting it as playing a crucial role in the history of the city. In other words, throughout the homepage, Florian's relationship with venetian culture and food has been utilized as a means to signal status.

Caffè del Doge and I Tre Mercanti, on the other hand, have been found to contain many elements that referenced the themes of culture, environmental sustainability, sensory appeal, as well as social sustainability, which are all indicative of marketing messages compatible with the social sustainable culinary tourist cluster, though health related themes have not been found to play a noticeable role.

On a different note, sustainability and culture have been found to play the most prominent role in the marketing of the two cafés, as both have displayed a strong preference for traditionalizing forms of authenticity based on a venetian heritage, although only Caffè del Doge has been found to thematize sustainability in a deliberate way. More specifically the café has not hidden the far away origins of their main product, but has instead attempted to push them to the forefront of their messaging, and has created a narrative of connection between the customer and a plurality of geographically remote local landscapes and local people. Moreover, the café acknowledges the use of child labor in coffee plantations and reminds customers

that there is a Caffè del Doge non-profit association dedicated specifically to initiatives for the aforementioned children.

As for the theme of culture, Caffè del Doge's homepage is characterized by a middle section where three distinct types of authenticating processes are presented to the reader, all approaching the problem of bestowing authenticity on the café, but from different angles.

Similarly, I Tre Mercanti has also been found to use an exceedingly unorthodox narrative, by positioning the brand as firmly rooted in local traditions, and as proud of innovating profusely on the original, the two aspects being presented as perfectly incompatible.

As far as the theme of prestige is concerned, the analysis has revealed that though both cafés may be said to represent niche specialty markets due to their local brand image, neither has been found to cater to tourists motivated by prestige, whether in the sense of managerial luxury, or in the sense of consumer defined luxury.

From the point of view of the layout, the three cafés have been found to be cognizant of the main customs in the creation of homepages. This may be inferred by, for example, the presence of clusters at the top of all three homepages which were found to precisely fit the computer screen, and to introduce the brand and the website. Moreover, the websites often used thematic progression based on the vertical distribution of informational value and used of color both for artistic as well as for functional purposes, to such an extent that color itself has been one of the main tools used to reliably identify clusters. On the theme of informational value, the homepages were found to start with 'top' clusters aimed at summarizing and introducing the homepage, 'middle' sections which would elaborate on the content from the top section of homepages and on the main marketing messages, whereas the bottom sections have been universally reserved for information less related to brand image and more concerned with practicality.

One of the main points of interest which arises from the results of the cluster analysis is that top clusters usually had the same general functions of homepages themselves, in that they were often concerned with presenting the identity of the

brand, previewing important information, and illustrating the structure of the homepage itself (Djonov, 2007: 146).

The implications of these findings are manifold, both concerning the research question, and to the broader topic of food tourism. The first of the homepages to have been analyzed, that of Caffè Florian, was characterized by no thematization of sustainability whatsoever, as well as by a peculiar relationship between the cultural elements tied to the café's venetian identity, and by a focus on luxury marketing.

The lack of messaging about sustainability might have been caused by the fact that, according to Kapferer & Michaut-Denizeau (2017: 149) 'the sustainable development priority directly opposes one of the functions of luxury, namely, social stratification', and though Florian's marketing message has not been found to be entirely predicated on class division, the themes of exclusion and distinction were perhaps still too prevalent for the brand to be compatible with sustainability.

The analysis also indicates that the cultural elements of the brand might have been only ancillary to those of luxury and prestige, to the extent that some sections might have portrayed Florian to be a part of venetian history, only elevate the status of the business. Furthermore, Florian appears to cater to consumer conceptions of luxury only in the first screen of its homepage, only to proceed forwards with increasingly traditional conceptions of luxuriousness. This strategy might have been used to separate readers interested by customer defined luxuries from readers interested in more traditional forms of luxury. This inference is motivated by the fact that the first screen cluster has been found to redirect to store sections related to the former type of luxury, whereas links to the store positioned lower on the homepage have been identified as being related to objects more aligned with managerial conceptions of luxury. The presence of two main separate avenues to access the store might be indicative of a split in the clientele.

Caffè del Doge's homepage as well as I Tre Mercanti's homepage, on the other hand, appear to invest in cultural concerns and sensory appeal, though only Caffè del Doge seems to put sustainability at the forefront of its messaging.

Caffè del Doge might endeavor to use a great variety of approaches to authenticating the business due to a wish to explore different methods of appealing to customers, in order to then select the most effective one. One other possibility is that

this scattershot approach to authenticity might have been an attempt to simultaneously cater to as many people as possible, regardless of what their personal idea of authenticity might be, so as to build a wide customer base.

Similarly, I Tre Mercanti's very peculiar, and very clever use of authenticity to justify the peaceful coexistence of innovation and tradition, might also have been motivated by a wish to not exclude any potential customers by adopting the position of either traditional purists, or of avant-garde experimentalists.

In regard to the topic of what is missing from the two homepages, health concerns never appear to play a role in the products or brands of the two cafés. A possible reason behind the glaring absence of this topic, is that perhaps coffee does not attract customers with health concerns, moreover, tiramisu, which is the only other product that has been found to be at the core of any of the three cafes' identity, may not lend itself well to this type of marketing. This hypothesis is motivated by the fact that, although I Tre Mercanti has claimed to use fresh ingredients, neither it nor Caffè Del Doge have been found to significantly address any of the other health related themes indicated by Galati et al. (2023: 654), such as nutritional value, health benefits, a lack of synthetic chemicals, or being in contact with the producers. As far as this last point is concerned, contact with the business owners and manufacturers of the dessert has certainly been emphasized by I Tre Mercanti. Whether this has amounted to contact with the producers, is datable, also due to the fact that I Tre Mercanti has not claimed to be involved with the production of the basic ingredients and does not seem to be willing to reveal much about this aspect of the creation of its tiramisu.

Furthermore, one aspect which interests all three homepages is that throughout the analysis multiple references to sensory appeal motivations have been found, but, despite this, no cafés have been categorized as appealing to low involved culinary tourists. This possibly counterintuitive interpretation of the data has been motivated by the fact that, in order to appeal to low involved culinary tourists, a business only needs to serve tasty food, since all other considerations are unimportant to this slice of the tourist population. All cafés have claimed to satisfy the requirement of taste but have always included multiple other messages that appeal to other motivations, which might be a consequence of the consideration that a tourist only interested in

tasty food would likely enter the café anyway, and just ignore all information not related to taste. In other words, marketing to low-involved culinary tourists might very likely not be at odds with marketing to either cultural culinary tourists or social sustainable culinary tourists, thus possibly making it more profitable to cater to the latter two populations, while also passively attracting the other, as long as the products are tasty.

In conclusion, the three cafés have proved to possess knowledge about the different topics which might attract their customers and have appeared willing to use communication skillfully to achieve aims such as broadening a customer base, claiming authority on cultural and business-related matters, or even engaging in campaigns to undermine the cultural power of competitors. Moreover, all three homepages contained what appeared to be field tests of new daring marketing strategies, which appeared to mainly be concerned with attracting new types of customers. This last point might be considered to be somewhat in contrast with locality, due to alternative food networks often being associated with niche markets, direct interaction, and rural locations, and thus a small number of customers. Yet in case the business engages exclusively with weak alternative food networks, no contradiction arises. More to this, this type of defensive localism might be motivated by a need to differentiate one's product and a wish to demand premium prices, or by a need to participate in global food chains, as is the case for coffee (Watts et al., 2005: 30).

Moreover, These findings would be more useful if they were contextualized by research regarding hot authenticity and strong alternative food networks, which were never found to play a role in the present research, and which might reinforce one another, due to the fact that both are predicated on the direct role of contact between customers, producers, and destinations. Furthermore, it might be productive to investigate the use of digital communications in political fights between competing claims of cool authenticity in tourism, which is a market that favors the occurrence of such struggles due to its characteristic unregulated authenticating processes (Cohen & Cohen, 2012: 1300). Again, on the topic of authenticity, constructive conceptions of authentication were overrepresented in the content of the three homepages, and it

might be useful to assess whether this is often the case, and whether objective and existential narratives lend themselves well to food tourism.

Moreover, coffee has played an arguably limited role in the brands of the three cafés, aside from Caffè del Doge. The most glaring case is Florian, which has a marketing message that relies heavily on its premises, though I Tre Mercanti is also best represented not by coffee, but by other culinary products. This finding possibly speaks more to the accuracy of Yelp's search function than about the cafés themselves, though it may be useful to investigate just to what extent is coffee usually treated as the main point of attraction by cafés with complex brand images.

In summary all these findings are significant for the field of food tourism because they represent a case study of the behavior of businesses, which seems to suggest that, with the right approach, social-sustainable tourists can be engaged with even by unsustainable businesses located in very popular tourist destinations, and that businesses might be in the process of testing how to best approach cultural themes to appeal to modern tourists. These broad findings open up a variety of further avenues of research, such as marketing strategies specific to businesses based on strong alternative food networks, or the effectiveness of different conceptions of authenticity and luxury in drawing in clients.

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